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# COLLEGE OF ARTS

The College of Arts consists of the School of Music, the School of Fine Arts, and the School of Performing Arts. We provide an ongoing environment for the intensive training and development of talent. It is our goal to cultivate students' abilities to be able to contribute to the art society not only in Korea but around the world as well.

We encourage our students to spearhead the current artistic trends of the future that will shape the world. We offer fertile environments with modern facilities so that our students may specialize and find practical aspects within their discipline. We have created a proper and complete curriculum for our students to realize their potential and to take risks toward their innovative capabilities. It is our firmest purpose to bring out the individual talents of our students toward a professional life in the art world.

## SCHOOL OF MUSIC

The School of Music offers various curricular requirements and types of courses through which students can improve their abilities to create and perform music. Our curriculum is focused on how to develop performing skills and to broaden the knowledge of the related fields as well as to experience the actual performance. As a matter of fact, students have abundant opportunities for open-to-public performances on and off campus during their academic years. Students, also, are encouraged to have intellectual curiosity and interest in every musical aspect so that they can keep training themselves after graduation to become professional musicians who are most eligible for the modern performing stage of classical music.

### Basic Courses

- **The basic Theory on Voice I, II (2)**

This class deals with general knowledge about vocal music. It introduces the basic terms and theories of vocal music in order to help students to study more advanced subjects in a higher level.

- **Diction I, II (2)**

Training in the accurate pronunciation and phonetics of Italian to sing artistically in Italian. Also, introduces representative Italian vocal repertoires through in-class singing.

- **Chorus I, II (2)**

For building the performing technique to be the fundamentals of musical activities, students take the choral class according to their fields. The purpose of the course is to grow the musical ability not only as a soloist but as a member of ensemble as well.

- **Major in Orchestral Instrument, Voice, Piano, Composition I, II (2)**

Individual lesson to improve techniques and skills in composition will be applied. The course consists of practice on composing any combination of wind instruments with piano accompaniment, solo piano piece to have compound ternary, and more than six variations for piano.

- **Performance I, II (P/N)**

In this course, students have a chance to perform their music on the stage. In addition to have an opportunity of listening to their music on live, students can have accurate feed back and the motivation to create music during the process. Major in Orchestral Instrument, Voice, Piano, Composition.

- **Instrumentation I, II (2)**

A study on the basic knowledge of various musical instruments such as the Growth and development of the orchestra. Development history of each instrument structure and function pitch, tuning and temperament performing practices and techniques. Topics include musical terms regarding articulation, expression, dynamics and tempo markings interpretation of ornamentation signs expansion of technical exercises chord progressions melody harmonization and improvisation.

- **Brass and Percussion Ensemble I, II (1)**

Practice and rehearsals of small groups consisting of students in the brass and percussions major to comprehend the beauty of tonal balance and harmony.

- **String Ensemble I, II (1)**

Practice and rehearsals of small groups consisting of students in the string instruments major to comprehend the beauty of tonal balance and harmony.

- **Brass, Percussion and String Ensemble I, II (3)**

Practice and rehearsals of orchestral music for all students in the orchestral instruments major. Concerts are presented by the students in semester.

- **The Basic Theory on the Brass, Percussion and String I, II (2)**

Understanding the basic theory in Music before studying advanced harmony, form and analysis for the freshman year.

- **Fundamental Composition Training I, II (2)**

A course for training the fundamental compositional techniques. The course consists of writing short thematic melodies with proper transitions and the variation of the themes. In addition to study the vertical aspect of music, students suppose to study horizontal aspect of the musical structure in terms of the proper tools for writing music.

- **The Basic Theory on Counterpoint I, II (2)**

In this course, students study the basic theory of the sixteenth century vocal music. It consists of analyzing music and composing music according to the style of the century. The purpose of the course is to understand the sixteenth century music and write the music by using the modal technique according to the style of the century.

Major in Orchestral Instrument, Voice, Piano, Composition.

## **Voice Major**

Singing is the art of expressing our thoughts and emotions by means of human voice. It is often said that natural talent is the most essential for singing. However, training the voice is not just to improve skill. It requires academic resources in many aspects such as linguistics, phonetics, physiology, acting and so forth. The Voice department offers various courses to train students well-poised for those

aspects and students have opportunities to show what they have learned on the stage of operatic and art song concerts.

## **Piano Major**

The piano department equips students with performing techniques as well as theoretical knowledge to give them various possibilities to become performers, collaborative pianists, or educators. We train students at several levels of performance study in which students are assigned repertoires carefully selected to develop their potential to the utmost. In addition, students build balanced knowledge through various classes, such as piano literature and music analysis, so that they understand how to interpret music and the proper style according to each musical era.

## **Orchestral Instrument Major**

The orchestral instruments department includes the violin, viola, cello, double bass, flute, clarinet, oboe, bassoon, saxophone, horn, trumpet, trombone, tuba, harp, and percussion. Bountiful opportunities to appear on stage as a soloist or in a group promote students to improve their performing techniques. For the same purpose, we provide individual lessons, chamber music classes, and orchestra rehearsals. As a result, we have two orchestras, one brass ensemble and many chamber groups in residence. Through such activities, we arouse students' a interest in chamber music and orchestra where the majority will be involved after graduation.

## **Composition Major**

The composition department nurtures students as professional composers who have logical thought, ability of expression, and creative minds. In order to do so, we deal with general social aspects, such as history, sociology, philosophy, education, as well as musical aspects music theory, analysis, composition, and recital. Through these classes students obtain various academic backgrounds that are necessary not only to be poised creators of music but also to be reasonable members of society.

## Major Courses

- **Seminar in special topics I**

Through communication between the instructor and the students, motivation and curiosity for science will be elevated. In addition, relationships among junior and senior students will be activated. This course will be an opportunity for students to prepare their goals of profession. Depending on the instructor in charge, the title of this class can be modified such as Seminar, Research, Workshop, or Internship, and other heads.

- **Seminar in special topics II**

The purpose of the course is to stimulate the faculty and students to make interest in intellectual curiosity each other and to raise good relationship between the junior and senior students who take the course. In addition to give preparation to the next grade, the course consists of seminar, research, workshop, and field trip according to the faculty who is the instructor for the course.

## Voice Major

- **Major In Orchestral Instruments, Voice, Piano, Composition III, IV (2)**

Individual lessons to improve vocal techniques and performing skills. Dealing with German Lieder in addition to Italian songs. At least two Italian songs and two German Lieder should be prepared for each examination by memory.

- **Performance III, IV (P/N)**

Students have opportunities to apply on a deeper level what they have learned from lessons and other classes to actual performance so that they can have experience and practice on the stage. Each student is required to sing at least one Italian song and one German Lieder.

- **Aural Theory I, II (1)**

The purpose of the course is to build up the abilities of the students sight-singing and dictation skill in tonal music. Students suppose to study all clefs and intervals. It consists of exercise in rhythmic reading, conducting, prepared

singing and intonation.

- **Class Piano I, II (1)**

Exercises keyboard skills for non-piano-major students will be applied.

- **History of Western Music I, II (2)**

Dealing with the music from the Middle Age to Classical period, the course gives an opportunity to understand broaden general knowledge of a history of western music. In order to figure out the stylistic differences in practice, students study and research profound musical literatures according to musical genre and era.

- **Keyboard Harmony I, II (1)**

The course consists of practice and learning on the skill of making four part harmonization from a given melody. Students build up an ability for simple accompaniment, score reading, and modulation.

- **Chorus III, IV (1)**

Students will exercise choral music to comprehend basic ensemble and to improve vocal techniques as a soloist and a member of choir as well. Class deals with various musical style from 16th century madrigal to contemporary music. The course is provided to the voice major students only.

- **Diction I, II (1)**

Students will learn basic rules how to pronounce German and be trained in the accurate pronunciation and phonetics of German to sing artistically. Also, class introduces representative German vocal repertoires through in-class singing.

- **Harmony I, II (2)**

This course is designated for understanding of chord grammar through the study of voice leading, figured bass, and harmonization of melodies, dealing with introduction Introduction of systematic study of form. Students will study such musical elements as consonance, dissonance and its treatments, non-chord tones, small formal units, cadence, phrase and period. Students work with line,

part-writing from figured bass, harmonization, diatonic harmonic function, chord progression, and two-voice non-imitative counterpoint.

