

# A Study on the Search for Equestrian Aesthetics from the Below

Do Ryung Han\*

## Abstract

In this paper, We propose the aesthetic exploration of horseback riding is considered to be the process of pursuing physical, mental, emotional, and social beauty. Despite the search effect of aesthetics in various aspects, the study of equestrian aesthetics in the field of physical education in Korea is very insufficient. Equestrian aesthetics is being studied in the field of special physical education and is being studied in the fields of rehabilitation and therapeutic horseback riding. Horse riding is a type of exercise. However, studies that track and observe various changes are inadequate.

The purpose of this study is to explore the theory of equestrian aesthetics and to explore the possibility of approaching aesthetic theory from the top of horseback riding and to extend the area of equestrian game aesthetically. Until now, horse riding has been thought to be an aristocratic sport. Today, however, everyone can participate. Horseback riding is a sport for raising livelihoods, and it is a special sport that animals and humans enjoy in harmony.

Equestrianism is a method of aesthetics from below, a philosophical method of aesthetics from the top, and a scientific method of empirical or positivistic direction. This study examines equestrian aesthetics from aesthetic point of view through the whole process of horse riding.

The purpose of this study is to explore the aesthetics of horse riding through an aesthetic approach from the top, and to study the nature of aesthetics, a philosophical debate on beauty, Art can be divided into two categories: empiricism and positivism.

For the sake of simplicity, the former is called the philosophical method, the latter is called the scientific method, and the latter is called the aesthetic from the bottom. Generally, in art, artistic, artistic works, perfumers, if you are grasped in the triangular shape, equestrian aesthetics can be described as triplets such as horse riding, passengers, and spectators. It was not easy to give satisfactory results in suggesting a new theory or a clear discussion due to lack of precedent research.

▶Keyword: Equestrian, aesthetics, search navigation. Aesthetics from below, aesthetic experience.

## I. Introduction

It is a task of the professional athletes who need to develop and cultivate the social sports today by looking at the development of horse riding, the development of riding through aesthetic aspects, and finding the aesthetic

truth of riding through historical observation.

However, it was recognized that it was never easy to search for equestrian aesthetics through cases where there were not many aesthetic approaches. The aesthetic

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• First Author: Do Ryung han, Corresponding Author: Do Ryung han

\*Do Ryung Han (doroung5@hanmail.net), Korea National Sport University.

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search of horse riding is considered to be a real process of pursuing physical, mental, emotional, and physical beauty of equestrian aesthetics.

In this way, although the aesthetic search is expected to be effective in many aspects, the research on the equestrian movement through the aesthetics in the field of physical education in Korea is very insufficient, leisure (Lee Wonil, Kim Ji-tae, Kim Jung-joon, 2006), (Jung Ho Jin, 2004), exercise prescription and sports medicine field (Park Geum Ran, 2005, Han daeho, 2011), and there is only a steady research activity in rehabilitation and therapeutic equestrian fields.

Horse riding is known as various forms of exercise that can make many changes in physical development and health.

However, the researches that track and observe the various changes are still insufficient. Research on the aesthetic search of equestrian exercise has very urgent and important meaning.

The purpose of this study is to investigate the theory of equestrian aesthetics and to explore the possibility of approaching aesthetic theories from the bottom through the research process. It is focused on studying to have intention to see. It is thought that the composition of this study should explain the understanding and importance of horses before discussing aesthetics. Horses can be said to have greatly influenced human civilization through sports with animals, and horse riding is the only exercise that sets human emotions and rapport through sports.

The aesthetic value is expressed in the movement that human and horse become one. It was true that riding so far has remained far away from the public's approach to be considered aristocratic sport.

However, the current situation is that many facilities are available for everyone to participate in, and the riding industry is becoming a living sport. With the support of the government, the base of the horse riding population is expanding day by day.

Horseback riding is a sport with a special character that must be united with a life-like horse. It is a sport in which the body is trained and the knight is a spiritual sport. (Huh Jin, Choi, Ji Young, Jung, Woo Suk, 2011). There is a method of aesthetics from below, which is a scientific method of experiential or positivist orientation that is common in aesthetics through the dynamics of equestrian events (Tatarkiewicz, 1970).