- **Counterpoint I, II (2)**

An analysis and writing of examples of sixteenth-century vocal styles including the motet. The techniques of species counterpoint with an emphasis on a particular style based on the practices of late Renaissance composers such as Palestrina and Lassus. Students develop sensitivity to and mastery of contrapuntal technique, through listening, analysis and composition. Students write melodic lines and work in two- and three-voice textures

- **Major In Orchestral Instrument, Voice, Piano, Composition V, VI (2)**

Individual lessons to improve vocal techniques and performing skills. Dealing with French melodies and arias from opera, oratorio, and cantata in addition to German Lieder and Italian songs. At least two arias, two German Lieder and two French melodies should be prepared for each examination from memory.

- **Performance V, VI (P/N)**

Students have an opportunity to apply an advanced level what they have learned from lessons and other classes to actual performance so that they can have experience and practice on the stage. Each student is required to sing at least one aria, one German Lied and one French melodies.

- **Introduction to Korean Traditional Music I, II (1)**

The purpose of the course is to understand the Korean traditional music in general. Students study the basic theory and instruments of the Korean traditional music.

- **Chorus V, VI (1)**

Exercises choral music to more deeply comprehend vocal ensemble and to improve vocal techniques as a soloist and a member of choir as well. Class deals with various musical style from 16th century madrigal to contemporary music. For voice major students only. It introduces basic choral conducting as well.

- **History of Western Music III, IV (2)**

Dealing with the music from the Romantic period to the present, the course gives an opportunity to understand broaden general knowledge of a history of western music. In order to figure out the stylistic differences in practice, students study and research profound musical literatures according to musical genre and era.

- **Opera Workshop and Acting Training I, II (2)**

Students will learn basic stage languages, movement, acting skills. Also class offers repertoire coaching and operatic roll preparation. A Gala concert and scenes from various operas are presented at the end of the second semester.

- **Diction, I, II (1)**

Students will learn basic rules how to pronounce French and be trained in the accurate pronunciation and phonetics of French to sing artistically. Also, class introduces representative French vocal repertoires through in-class singing.

- **Vocal Ensemble I, II (1)**

Students will learn about vocal ensemble in any form of group which is smaller than a choir such as duet, trio, quartet and so on. Class deals with various type of ensemble music in voice from art songs to opera and from early pieces to contemporary music.

- **Harmony III, IV (2)**

An understanding of chord grammar through the study of voice leading, figured bass, and harmonization of melodies. An Introduction of systematic study of form. Students will study such musical elements as consonance, dissonance and its treatments, non-chord tones, small formal units, cadence, phrase and period. They work with line, part-writing from figured bass, harmonization, diatonic harmonic function, chord progression, and two-voice non-imitative counterpoint.

- **Analysis of Music I, II (2)**

Analytical techniques for the study of tonal music of the eighteenth and nineteenth centuries, introducing the literature of diatonic and chromatic harmony. Systematic

and empirical investigations into concepts of tonality, two-voice tonal counterpoint and elementary part writing, and analysis of small forms. After learning a sense of Classical style and its design principles. Students will study larger rounded binary and ternary structures, sonata-allegro, sonata-rondo, rondo and variation, in such genres as piano sonata, string quartet, symphony and concerto. Listening and analysis of musical repertoires are required.

- **Major In Orchestral Instruments, Voice, Piano, Composition VII, VIII (2)**

Individual lessons to improve vocal techniques and performing skills. Dealing with all genres of classic vocal repertoires including operatic arias and art songs in various languages. At least two arias, two German Lieders and two French melodies should be prepared for each examination from memory.

- **Opera Workshop and Acting Training III, IV (2)**

Students will learn basic stage languages, movement, acting skills. Also class offers repertoire coaching and operatic roll preparation. A Gala concert and scenes from various operas are presented at the end of the second semester.

- **Vocal Ensemble III, IV (1)**

Students will learn about vocal ensemble in any form of group which is smaller than a choir such as duet, trio, quartet and so on. Class deals with various type of ensemble music in voice from art songs to opera and from early pieces to contemporary music.

- **Contemporary Vocal Literature I, II (2)**

The Course is stressed on twentieth-century music and introduces atonal vocal repertoires. It also deals with ideal style of contemporary music and its forms and structures. Students will be exposed to the art songs in various languages Italian, German, French, American, Spanish and so on.

- **Diction I, II (1)**

Students will learn basic rules how to pronounce English and be trained in the accurate pronunciation and phonetics of English to sing artistically. Also, class introduces representative American and British vocal repertoires through in-class

singing.

- **Art Song Literature I, II (2)**

Students will be exposed to the art songs in various languages Italian, German, French, American, Spanish and so on. They will comprehend the relation between poem and music as well as between voice and piano accompaniment. Class introduces ideal style according to the periods and countries as well as composers.

- **Conducting (2)**

The course provides learning to basic skill, beat patterns, use of each hand, study of musical terminology, transposition, and tempi for conducting. Students also learn simple score-reading and have a chance to have conducting experience for improving musicality in general.

- **Performance VII (P/N)**

Students have the opportunity to apply what they have learned from lessons and other classes to actual performance so that they can have experience and practice on the stage. Each student is required to sing at least one aria, one German Lieder and one French melodies.

- **Senior Recital (P/N)**

This is a preparatory recital to graduation and will be held in the second semester of senior year. Students must select repertoires for a half an hour program to demonstrate what they have learned in their whole residency. This concert is open to the public.

## **Piano Major**

- **Major In Orchestral Instrument, Voice, Piano, Composition III, IV (2)**

Individual lessons to improve piano techniques and performing skills aiming for musical expression on that instrument. Dealing with investigation of style in performance. Students are required to learn various genres and styles of all periods in piano music.

- **Performance III, IV (P/N)**

There are weekly concerts in each semester until senior recital is passed. Throughout these concerts, students are to be trained as a professional performer in the near future. Each of them has an opportunity to apply what they have learned from individual lessons and other classes to actual performance so that they can have experience and practice on the stage.

- **Aural Theory I, II (1)**

The purpose of the course is to build up the abilities of the students sight-singing and dictation skill in tonal music. Students suppose to study all clefs and intervals. It consists of exercise in rhythmic reading, conducting, prepared singing and intonation.

- **Keyboard Harmony I, II (1)**

Practice of the basic skills involved in figured bass, four part harmonization of a given melody, transposition, improvisation, and analysis. Further studies cover building ability for simple accompaniment, score-reading, and modulation. This class may be taken in conjunction with Harmony class.

- **Accompanying I, II, III, IV (2)**

Training and practice in the vocal and instrumental collaborative repertoire discussion of style and performance. Vocal accompaniment requires diction and related vocal coaching training through study of repertoire in English, Italian, French, German.

It offers Coaching and class presentations of instrumental duo sonatas for collaborative pianists and appropriate instrumentalists.

- **Chamber Music I, II (1)**

A comprehensive overview of the chamber works of all periods for strings, harp, woodwinds, brass, and percussions.

Discussion of notation problems, rehearsal techniques, performance issues, analysis, and style. Chamber ensembles of various combinations receive weekly coaching with the faculty members. At the end of a session, performance will be presented.

- **History of Western Music I, II (2)**

The course is covering the music from the Middle Ages to the Classical period in order to understand the stylistic difference according to the musical era, dealing with origin and development of musical forms and techniques Studies of major composers and works placed in social and cultural contexts.

- **Counterpoint I, II (2)**

An analysis and writing of examples of sixteenth-century vocal styles including the motet. The techniques of species counterpoint with an emphasis on a particular style based on the practices of late Renaissance composers such as Palestrina and Lassus.

Students develop sensitivity to and mastery of contrapuntal technique, through listening, analysis and composition. Students write melodic lines and work in two- and three-voice textures

- **Harmony I, II (2)**

An understanding of chord grammar through the study of voice leading, figured bass, and harmonization of melodies. An Introduction of systematic study of form. Students will study such musical elements as consonance, dissonance and its treatments, non-chord tones, small formal units, cadence, phrase and period. They work with line, part-writing from figured bass, harmonization, diatonic harmonic function, chord progression, and two-voice non-imitative counterpoint.

- **Major In Orchestral Instrument, Voice, Piano, Composition V, VI (2)**

Individual lessons to improve piano techniques and performing skills aiming for musical expression on that instrument. Dealing with investigation of style in performance. Students are required to learn various genres and styles of all periods in piano music.

- **Performance V, VI (P/N)**

There are weekly concerts in each semester until senior recital is passed. Throughout these concerts, students are to be trained as a professional performer in the near future. Each of them has an opportunity to apply what they have learned from individual lessons and other classes to actual performance so that they can have

experience and practice on the stage.

- **Chamber Music III, IV (1)**

A comprehensive overview of the chamber works of all periods for strings, harp, woodwinds, brass, and percussions.

Discussion of notation problems, rehearsal techniques, performance issues, analysis, and style. Chamber ensembles of various combinations receive weekly coaching with the faculty members. At the end of a session, performance will be presented.

- **Introduction to Korean Traditional Music I, II (1)**

The purpose of the course is to understand the Korean traditional music in general. Students study the basic theory and instruments of the Korean traditional music.

- **History of Western Music III, IV (2)**

Dealing with the music from the Romantic period to the present, the course gives an opportunity to understand broaden general knowledge of a history of western music. In order to figure out the stylistic differences in practice, students study and research profound musical literatures according to musical genre and era.

- **Piano Literature I, II (2)**

A study on representative keyboard works and its style from its origin, organ, clavichord, and harpsichord music of the Baroque period to the Classical period through literature and listening music as well as the development of the keyboard instrument. Group and individual investigations into unique and general features of musical structure in its time. Life and works of representative composers in the various cultural backgrounds Urtext, critical editions, editing issues well-known treatise Leading performers of the past and present.

- **Analysis of Music I, II (2)**

Analytical techniques for the study of tonal music of the eighteenth and nineteenth centuries, introducing the literature of diatonic and chromatic harmony. Systematic and empirical investigations into concepts of tonality, two-voice tonal

counterpoint and elementary part writing, and analysis of small forms. After learning a sense of Classical style and its design principles. Students will study larger rounded binary and ternary structures, sonata-allegro, sonata-rondo, rondo and variation, in such genres as piano sonata, string quartet, symphony and concerto. Listening and analysis are required.

- **Harmony III, IV (2)**

Continuation of techniques learned in the first semester, applied to chromatic harmony, including secondary chords, simple modulations, Neapolitan and augmented-sixth chords. Projects in four-voice writing from figured bass and counterpoint in two and three voices are completed, using as models a variety of styles. Students study simple binary, rounded binary and ternary forms, and may compose a short work in a tonal idiom.

- **Practice of Musical Software I, II (1)**

The course consists of practice on various musical softwares that can provide a chance to create computer music and notate with computer to publish score. Students suppose to write short piece and to copy some published score by using the software they learn.

- **Major In Orchestral Instruments, Voice, Piano, Composition VII, VIII (2)**

Individual lessons to improve piano techniques and performing skills aiming for musical expression on that instrument. Dealing with investigation of style in performance. Students are required to learn various genres and styles of all periods in piano music.

- **Piano Literature III, IV (2)**

A study on representative keyboard works and its style from the Romantic period to the present through literature and listening music as well as the development of the keyboard instrument.

Beethoven's late piano sonatas, music of Schubert to contemporary repertory emphasis on impact of virtuosity and perfection of idiomatic writing in the keyboard style of the nineteenth century and new sonority and techniques in twentieth-century repertoires.

- **Piano Pedagogy I, II (2)**

Introduction of recent teaching methods and materials for use in private and group instruction comparison of literatures concerned with guiding teachers' approaches to acquiring musical skills and understanding sharing effective instructional strategies with colleagues observation of studio and class teaching supervised teaching experience.

- **Conducting (2)**

The course provides learning to basic skill, beat patterns, use of each hand, study of musical terminology, transposition, and tempi for conducting. Students also learn simple score-reading and have a chance to have conducting experience for improving musicality in general.

- **Analysis of Music III, IV (2)**

Extension and expansion of harmonic, formal and contrapuntal techniques in music from the mid-nineteenth to early twentieth centuries. Investigation into new techniques of chord construction, progression, modulation texture rhythm and formal design - structural problems, principles of organization. A variety of genres and media are covered, through listening, analysis and composition. Students develop heightened appreciation of our century's musical languages, both in their innovations and in relationship to the musical past.

- **Introduction to Contemporary Music (2)**

A survey of major works of the twentieth century. A study on the analysis and original application of such techniques as pandiatonicism, polytonality, atonality, dodecaphony, total serialism, multirhythm, polyrhythm and Indeterminacy, neo-tonality, post-serialism, minimalism, electronic music to comprehend contemporary music.

- **Performance VII (P/N)**

There are weekly concerts in each semester until senior recital is passed. Throughout these concerts, students are to be trained as a professional performer in the near future. Each of them has an opportunity to apply what they have learned from

individual lessons and other classes to actual performance so that they can have experience and practice on the stage.

- **Twentieth Century Performance and Practice (1)**

Performance practice on contemporary music through actual cooperation between students of composition and performance majors. Practical application of theoretical skills, comprehension of practical problems in both composing and performing contemporary music through debate and rehearsals and searching for solutions. Materials will be drawn from solo and ensemble music.

- **Introduction to Musicology (2)**

Various aspects related to classical music to build a general academic background in music.

Close study of specifically defined areas in the forefront of musicological research such as historical musicology, ethnomusicology, Epistemology of music, music aesthetics and criticism, music sociology, music psychology, etc.

- **Introduction to Music Therapy (2)**

Dealing with general factors of music therapy, the course is focused on comprehension of its definition, purpose origin and development method, and application. Topics consist of scientific approach, accurate measurement of a test, analysis of its result, systematic training in therapy procedure.

- **Senior Recital (P/N)**

Preparatory recital to graduation. Held in the second semester of senior year. Students are recommended to select substantial repertoires for a half an hour program to demonstrate what they have developed and achieved during their whole residency. This concert is open to the public.

## **Orchestral Instrument Major**

- **Major in Orchestral Instrument, Voice, Piano, Composition III, IV (2)**

Individual lessons to improve performing techniques. Dealing with various genres and styles of solo music for strings, harp, woodwinds, brass, and percussions

- **Performance III, IV (P/N)**

Students have an opportunity to apply what they have learned from lessons and other classes to actual performance so that they can have experience and practice on the stage.

- **Aural Theory I, II (1)**

The elementary level for sight-singing and dictation of diatonic materials in all clefs and intervals. Exercises in rhythmic reading, conducting, prepared singing, and intonation.

- **Class Piano I, II (1)**

Fulfill piano requirements for all students in programs of study except piano major.

- **History of Western Music I, II (2)**

Dealing with the music from the Middle Age to Classical period, the course gives an opportunity to understand broaden general knowledge of a history of western music. In order to figure out the stylistic differences in practice, students study and research profound musical literatures according to musical genre and era.

- **Chamber Music I, II (1)**

Large or small instrumental ensemble including various chamber music duet, trio, quartet, quintet, sextet, septet, octet, nonet, with or without the piano.

- **Brass and Percussion Ensemble III, IV (1)**

Practice and rehearsals of small groups consisting of students in the brass and percussions major to comprehend the beauty of tonal balance and harmony.

- **String Ensemble III, IV (1)**

Practice and rehearsals of small groups consisting of students in the string instruments major to comprehend the beauty of tonal balance and harmony.

- **Brass, Percussion and String Ensemble III, IV (3)**

Practice and rehearsals of orchestral music for all students in the orchestral instruments major. Concerts are presented by the students at the each semester.

- **Harmony I, II (2)**

Understanding of chord grammar through the study of voice leading, figured bass, and harmonization of melodies. Introduction of the systematic study of form, and fundamental harmonic progression.

- **Counterpoint I, II (2)**

Analysis and writing of examples of the 16th century vocal styles including the motet.

- **Major in Orchestral Instruments, Voice, Piano, Composition V, VI (2)**

Individual lessons to improve performing techniques. Dealing with various genres and styles of solo music for strings, harp, woodwinds, brass, and percussions.

- **Performance V, VI (P/N)**

Students have an opportunity to apply what they have learned from lessons and other classes to actual performance so that they can have experience and practice on the stage.

- **Aural Theory III, IV (1)**

The elementary level for sight-singing and dictation of diatonic materials in all clefs and intervals. Exercises in rhythmic reading, conducting, prepared singing, and intonation.

- **History of Western Music III, IV (2)**

Dealing with the music from the Middle Age to Classical period, the course gives an opportunity to understand broaden general knowledge of a history of western music. In order to figure out the stylistic differences in practice, students study and research profound musical literatures according to musical genre and era.

- **Introduction to Korean Traditional Music I, II (1)**

The purpose of the course is to understand the Korean traditional music in general. Students study the basic theory and instruments of the Korean traditional music.

- **Brass and Percussion Ensemble V, VI (1)**

Practice and rehearsals of small groups consisting of students in the brass and percussions major to comprehend the beauty of tonal balance and harmony.

- **Brass, Percussion and String Ensemble V, VI (3)**

Practice and rehearsals of orchestral music for all students in the orchestral instruments major. Concerts are presented by the students at the each semester.