The purpose of this study is to investigate equestrian

aesthetics from the aesthetic point of view through the entire process of horse riding competition. This research is the first study in the aesthetic research, and the attempt to approach the equestrian aesthetics through the aesthetic approach from below is considered to be the beginning of this study.

Therefore, we examined the aesthetic precedent studies of the sports domain in the study of equestrian aesthetics which is a philosophical discussion about beauty. The category of aesthetic experience encompasses intellectual and ethical activities, not just the creation, appreciation, and criticism of works of art. According to the preceding study of this aspect, the categories of aesthetic experience include not only physical activities but also the creation and appreciation of artworks, criticism activities, intellectual activities and ethical activities (Huh, Jung-im, 2013, Lee, Seung-geon, 2007).

## II. Aesthetics precedent from below

### 1. Theoretical background of aesthetics

The time when aesthetics provided the basic framework for scholarship was in Germany in the 18th century. Aesthetics is the realization of an organism through struggle and accomplishment and the seed of art. Therefore, whatever experience human beings experience and experience in life can be aesthetic experience (Huh, Jung-im, 2013).

The book "Aesthetica" written in Latin by Baumgarten is the basis of aesthetics (Alexander Gottlieb Baumgarten, 1750).

The period when the philosopher Baumgarten's study of the beauty was interpreted as *cognitio aesthetica* was in the 18th century and was named a *cognitio* and *aesthetica* in the study of beauty (Son, hyo ju, 1999, Min, ju sik, 2002).

In the nineteenth century, aesthetics focused on scientific and analytical theories different from conventional methods of aesthetic research were later called artistic studies. Fechner (1801-1887), then a scholar, referred to the new aesthetics of experiential science as *Ästhetik von unten* from below (Jo, yo han, 2003).

The concept of aesthetics is diverse. They are the

abstract concept obtained by logical deduction and the sphere concept obtained by the multiple classification of empirical facts.

The aesthetics can be varied according to the category setting or classification criteria. Aesthetics focuses on the concept of abstract beauty in the quest for beauty and art, and also deals with the scientific effect of the phenomenon of art and the social effects of the work. Aesthetics distinguishes between aesthetics as a philosophy in beauty and art, and two other disciplines in the nature of artistry aiming at setting concrete laws. Although aesthetics is distinguished from artistry, it is impossible for aesthetics to be bounded by two fields, since beauty and art are intrinsically related.

In research methodology, scientific methods are used to identify the value and essence of art, but artistry can go beyond scientific methods and use philosophical methods. As aesthetics and the arts are literature, the arts must maintain the symbiotic relationship of the study as the essence of aesthetics is based on the foundation. The study of beauty and art is essential because it can achieve a wide range of academic achievements.

Tatarkiewicz, a Polish-born aesthetist, (1886-1980) describes the aesthetics of the study of aesthetics in the History of Aesthetics with the following duality:

The theory of beauty and the theory of art are the dualities of aesthetic experiences description and prescription analysis and explanation, Both are embraced and explored in many ways. Therefore, the duality of aesthetics claimed by Tatar Kiewitz is not only a way of presenting a study of aesthetics, but it can also serve as an index to aesthetic researchers who study aesthetics.

## 2. Understanding riding and aesthetics

Research on equestrianism began with a degree (Master - 1989, Doctor - 1995). In 1971, research on the development of fitness for riding athletes began.

In the Journal of Costume Culture (1997), research on horse riding has begun to be studied focusing on riding costumes.

This study also tried to derive the discussion by analyzing related trends by combining sports aesthetics and physical aesthetics with equestrian sport. Through this study, we aimed to contribute to the academic development of Korean equestrian games and to provide meaningful research data in aesthetical sense. To do so, it is necessary to carefully examine and analyze previous

studies. For previous research, data collection was done through RISS or KISS. After inputting the keywords of horse riding and rehabilitation equestrian sports riding games through KERIS, KISS, and DBPIA, which provide original texts of the Korean Journal, As a result of the search, a total of 338 pieces of 173 dissertation articles and 165 dissertation articles were collected (Han, Do Ryung, 2014).

The previous research was limited to research on rehabilitation riding, satisfaction, leisure, exercise function, kinematics and revitalization of sports industry.

However, the previous studies mentioned above have been active in the practical field, but the researches related to the arts and the aesthetics or the aesthetics have not been studied yet. So far research has shown that there is no possibility of aesthetic aesthetic expression in horse riding. Therefore, the related data of the previous studies that approach the horse riding from the aesthetic viewpoint were insufficient.