- **Chamber Music III, IV (1)**

Large or small instrumental ensemble including various chamber music duet, trio, quartet, quintet, sextet, septet, octet, nonet, with or without the piano.

- **String Ensemble V (1)**

Practice and rehearsals of small groups consisting of students in the string instruments major to comprehend the beauty of tonal balance and harmony.

- **Harmony III, IV (2)**

Understanding of chord grammar through the study of voice leading, figured bass, and harmonization of melodies. Introduction of the systematic study of form, and fundamental harmonic progression.

- **Analysis of Music I, II (2)**

In this course, students study the basic theory of the musical form and structure, also systematic and empirical investigations into formal and compositional procedures of selected masterworks from a tonal repertoire.

- **Research in Suzuki (1)**

Studying of Suzuki pedagogy and his philosophy which are used worldwide to teaching program too children.

- **Major in Orchestral Instruments, Voice, Piano, Composition VII, VIII (2)**

Individual lessons to improve performing techniques. Dealing with various genres and styles of solo music for strings, harp, woodwinds, brass, and percussions.

- **Brass and Percussion Ensemble VII, VIII (1)**

Practice and rehearsals of small groups consisting of students in the brass and percussions major to comprehend the beauty of tonal balance and harmony.

- **Brass, Percussion and String Ensemble VII, VIII (3)**

Practice and rehearsals of orchestral music for all students in the orchestral instruments major. Concerts are presented by the students at the each semester.

- **Conducting I, II (2)**

Basic skills, beat patterns, use of each hand, study of musical terminology, transposition, tempi, and dynamics, simple score reading and conducting experience to improve musicality in general.

- **Introduction to Contemporary Music (2)**

Study on analysis and original application of such techniques as polyharmony, atonality, pandiatonicism, multirhythms, and aleatory types to comprehend contemporary music.

- **Chamber Music V (1)**

Large or small instrumental ensemble including various chamber music duet, trio, quartet, quintet, sextet, septet, octet, nonet, with or without the piano.

- **20C Performance and Practice (1)**

Performance practice on contemporary music through actual co-work between students of composition and performance majors. Comprehension of practical problems in both composing and performing contemporary music through debate and rehearsals will help to solve it.

- **Performance VII (P/N)**

Students have an opportunity to apply what they have learned from lessons and

other classes to actual performance so that they can have experience and practice on the stage.

- **Introduction to Musicology (2)**

Historical introduction to literature of music. The purpose of course to understand the various aspects related to classical music to build general academic background in music.

- **Introduction to Music Therapy (2)**

An introduction to music therapy theory and practice. Clinical case studies will be used to illustrate general principles of assessment, goal planning, treatment, and evaluation.

- **Senior Recital (P/N)**

This is a preparatory recital to graduation and will be held in the second semester of senior year. Students must select repertoires for a half hour program to demonstrate what they have learned in their whole residency. This concert is open to the public.

## **Composition Major**

- **Major in Orchestral Instrument, Voice, Piano, Composition III, IV (2)**

Individual lesson to improve the techniques and skills in composition will be applied. The course consists of practice on composing entire the piano sonata, piano trio, and trio for any combination of instruments.

- **Performance III, IV (P/N)**

In this course, students have a chance to perform their music on the stage. In addition to have an opportunity of listening to their music on live, students can have accurate feedback and the motivation to create music during the process.

- **Aural Theory I, II (1)**

The purpose of the course is to build up the abilities of the students sight-singing and dictation skill in tonal music. Students suppose to study all clefs

and intervals. It consists of exercise in rhythmic reading, conducting, prepared singing and intonation.

- **History of Western Music I, II (2)**

Dealing with the music from the Middle Age to Classical period, the course gives an opportunity to understand broaden general knowledge of a history of western music. In order to figure out the stylistic differences in practice, students study and research profound musical literatures according to musical genre and era.

- **Keyboard Harmony I, II (1)**

The course consists of practice and learning on the skill of making four part harmonization from a given melody. Students build up an ability for simple accompaniment, score reading, and modulation.

- **Form and Analysis of Music I, II (2)**

The course makes students to understand and grow their skill to analyze various forms of tonal music. Practically, students analyze crucial music that comes from the historical musical literatures of western music.

- **Practice of Elective Instrument I, II (1)**

The purpose of the course is to study an elective instrument for encouraging students to write music by understanding the originality and possibility of the instrument. Students take a lesson every week and learn to play the instrument practically.

- **Contemporary Harmony I, II (2)**

In order to understand the contemporary music, students suppose to learn the basic theory of the melodic and harmonic structures of the early twentieth century music in terms of the atonal materials. The course consists of analysis and practice of atonal and twelve-tone music by using the prominent musical literatures historically.

- **Counterpoint I, II (2)**

It consists of learning the eighteenth century counterpointal style and practicing the

counter melodies according to the style. Students deal with studies of invertible counterpoint, choral prelude, two and three part inventions, and canonic technique.

- **Major In Orchestral Instrument, Voice, Piano, Composition V, VI (2)**

Individual lesson to improve techniques and skills in composition will be applied. The course consists of practice on composing string quartet or mixed choir piece for more than 8 parts, and woodwind quintet or brass quintet.

- **Performance V, VI (P/N)**

In this course, students have a chance to perform their music on the stage. In addition to have an opportunity of listening to their music on live, students can have accurate feed back and the motivation to create music during the process.

- **History of Western Music III, IV (2)**

Dealing with the music from the Romantic period to the present, the course gives an opportunity to understand broaden general knowledge of a history of western music. In order to figure out the stylistic differences in practice, students study and research profound musical literatures according to musical genre and era.

- **Orchestration I, II (2)**

The course gives a study of instrumentation and its practical application through the scoring of the excerpts and entire piece from the musical literatures. In addition to study individual orchestra sections of woodwinds, brass, percussion, and strings, students not only learn how to arrange piano and chamber music to orchestra style but prepare their own orchestra pieces as well. Prior to take this course, students are strongly recommended to study all kinds of orchestral instruments individually.

- **Practice of Musical Software I, II (2)**

The course consists of practice on various musical softwares that can provide a chance to create computer music and notate with computer to publish score. Students suppose to write short piece and to copy some published score by using the software they learn.

- **Introduction to Korean Traditional Music I, II (1)**

The purpose of the course is to understand the Korean traditional music in general. Students study the basic theory and instruments of the Korean traditional music.

- **Research on Contemporary Composers I, II (2)**

In this course, students introduce contemporary composers and their new pieces that have been written recently. It consists of a short analysis of the piece and explanation for the composer they chose. The purpose of the course is not only to give a chance to listen to very new music but to understand the recent musical trend as well.

- **Appreciation of Jazz I, II (1)**

Learning to the historical Jazz repertoires, students understand and apply the melody, harmony, and rhythm of Jazz. In addition to raise the ability to play Jazz, students are capable of writing their own Jazz pieces practically.

- **Analysis of Atonal Music I, II (2)**

In order to understand atonal music after the late Romantic period, students analyze and compare the various atonal composers' repertoires so that they figure out the historical meaning of atonal music and apply the materials to their own music theoretically.

- **Major In Orchestral Instrument, Voice, Piano, Composition VII, VIII (2)**

Individual lesson to improve techniques and skills in composition will be applied. The course consists of practice on composing double wind orchestral piece, and any combination of instrumental ensemble less than 10 players. Especially the ensemble piece is required for graduation.

- **Introduction to Contemporary Music I, II (2)**

The course provides a chance to understand the twentieth century musical isms that is prominent and crucial in musical history. Through the research and study of the twentieth century composers, literatures, and articles, students take academic and various attitudes to the contemporary music so that they can

have new esthetic aspect of music.

- **Composition Practice of Korean Traditional Music I, II (1)**

This course is designated for the composition of major students who have studied western music in order to give an orientation and appreciation of the Korean traditional music. It consists of learning the basic compositional theory, the Korean instruments, and studying of the musical structure of the Korean traditional music practically. The purpose of the course is not only to encourage the students to have interest in the Korean traditional music but also to build up their abilities to write the music.

- **Practice of Computer Music I, II (1)**

Learning various computer softwares, students can understand computer music that is one of the prominent musical tools in the present. In addition to have a thought for new possibilities for new music, students are able to write their own music by using computer and its software.

- **Conducting (2)**

The course provides learning to basic skill, beat patterns, use of each hand, study of musical terminology, transposition, and tempi for conducting. Students also learn simple score-reading and have a chance to have conducting experience for improving musicality in general.

- **Performance VII (P/N)**

In this course, students have a chance to perform their music on the stage. In addition to have an opportunity of listening to their music on live, students can have accurate feed back and the motivation to create music during the process.

- **Introduction to Musicology (2)**

The course gives the historical introduction to musical literature. It addresses various aspects that are related to classical music. Students are able to build up a general academic background in music.

- **Senior Recital (P/N)**

This course is a preparatory recital to graduation. It is held in the second semester of senior year always. Students compose pieces that last at least 10 minutes. The recital demonstrates what students have learned in entire the residency. The concert is open to public.

## General Education Course

- **Introduction to Music in General I, II (2)**

A course for understanding music in general for the music major students. It consists of studies for musical notation, development of music theories and forms, musical genre, and comparison of differences of performing techniques in terms of historical roster. This course helps the students to build up the abilities to understand their fields indirectly.

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## SCHOOL OF FINE ARTS

The first purpose of this department is to make the human being's life more affluent by forming and researching the essence of humanity, nature, and objects. The Fine Art department has two majors, Painting and Sculpture. The second purpose is to cultivate students on numerous fine arts education courses to be a good artist, critic, or educator. After they graduate, they can get special jobs needing creativity and aesthetic sense such as curator, researcher, and people related with filmmaking, and broadcasting systems.

### Basic Courses

- **Basic Drawing I (2)**

Drawing is fundamental in all types of visual art. This course is designed to help students to build their capability to capture the object more accurately and aesthetically. It offers students an opportunity to figure out the objects' basic structure and also explore anatomical studies of the human body.

- **Basic Drawing II (2)**

In this course, students are encouraged to raise creativity through improving their perception of objects by experiencing various techniques and materials.

- **Basic Painting I (2)**

The course is designed to train students in the basic elements of art such as dots, lines, faces, color and light, and thereby leads them to the higher level of expression.

- **Basic Painting II (2)**

The course encourages students to become familiarized with the realistic expression of natural, artificial things, and the human body.

- **Basic Sculpture I (2)**

The course includes the practice of modeling clay, and thereby helps students grasp a distinctive characteristic of the human body such as its sense of volume,

proportion, and equilibrium.

- **Basic Sculpture II (2)**

The course focuses attention on making hard-edged forms with clay, and teaches students how to improve a sense of composition.

## **Painting Major**

The purpose of this major is to take extensively intellectual, appreciative, and technical approaches to painting and its relevant art forms. Employing not only conventional art forms like drawing and printmaking but new media such as film, video, installation and computer-assistant art, it aggressively endeavors to delve into new ways of expression.

In harmony with conventionality and modernity, it progressively attempts to educate the new mode of contemporary art deep-rooted in personal identity. It also aims to nurture promising and up-and-coming artists and professionals quite in demand of society, i.e., developing their potentials and creative ideas systematically.

## **Sculpture Major**

This major remains future-oriented and extensively introduces new courses, in line with the needs of the times. Pertinently fusing the theoretical with the practical, it focuses attention on art training within the rich diversity of media. It also aims to nurture promising and up-and-coming artists and professionals quite in demand by society by stirring up creativity and an experimental spirit, firmly based on the reinforcement of technical mastery.

## **Major Courses**

### **Painting Major**

- **Korean Painting I (2)**

The course provides with practical trainings for the Korean traditional way of using brushes and ink, and develops ability to work with various materials.

- **Korean Painting II (2)**

The course, based on the diverse materials and composition of Korean painting, concentrates on developing creative individuality and ideas. It also aims to nurture their ability to represent the object realistically.

- **Painting I (2)**

The course is designed to extend the scope of expression in comparison with Western paintings and their various techniques and compositional senses. The objective of this curriculum is also to make students become familiarized with the figurative way of expression.

- **Painting II (2)**

In this course, students are introduced to the study of various techniques of expression in Western painting. They learn about how to express themes and subject matters efficiently.

- **Mixed Media I (2)**

This course provides students with an opportunity to experiment with the property of mixed media, and thereby leads them to a new dimension of expression.

- **Mixed Media II (2)**

In this course, students are taught how to express more freely on the two-dimensional canvas, using various techniques and materials.

- **Printmaking I (2)**

This course helps students understand the basic characteristic and principle of relief and its manufacturing process.

- **Printmaking II (2)**

This course helps students understand the basic characteristic and principle of silkscreen and its manufacturing process.

- **Drawing I (2)**

This course enables students to grasp the fundamental elements of drawing, and

offers them a variety of drawing techniques.

- **Drawing II (2)**

The objective of this course is to help students approach the object from the subjective point of view. For this, the course employs a technically diverse drawing methods such as repetition, enlargement, exaggeration, metamorphosis, and abbreviation.

- **Film and Video I (2)**

Students are taught a fundamental understanding of photography and video art through extensive studio practices.

- **Film and Video II (2)**

This course encourages students to develop originality and individuality through extensive studio practice.

- **History of Art I (2)**

This course explores the history of Western Art from the pre-history to the 15th century based on historical approach on cultural heritages and artworks. Students learn about humanism, a mainstream of Western art.

- **History of Art II (2)**

The course includes the history of Western Art from High-Renaissance to Modernism and Post-modernism. It focuses on discovering the context of Western art history.

- **Painting III (2)**

In this course, students learn about how to represent their creativity through the practice of modern techniques.

- **Painting IV (2)**

This course teaches students how to interpret the object subjectively, and visualize it through free-flowing, and deliberate composition.

- **Printmaking III (2)**

The course helps students understand the basic characteristic and principle of

intaglio and its manufacturing process.

- **Printmaking IV (2)**

This course helps students understand the basic characteristic and principle of lithography and its manufacturing process.

- **Installation I (2)**

In this course, students are encouraged to grasp the meaning of space and form on the structural basis.

- **Installation II (2)**

The course leads students to the study of compositional space, and thus helps them increase creative individuality.

- **Computer Drawing I (2)**

The objective of this course is to provide students with a skillful technique in computer-based drawing. In the course, the computer becomes a kind of canvas.

- **Computer Drawing II (2)**

After being familiarized with basic computer drawing skills, this course offers directions on how to apply the technique to the case of making real painting. Students learn about the computer as a mean of expressing creative individuality.

- **New Media Art I (2)**

This course provides an opportunity to experience the new media applicable for the two-dimensional space, through the review of various contemporary artworks.

- **New Media Art II (2)**

In this course, students have a chance to experiment the new media on the two-dimensional, three-dimensional spaces and installations. They learn about the relationships between art and science, as well as natural and artificial environments, through practices and experimentation in such fields.

- **History of Oriental Art I (2)**

This course provides an overview of Eastern Art history and its modes and

techniques of expression.

- **History of Oriental Art II (2)**

This course is a continuation of <History of Oriental Art I>. In the course, students are taught the discovery of its distinctive characteristics, and conduct a study of Korean art in terms of its specialty and universality.

- **Painting V (2)**

In this course, students are taught the free-flowing expression of figurative and non-figurative objects, depending on their own ideas and individuality.

- **Painting VI (2)**

This course helps students set the theme of their work for graduation, and pursue creativity in conducting the work.

- **Total Art I (2)**

This course offers an understanding of contemporary art through conducting an in-depth experiment with various techniques and styles.

- **Total Art II (2)**

This course helps students set the theme of their work for graduation, and remain experimental and creative in the exploitation of materials and theme.

- **Field Research I (2)**

This course makes it possible for students to understand the International as well as the Korean art scene which is currently undergoing a rapid change in terms of technique and style.

- **Field Research II (2)**

This course is a continuation of <Field Research I>. It provides an entire, concrete overview of the current art scene, including the process of art creation, exhibiting, and assessment.

- **Art and Critic I (2)**

This course deals with the historical background and spiritual base of contemporary

art. It sheds light on the world of individual artists, and encourages students to hold a critical viewpoint.

- **Art and Critic II (2)**

This course involves students in a case study of art critique. It sheds light on the philosophical, and spiritual background of contemporary art and its characteristics.

- **Theory of Modern Painting I (2)**

This course reviews the progress and spiritual background of contemporary art and sheds light on its characteristics.

- **Theory of Modern Painting II (2)**

This course reviews the theory of modern painting from a political, and social point of view, and thereby increases the students' awareness of the tendency of contemporary art.

## **Sculpture Major**

- **Computer-Aided Design I, II (2)**

This course trains students to improve fundamental computer skills through rendering the human body with the computer.

- **History of Sculpture I, II (2)**

This course studies the characteristics and evolution of three-dimensional art from ancient to modern times.

- **Korean Sculpture (3)**

This course sheds light on the plasticity and mode of Korean sculpture, based on a profound understanding of Korean arts and culture.