However, it is a new challenge and a challenge to explore the meaning of aesthetic form and contents in horseback riding under the premise that beauty is expressed in horse riding magic games and artistic gymnastics is also artistic. Therefore, it is hoped that this research will stimulate research on the aesthetic search of horse riding games, and it will be possible to expand the range of academic discussions that have been limited to horse riding so far and to create a richer research atmosphere. I will.

## III. Aesthetic grounds and discussion of horse riding

### 1. Possibility of equestrian Aesthetic

Riding is deeply rooted in the daily lives of modern people. Personally, it is being utilized as a means of improving the quality of life, contributing to the realization of welfare life, and has become a driving force for social and physical development. Culturally, it develops rapidly with forming an aesthetic culture with art.

Despite these rapid changes, the aesthetic concept of horse riding has not been actively developed, such as improving physical fitness, health promotion, and recreation. It is an important issue by the athletic

scholars who study horseback riding, moral rearing through horseback riding, and person training. However, the aesthetic role of horseback riding is overlooked. However, there has been a tendency to emphasize the aesthetic aspect of horse riding at the recent international convention.

The phenomenon that the aesthetic possibility of equestrian riding appears as an important factor is very encouraging. At present, the tendency to study the esthetic possibility of riding in Korea is very limited.

In contrast, studies on the aesthetics of horse riding have long been important in the developed countries and have been actively pursuing research on the esthetics, which are essential values of horse riding (Charles Harold McCloy, 1940).

The next stage of development of horseback riding will be aesthetically predictive of aesthetics or horseback riding. The development of physical education has also made remarkable progress in horse riding. The field of aesthetics of horseback riding will also be of great interest in the developmental dimension of Korean sports.

In the domestic sport field, since the interest in the relationship between horseback riding and aesthetics has begun to appear, there is an increasing trend to study the esthetic riding development by athletic scholars.

Research has been started to establish the rationale for riding, thinking that riding can be an area of art or a place of artistic creation (Jeong, Yong geun, 1990, Kim, jeong myeong, 1989).

Scholars who have explored aesthetics in the aesthetic aspects of sports and equestrianism are as follows (Kleinman, Seyour, Art, 1980, Best D.1980, Wertz, s.k. Toward, (1977), Saw, 1971, Hein, 1969, Kuntz, P.G 1940).

However, the existing studies did not clearly identify the logical relationship of equestrian aesthetics. It can be said that the concept of equestrian aesthetics did not play a role as a given proposition.

It is more difficult to say, however, that horse riding was not aesthetic or philosophical. In fact, it is a conceptual rationale that continues to grow in the field of physical education and arts. In order to explore the aesthetic basis of equestrianism, we try to explore whether the concept of aesthetic theory is embodied in the field of sports philosophy that studies aesthetics,

The researches so far have been categorized into viewpoints of actors and viewers. The actor's perspective has been studied by the participant's consciousness in

participating in the activities of the physical therapist, and discussing the aesthetic inspiration in horseback riding, or by describing the horseback riding phenomenon through critical terms of the aesthetic area, I tried.

The existing studies did not clarify the logical relationship of the aesthetics of the horse as a whole, and the concept of equestrian aesthetics was not explained with a clear concept.

This is because the esthetics of horse riding can confirm the conceptual justification that can not be overlooked in the fields of physical education and arts.

However, it is analyzed that the concept recognized as the theoretical development in this field has remained in the form of hypothesis because it can not be used beyond the scope of each other.

The conceptual framework of aesthetic theory is intended to establish the possibility of aesthetic concepts in the field of sports philosophy dealing with the aesthetic and artistic aspects of horseback riding and to examine cases where the system is applied in the field of horse riding.

## 2. Aesthetic navigation theory from below

The purpose of this study is to explore the aesthetic related literature and to conduct research through inductive research method which is one of the research methods of humanities and social sciences.

In general, aesthetics studies from below can be selectively conducted among the methods of general aesthetics.

Through exploring literature and exploring previous research, we will explore whether aesthetics can be described from the bottom by exploring whether or not equestrianism can be described as an aesthetic sport. We will also explore what aesthetic values that horse riding ultimately sought to pursue I want to.