- **Classical Sculpture (2)**

This course provides a seminar to help students get a conceptual approach to Western classical sculpture.

- **Wood Sculpture I, II (2)**

In this course, students acquire the properties of wood and explore its sense of volume and shape.

- **Stone Sculpture I, II (3)**

In this course, students acquire the properties of stone and explore its sense of volume and shape.

- **Photography (2)**

This course explores the history of photography and its characteristics as an art genre. It includes the process of producing a black-and-white picture.

- **Metal Sculpture I, II (2)**

In this course, students study the various attributes of metal and experience the color and texture unique to metal. They learn about new techniques on the foundation of geometrical expression.

- **Theory of Modern Art I, II (2)**

In this course, students are advised to set the purpose of their own art through an understanding of the trends of modern art, and making a comparative study of other artists.

- **Film and Video Art (2)**

Influential most in the 20th century, video art has a comprehensive characteristic comprising the elements of art, music, and even literature. In this course, students have a unique experience in the process of manufacturing documentary, film, and video work.

- **Primitive Sculpture (3)**

In this course, students are guided in the study and analysis of primitive sculpture that is deemed quite distinctive in its shape as well as carries an implied meaning.

- **Computer-Aided Design III, IV (2)**

This course helps students gain an understanding of computer art, enabling

them to express their ideas freely.

- **Religion and Sculpture (3)**

This course seeks the interrelationships of religion and art through seminar, and thereby encourages students to create three-dimensional artwork.

- **Field Research I, II (2)**

This course encourages students to visit art museums, galleries, and artist's studios in person and develop close relations with gallery curators and individual artists.

- **Contemporary Society and Sculpture I, II (3)**

This course enables students to reach a deeper understanding of the interrelationships between society and art. Society in this case is closely associated with the theme of work.

- **Environment Sculpture I, II (3)**

This course teaches everything necessary for the arrangement of a sculpture in harmony with its surroundings, along with an understanding of architecture.

- **New Sculpture (2)**

Employing new materials and methods, this course brings new perspectives on the perception of spaces through seminars addressing periods of transition in art styles. The course provides with deep understandings of anatomical configuration and emotional expressions through making human figures. In a case, it is possible to approach non-conceptual expressions.

- **Figure Sculpture (3)**

The course provide with deep understandings of anatomical configuration, also emotional expressions through making human figures. In a case, it is possible to approach non-conceptual expressions.

- **Terracotta (3)**

In the course, the students will make a figure with strong durable mixed-clay. It is also achievable to express substantially complicated object. It will make the primary bake.

- **Ceramic Sculpture (3)**

Based on strong durable mixed-clay, to develop various color works, over 1100 Cels degree, the object is baked first, and applied color

## Foundation Courses

- **Introduction to Fine Art I, II (2)**

In this course, students are introduced to basic theory and historical background in order to acquire primary understanding on fine art.

- **Green Design (2)**

This course provides basic design training to develop perception of environment and human being.

## Faculty Members

- **Painting Major**

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## SCHOOL OF PERFORMING ARTS

The Performing Arts College is composed of the Film and Theater Department and the Dance School. The direct human interaction between the dance and acting disciplines creates the basis upon which the performing arts stands. Provided with up-to-date technology, and infinite ability to imagine and expand their film-making abilities, the students within the last 21 years of this high tech era have continued to grow as they find themselves comfortably in the spotlight. In preparation for the realities of the professional world, students within their respective majors, while learning to pursue their goals through collaboration, are realizing their talent and originality as artists, and are motivated to combine their practical training with their own self-knowledge toward becoming professionals. We at the Performing Arts College strive to develop personalities and will contribute to the world through their work and cooperation. Also, as Koreans, we aspire toward forging our won artistic identity within a modern context while at the same time remaining open to the various styles and modes of expression in order to contribute to our local community and the world's stage.

After graduating, students can expect to carry with them confidence to succeed in the media, broadcasting, performing, as well as administrative realms given the tools through training.

## **Theater and Cinema Major**

We offer courses for students interested in learning the artistry and techniques that are demanded in the professional world of playwriting, directing, acting, set design, media skills, criticism theory, administration, film, and all other areas necessary to produce theatrical and cinematic productions that represent a fresh and unique perspective. For this purpose, we have established a curriculum that is fundamentally balanced between theory and practice, in order for students to grasp the specific skills required for each discipline. Students can expect to freely explore the various styles in order to realize their artistic potential to the fullest. Being located in Seoul, we want to take full advantage of the professional opportunities in the theatre and film industry that the city immediately has to offer. Students will graduate from the Department of Theatre and Film fully equipped with the confidence, expertise, and vision that is demanded by the professional world.

## **Dance Major**

The dance major supports to foster through professional education, competent dance specialists who can contribute to human beings and society.

In specifics, the dance major intends to achieve the acquisition of skilled dance movements by means of the stepwise administration of dance classes on the one hand and to encourage creative ability through systematic learning in close liaison with the field on the other.

Especially, consisting of three major tracks of dancers, choreographers, and dance educators aims to produce by capitalizing on the typical characteristics of performing arts such professional manpower as dance performers, dance educators, and dance scientists, useful in the areas of dance performance, choreographing, dance planning, dance education, and dance design with the provision of a variety of dance-related programs, especially tuned to the needs and potential capacities of individual dancers.

## Major Courses

### Theater and Cinema major

- **Introduction to Film (2)**

A course on the basic knowledge of the mechanism of film making and aesthetic theory, the characteristics of movie media, and the foundation that is necessary for the ultimate creation and theoretical research will be examined. Introduction to classical and contemporary film theory exploration of their relationship to filmic experimentation. Students are encouraged to watch films in class and study influential ideas and theoretical approaches.

- **Introduction to Theatre (2)**

An introduction to elements of theatre from text reading to stage production. Students read diverse genres and styles of drama written by major classical playwrights such as Sophocles, Shakespeare, Ibsen, Brecht, Beckett as well as leading Korean writers. Students also learn various elements of theatre production from theatre building, directing, acting, scenery, costume, lighting, sound, and the audience.

- **Fundamentals of Acting 1 (2)**

Students learn the basic skills to condition their body and mind including relaxation, concentration, acting and reacting through various methods and games based upon the concept and principles of Stanislavskian methods.

- **Photography 1 (2)**

In order to grasp the basic concepts of photography, the principles of the camera, chemical characteristics of film, basic principles of optics and chemical treatment of photographic phenomena, are elaborated for accurate understanding. Comprehension of the fundamental techniques concerned with cinematographic study are covered in the curriculum of upper grades. By teaching various theories about technique as well as the composition and framework principles of image, it helps to establish a solid base for perfect composition and framework as it establishes the basic concept of cinematography.

- **Fundamentals of Acting 2 (2)**

Students are guided to advance the skills learned in Fundamental Acting I, and encouraged developing independent ways to practice them. The result is presented and evaluated by the way of solo etude.

- **Film Analysis (2)**

Students watch a series of movies that represent various patterns, genre, and form. In order to truly understand the fundamental concepts that makeup a movie and to explore and analyze basic viewpoints and ways of movie appreciation. And also exercise in writing film criticism using new and classic films that are exposed during the class.

- **Musical Acting 1, 2 (2)**

- ① Musical Acting 1 Students take basic music lessons including score reading, understanding structures of music, and learn to sing classical musical numbers.
- ② Musical Acting 2 Students learn to sing for the purpose of enhancing dramatic expression with lessons of musical repertoires both in solo performance and in duet. They are trained to sing as a way of express their inner mind and also a way of engaging in a conversation.

- **Film Workshop (2)**

A course to establish a solid base for various theories, techniques, and technology of movie production. And also study the visual structure of film and basic production techniques such as introduction to the cinematic elements, production techniques, and equipment film and/or videotape production.

- **Voice and Speech 1, 2 (2)**

- ① Voice and Speech 1 Students understand the vocal and physical skills and principles of breathing and voice projection. They are trained to condition their body for the optimum result.
- ② Voice and Speech 2 Students learn to deepen the skills acquired in the class of Voice Training I, and practice the correct ways to project the clear and effective diction. They are expected to apply them to more specific stage acting

in monologues and two-person scenes.

- **Cinematography (2)**

This course is conducted under the specific objectives of applying and practicing basic movie technology, learning photographing and screen framework capability as a cameraman, and photographing practices are conducted covering theoretical as well as positive aspects in order to accomplish the purpose of artistic creation of camera work. This includes the understanding of camera mechanism for photographing, understanding the types and functions of lenses, the study on the characteristic structure of film utilization, and understanding lighting equipment for camera composition. A study on the concept of special lighting and basic training for special lighting will be conducted as well.

- **Acting 1 (2)**

Students learn how to experience the living condition of the dramatic environment and how to interact with other actor with the etude practice for two. The practice of “body-mind” enhances their sensibility to listen to the change of their body and mind and the correlation between the two elements to present dramatic characters.

- **Editing Workshop I (2)**

The course work includes familiarization with the analysis of narratives that is necessary for film editing, how to arrange film for the composition of time and space, and the function of film arrangement. And also focuses on theory, techniques, and practices in picture editing use of standard editing equipment individual projects.

- **Text Analysis (3)**

Students Learn how to analyze the structures, characters, themes, symbols of the play within its proper context concentrating on discovering “the givens” in the text. They are expected to research the historical background, the writer’s life story, dramatic and theatrical conventions surrounding each text.

- **Scenario Analysis (3)**

To cultivate individual creativity for the writing of a scenario through analysis and discussion on a work. And also course includes evaluation of completed scripts prior to their production and analysis of existing classic scripts.

- **Movement 1, 2, 3 (2)**

- ① Movement 1 Students understand the structure and function of their body, and practice how to condition and maintain the body, the most effective and beautiful sign on the stage. For that purpose they learn to increase the sensibility to the body and its movement of themselves and fellow actors through the exercises for flexibility, relaxation, concentration, rhythm, and dramatic expression.
- ② Movement 2 This class incorporates the skills acquired in Movement I with dramatic situation and explores creative ways to bring out theatrical expression in a various combination of styles and genres. They are expected to present their skills and creativity by presenting short works consisting of pairs and groups.
- ③ Movement 3 Students learn the skills and techniques of specific styles of physical theatre such as acrobatics, mime, and stage combat, etc, and create their own piece of work by incorporating various elements of body movement and music.

- **Photography 2 (2)**

An intensive exploration of photographic theory covering metering techniques, optics, and chemistry. Student learn how equipment works and complete assignments which strengthen their shooting and printing techniques. And also emphasis on understanding why things work the way they do.

- **History of Western Theatre (3)**

Students learn the history of Western theatre from its origin in Ancient Greece to the development of Realism at the end of the 19th century. The class focuses cultural backgrounds, theatre architecture, plays, scenic devices, acting styles, audience, management strategies, function of theatre in community of various areas and periods of the Western world.

- **History of Western Film (3)**

The purpose of this course is to study the developmental process of movies in foreign countries focusing on the movie, related topics cover history from before the movie, i.e., the origin of the camera, the invention of film, photographic invention of the movie projector and the still projector, up to the birth of the movie and history up to present.

- **Korean Traditional Performing Skills 1 (2)**

Students learn to discover cultural backgrounds of Korean traditional theatrical performing arts such as mask dance theatre, Pansori, and folk songs and dances. They understand the evolution of those genres, the worldview inherited in them, and training methods of each area of performance. They also practice the skills and techniques of each genre.

- **Film Making Seminar (2)**

The investigation of methods by which all motion pictures communicate. Students develop an understanding of pre-production. Image size, screen direction, angle, axis, and short duration constitute the fundamental elements of film making and students learn to apply theoretical aspects through film screening.

- **Avid Editing I (2)**

Introduction to fundamentals of editing and skills through the use of Avid system.

students are taught the basics of ballistics, rhythm and pace, and learn professional editorial practices through individual projects.

- **Theatre Workshop 1 (3)**

Students learn the structure and function of theatre facilities, basic principles and techniques of stage operation and management, and skills of operating equipments of light and sound.

- **Film Workshop 1~5 (3)**

A course to establish a solid base for various theories, techniques, and technology of movie production. And also study the visual structure of film and basic

production techniques such as introduction to the cinematic elements, production techniques, and equipment film and/or videotape production.

- **The Documentary Films (2)**

By producing a documentary film, the whole process of post production work starting with getting an idea, planning, photographing, and editing will take place. And also students will shoot and finish documentary projects up to about 20 minutes.

- **An Essay in the Artist (3)**

This class is to analyze major playwrights and film directors throughout the history of theatre and film both in Korea and abroad who have contribute to open up news areas of content and style. Students learn how to understand the world of each artists by researching their historical backgrounds, biographies, and works. Each class concentrate on one or two artists with specific examples of their major works.

- **Acting 2 (2)**

This class concentrates on experiencing the dramatic situation and developing characters in detail in realistic acting style. Students are assigned to analyze the text from an actor's perspective particularly focusing on the inner monologues and "the given situation," to answer the basic questions for each unit of dramatic action. They are also trained to listen and react to the other characters' intentions and objectives.

- **Sound Editing and Mixing Technique (2)**

As to sound in movie production, the process of recording, editing, and synchronizing it with images is necessary. On top of this basic process, we will train the ability of students to control sounds to create them as we want them to be in the movie. Intended for those contemplating a career in the field of audio.

- **Scenario Practice 1 (2)**

Through practicing creative scenario writing, the areas such as the selection of a subject for a theme and the principle and method of composition for dramaturge

will be presented. Thus scenario writing ability will be cultivated with the practice of scenario writing for short films. And also student exercise in dramatic writing theme, plot, character, dialogue and images. Integration of these elements into scenes and sequences.

- **Korean Traditional Performing Skills (2)**

This class deepens the skills and techniques of traditional performing arts. At the same time, students are encouraged to experiment the ways to apply the traditional styles and skills to contemporary theatre productions to increase the sense of identity and theatrical creativity. This class opens up the students' interest into the studies of ethnic music and theatre around the world.

- **Cinematography and Lighting 1 (2)**

An hands-on exploration of the rich potential of the motion picture digital image. Firmly rooted in the elements of classic still photography, the class explores the techniques for successful acquisition once the actors and camera begin to move with lighting. Exercises explore lens choices, contrast, filtering, axis, composition, camera movement, light metering, contrast, light placement and gaffing equipment.

- **Theatre Workshop 2 (3)**

Students learn to produce one-act play. All the members take part in the production either as actors or as staff. The result is presented on the actual stage and reported in a complete production book.

- **Visual Ads Practice (2)**

Education on the understanding about the characteristics of commercial films, and movies for PR as well as the development of his/her own expression method. Lessons for the analysis of the principle and characteristics of advertising images and the limits and characteristics of expression will be taught. Through the analysis of positive cases for the purpose of developing an original way of expression that is most suitable for the production of advertising, and the sensitivity of 30-second image aesthetics will be established.

- **Multimedia Acting (2)**

Intensive examination of skills and techniques necessary for successful performances in film and television. Practical application through in-class exercises and assigned projects.

- **Scene Design (2)**

Students learn and practice the process of scene design and space directing in the process from text reading, selecting concept and style of design, sketches, and building models.

- **Unit Recording Practice (2)**

Simultaneous recording will be practiced using diversified method in this digital age, and lessons will be provided for a technical method to mix more refined sounds by adjusting screen feelings about space and distance with sound. Exploration of the role of the recording studio in professional film and video productions.

- **Ensemble Acting 1, 2 (2)**

- ① Ensemble Acting 1 Students learn how to concentrate on acting and reacting with each other while remaining in his/her role. They are given scenes with more than three characters. The result is to be presented in a collage of scenes as a finished work on the stage in front of invited audience.
- ② Ensemble Acting 2 The class enhances the ensemble acting by creating various combinations of characters and situation. It particularly concentrates on different styles of acting according to the various genres and forms of dramatic texts and theatrical conventions.

- **Character Design (2)**

An exploration of characters and story worlds as they are related to motion picture with emphasis on emotionally rich environments in movies. Essentials of creating story line with in-depth study of ideas, character, and venues. Students will analyze characters viewing films in the class.

- **Voice and Speech 3, 4 (2)**

- ① Voice and Speech 3 This class enhances the skills and techniques of voice projection and pronunciation, and practice them in more dramatic situations of selected plays.
- ② Voice and Speech 4 This class enhances the skills and methods acquired through the previous classes. Students are now required to develop the most effective methods of their own and explore the ways to experiment and instruct them to others.

- **Cinematography and Lighting II (2)**

Continues the study of the contribution of high-grade cinematography to the “look’ and Art Direction of a project. And also explores intermedia concepts of motion picture lighting and grip. The work great Directors of Photography will be analysed.

- **Musical Acting 3 (2)**

This class concentrates on developing singing skills and preparing his/her for own repertoires. Students also learn the audition process and techniques are required to participate in more than one audition of professional production.

- **Editing Workshop II (2)**

Introduces students to film editorial processes and practices lab works, sound transfer, syncing, logging and edge numbering. This course is designed to help film majors to finish a project for theatrical projection, and will include filed trips to labs.