The research aims to grasp the contents of beauty as a basic research subject of horseback riding and to integrate the logic of aesthetics into horseback riding from the viewpoint of aesthetic methodology from below.

The content of the spiritual theory about beauty is thought to be the aesthetic from below.

The aesthetic theorists from the below are the sperm theorists about the beauty that occurs in the mind of the reader, and there are Srio, Heidegger, Hartmann, Ingarden and Karamer.

From below, aesthetics refers to the theory of

aestheticians trying to explain objectively and scientifically.

The study of aesthetics, along with the ideological tendencies of the 18th century, has also been interpreted somewhat biased by ideological, speculative, typological, and reflection.

By the 19th century, we could see through the preceding research that aesthetics concentrating on aesthetics, empirical, scientific, practical and analytical theories different from conventional aesthetic research methods came out. G.Th. Fechner, (1801 ~ 1887) refers to the conceptual aesthetics of experience as aesthetics von unten from below(Cho, yo Han, 2003; Lee, kyeong suk Lim, il huk, 2008). Previous studies to date have been focused on rehabilitation equilibrium, satisfaction, leisure, exercise function, kinematics and revitalization of sports industry.

Previous researches have been actively carried out in the practical area, but research on aesthetics and aesthetics have been lacking.

Scholars in the field of the athletics were not able to find cases of aesthetics or even esthetic expressions in riding.

Therefore, there was no precedent study to approach horse riding from aesthetic point of view. It was thought that it was a new attempt to express the beauty in horseback riding magic game, to have a gymnastic artistry, and to explore the aesthetic form and contents of horseback riding. Through this study, it can be expected that the research related to aesthetics will be expected to be revitalized, it will be an opportunity to widen the academic breadth, activate the discussion of equestrian aesthetics, and lead to many arguments.

### 3. Horse riding sport aesthetic

The aesthetic concept research task to establish the logical system of horse riding was set as follows.

By analyzing the concept of horseback riding, it is possible to identify the components and to classify the general aesthetic theory systematically to establish aesthetic concept of horseback riding. From the below, we explored the concept of horseback riding based on aesthetic theory.

As a result of these efforts, we examined how the aesthetic concept of riding discovered applies to sports horse riding (Fraleigh. w.p. 1970; Gowin. D.B.A. 1969). Horseback riding is a flexible and challenging activity that

is dynamic and constrained by construction, while creating dynamic tensions. It not only meets the needs of potential achievement, but also provides opportunities for social interaction and reaching goals that are better than individuals or groups.

In this perspective, we examined the existing system of aesthetic theory, but the existing aesthetic theory focuses on objects such as works, artists, and viewers. Since it is difficult to collectively understand the aesthetic phenomenon of horse riding, I came to feel that a new alternative is necessary.

Therefore, it is necessary to present theories that cover all the characteristics of these theories, and such theories have emerged as theories of critical aesthetics.

Critical aesthetic theory generally refers to instrumentalism and institutionalism. What is instrumentalism? It is a theory that tools are needed to criticize aesthetic objects as music plays with instruments. The aesthetic tool is the instrument of criticism. Institutional theory is a theory that further develops the theory of instrumentation. In order to be recognized as an art object, it is necessary to formulate the object.

Existing aesthetic theory or non-aesthetic theory does not fully satisfy all aspects of aesthetic theory. The best theory should be a theory consistent with the practice of current art criticism.

If we combine instrumental theory and institutionalism, it is possible that general principles for criticizing horseback riding phenomenon as an aesthetic object can be provided, and it is possible to provide evidence by examining the institutional practice of horseback riding.

It is therefore possible to analyze the aesthetic elements of horse riding through critical literary theory.

The criterion for judging aesthetic object is the unity complexity. Unity is the degree of cohesion and completeness of expressions when referring to aesthetic factors and refers to form, organization, and style.

Complexity refers to the size and subtlety imagination of experience in terms of the category and diversity of the heterogeneous elements present in the aesthetic experience. Considering these factors as applied to the concept of equestrianism, it can be said that the complexity represents the range of equestrianism and the unique and genuine spontaneity found in the diversity equestrian.

## IV. Conclusion

Through the study of aesthetic methodology, the horizons of exploring aesthetics of horseback riding are open. Baumgarten (1750), in *Aesthetica*, aesthetics is a study of emotional awareness. The aesthetic expression was considered to be an equal level of logic with the logic that sees emotional or rational perception.

Kant discussed the aesthetic problem with the proposition of judgment criticism instead of aesthetics. Selig proposed the name of art philosophy, and Hegel saw the problem of art and art history more important. Aesthetics is art and philosophy of art. It was not easy to distinguish between the aesthetics pursued and the artistic pursues.

It is difficult to say simply that art or nature is artistic, although there is a correlation between nature and art.

Aesthetics is a discipline that has been initiated to uncover the nature and function of art, and has always associated artistic and aesthetic aspects of its development Cho, yo han, 2003). Art can be divided into two categories: metaphysical, empiricist empiricist, or positivist. For the sake of convenience, the former is called the philosophical method. The latter is called the scientific method, which is called the scientific method from below(Lee, kyong suk, 2003).

Hegel's aesthetics culminated in aesthetics from the top, and in his introduction to aesthetics (*Vorschule der Ästhetik*, 1876), he gave up the definition of the objective nature of metaphysical beauty and, according to the law of dissatisfaction.

The relation of inductive aesthetics to metaphysical aesthetics is like the relationship between natural philosophy and physics. He presented the results of the test method and the test in the form of a statistical table, and set up six principles of appropriate methods such as selection and composition.

They have a principle of aesthetic association, a principle of aesthetic change, a principle of lack of contradiction, a unity principle of diversity, and a principle of clarity. The aesthetics from the bottom, starting with Fehner, were seen as a psychological phenomenon occurring in the human conscious process.

This has evolved into a psychological aesthetics of Rips, which deals with psychological methods. Lips saw aesthetics as a field of applied psychology and attempted psychological identification of art in his book "Aesthetics" (*Ästhetik*, I, 1903; II, 1906) (cho, yo han, 2003).

Some aestheticians said that by reaching the level of art by the harmony of human and animal, it is a living piece or

an art tool because man and animal can express complete art movements while playing.

It is said that the aesthetic meaning is given by expressing such feelings and emotions. For equestrian aesthetics to be true aesthetics or to be recognized as true aesthetics, what is happening in the field is supposed to be a hot discussion. Whether equestrian aesthetics focuses on sport values, or on the phenomenon of athletic art, on an aesthetic object, or on a subjective aesthetic experience. Equestrian aesthetics can show their identity. The definition of art gives birth to aesthetic experience, and art gives rise to shock can be interpreted as a modern meaning.

The discussion of art that concerns artists' activities or artists' work is an area of contemporary art that can not be seen before 19th century(Son, hyo joo, 1999). Just as artworks are created and understood in the basic structure of arts, as in the basic structure of arts, aesthetic justification can be ascertained through the discourse of discussions surrounding artistic concepts (Lee, seung gun, 2007).

In general, if aesthetic reality in art is understood in the triangle of artist, artwork, and the viewer, equestrian aesthetics can be described as triangular, such as horseback riding (Jo, yo han, 2003; Tatarkiewicz, 1970).

In this study, we examine the development process of aesthetics, which is a philosophical debate on beauty and art, from the below under the theme of search for equestrian aesthetics, and examine the mistakes and achievements of the preceding studies.

In order to provide a conceptual basis of the aesthetics of horse riding competition for the aesthetic study of horse riding, a discussion on the structure of general aesthetic theory and the discussion and approach of equestrian aesthetics were preceded.

However, there was a limit to develop a discussion about the relationship between general aesthetics and equestrian aesthetics. And the aesthetic search for how the horse riding constitutes the beauty was tried, but the related data were insufficient.

The composition of equestrian aesthetics first tried to discuss how horse riding should embody beauty by focusing on highlighting aesthetics as a subject of riding.

However, it was not easy to present a satisfactory result in presenting a new theory or a clear discussion. As an analytical attitude, the aesthetic search of horse riding was tried from the standpoint of the experiential philosophical method, *Ästhetik von unten* methodology from below, and it would be meaningful research to search horse riding aesthetics as a follow up study .

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## Authors



Dr. Han, Do Ryung received his Ph.D. in Physical Education Philosophy from Korea National Sport University. He also majored in physical education ethics in the graduate school master's course. He majored in physical education in the undergraduate course of the same university. He is currently a senior researcher at Korea and China Institute of Strategic management. Also He is teaching physical education philosophy at the Graduate School of Korea National Sport University now.