- **Directing Workshop (2)**

This class conducts basic exercises in approaching dramatic or other literary texts from the director’s perspective. It pays a particular attention to the many roles and functions of the director in production. Students are required to participate in the rehearsal and production of workshop scenes.

- **Film Scoring Practice (2)**

Selection out of existing music is now decreasing for the protection of intellectual

property rights worldwide. By directly composing harmonious music that matches the image in movie production, the experience of the production of image will be widened. Emphasis on technical and hardware considerations.

- **Theatre Workshop 3 (3)**

In this class the students take part in the production of a full length play either classical or contemporary. They are required to conduct research, text analysis, auditioning, casting, designing, rehearsing, and presenting a production by themselves under the supervision of the team of faculty members which is consisted of director, acting coach, and design instructors.

- **Avid Editing II (2)**

Intermediate motion picture editing workshop practical problems and assignments encompassing film, video, and Avid editing techniques. Students will learn editorial construction of film sequences to analyze the interrelationships of the various film elements, both visual and aural.

- **Theatre and Film Directing Workshop (2)**

- ① Theatre This classes deepens the ways to read the texts from the director's perspective and explores ways to stage them in creative ways incorporating various methods and media. Each student is required to direct at least two scenes with actors and theatre equipments such as light and sound on the actual stage.
- ② Film The whole process will be studied from a director's angle. In this course, contemporary directors will be invited to lecture on the details about casting, understanding acting, establishment of acting boundaries, technical application of cameras, editing, and sound mixing. And practicum in more complex directing issues concentrating both on performance and exploration of shaping scenes visually through blocking of action and placement of camera.

- **Scenario Practice 2 (2)**

Lessons on the creation of a scenario for a full feature length film focusing on the practices of the shaping of characters, and the narrative technique of story

telling. Develop and write an original feature-length scripts utilizing a non-linear narrative story structure that examines the creative use of time, perspective, and point of view to enhance both character and story.

- **History of Korean Theatre (2)**

Students learn the history of Korean Theatre from Ancient tribal community rituals to the contemporary trends. The class particularly focuses on the period from the beginning of the 20th century when the Western theatre and drama was first introduced in Korea. It analyzes the process of the transplantation and evaluates the endeavors to create true Korean theatre as a crossroad of cultural encounter.

- **History of Korean Film (2)**

Through a historic review of Korean films from the beginning until recent times, individual movies and writers will be studied and examined as to what kind of trends there are in the stream of thoughts as compared to the other movies of the time and what kind of contribution the movies made from the aesthetic and industrial aspect. A history of oriental movies will also be reviewed.

- **Theories of teaching in Theatre and Cinema (2)**

The course offers for the exploration of socio-educational function of theatre and film. And also examine the educational function of both field, film and theatre.

- **Methods and Materials of Teaching in Theatre and Cinema (2)**

Students works on projects within the effective method of teaching skills that leads those who wants to be a teacher in theatre and film area. And class also offers hand-on teaching experiences that helps to understanding and prepare the teaching materials.

- **Theatre Workshop 4 (3)**

In this class the students are required to experiment totally innovative ways to create their own theatre pieces. They are encouraged to write their own text, to incorporate various genres and media. This class is hoped to incubate any form of theatre piece that can be develop into a complete work of art.

- **Style Acting Workshop (2)**

Students learn the period acting styles of Western classical theatres of ancient Greece, Elizabethan era, and commedia dell'arte. They are also trained the basic concept and techniques of Oriental theatres from Japan, China, and India.

- **TV Program Making Workshop (2)**

A course to explore the whole process of TV production and the management methods of TV production. Education and training will be provided in the areas of the methodology of survey and analysis of the quality of work, performance potential, and artistic value. At the same time the education will cover the topics such as making decisions for budgeting and execution, selection of production staff, and distribution method. Thus education and training on the perfect production function will be provided so that training to become a competent producer is provided.

- **Study of Contemporary Theatre (2)**

This class consists of studies on plays and performances that opened up new era of creative concepts and styles from the beginning of the 20th century to the present. Starting with the basic principles of Romanticism, we examine how the aesthetics of performing arts have evolved into the main stream or rejected the conventions, manifesting the spirit and practice of the avant-garde movement. The idea and practice of major playwrights and directors are analyzed and discussed in the class. We also study the intercultural influences of Western theatre in Oriental theatre, or vice versa, and the contemporary trends of theatrical performances in global market.

- **Film Aesthetics (2)**

The issue of imagination and image in movie phenomenology will be reviewed from the aspect of psychology, particularly from the viewpoint of perception. And also examine how aesthetics are figured in cinema and film with an emphasis on the development of film history. And also examine how aesthetics are figured in cinema and film with an emphasis on the development of film history.

- **Management for Theatre and Cinema (2)**

Learning how to plan, advertise, and manage theatre and film production within the context of cultural policies in Korea and other countries. Also study expands to examine the industry from story ideas through script development, production, and exhibition, evaluation of roles played by writers, agents, studio executives, marketing and publicity.

- **Directing Theory (3)**

① Research on Theatre Directing Students learn the theories and aesthetics of major directors in the history of Western theatre as well as Korean theatre. They research on their writings, directing notes, actual performances, reviews and criticism on their works, and their contributions to the development of contemporary theatre.

② Film Directing The practical theory necessary at the time of movie production will be presented by analyzing and studying the communication and expression method of movie media. Theoretical education on the concepts of acoustic expression techniques such as Mise-en-Scene which is necessary for the direction of a movie, narrative structuring of the image based on the grammar of the movie, instruction for acting and specific plans for sounds will be provided. Also education on the difference in concepts of direction for various types of movies will be provided.

- **Theatre Workshop 5 (3)**

Students work on their graduate production under the supervision of advisory team consisted of faculty members. This workshop wraps up their academic study on concepts and principles of performing art, the training of skills and techniques, and their sense of theatre aesthetics. Their growth for the last four years in the areas of acting, directing, designing, and management culminates in the graduation performance.

- **Criticism of Theatre and Cinema (2)**

A course in the analysis and criticism of theatre and cinema for various critical perspectives and theories. Students learn the theories and practices of criticism

from Aristotle to contemporary major critics. They are required to research on the theories and aesthetics of each period regarding to the function of theatre, the structure of drama, the relationship between theatre and society, the morality and ethics of theatre artists, and reviews and criticism on major productions. The goal of this class is to equip the students with critical eyes that analyze and evaluate the performances by their contemporary artists and passionate hearts to justify their choice of theatre as their lifelong career.

- **Theatre in English (2)**

The purpose of this class is to encourage the students to develop their ability to communicate in English and to prepare them to be competent resources for the global market. Students are required to practice basic terms and concepts of their areas in English. They also read plays in English and create several scenes in English.

- **Experimental Film Theory (2)**

Analysis of the typical classification that is unique to experimental films, the history, aesthetics, background, and characteristics of production as well as the style of writers will be studied. The study will cover a variety of efforts that materialize a typical experiment of the movie as aesthetic practice using non-traditional methods ever since the invention of the movie. In addition, a study will cover the researches and analyses of visual themes using a group of signs and codes for the expression style that is unique to experimental movies. The development of its logical visual system and the function of visual pictures that are moving in accordance with the background of the theory will also be covered.

## **Dance Major**

- **Ballet Basic I (1)**

Basic Ballet I has a three-fold purpose 1) to achieve the understanding of the principles of ballet movement through practicing the basic processes of ballet 2) to lay the foundation for enhanced ballet movement skills through exercising

ballet movement terminology 3) to strengthen body alignment useful for a variety of dance as well as ballet movements.

- **Ballet Basic II (1)**

Basic Ballet II attempts to achieve an understanding of the basic processes of ballet movement, ways of efficient body alignment, and body mobilization. Thus laying the foundation for the learning of classic and creative dances, in addition to providing the commentaries of ballet movement terminology.

- **Korean Dance Basic I (1)**

This course attempts to understand the basic principles of Korean dance movement along with the spirit underlying Korean dance. Thus laying the foundation for learning Korean dance movements as well as a for diverse kinds of dance choreographing via acquiring ways of body alignment and breathing typically mandatory for Korean dancers.

- **Korean Dance Basic II (1)**

This course aims to lay the foundation for learning traditional as well as creative Korean dances by strengthening physical ability with proper breathing patterns typical to Korean dance.

- **Modern Dance Basic I (1)**

This course aims to achieve the understanding of esprit as well as movement basics relative to modern dance while practicing basic modern dance movement techniques, thus preparing for the openness and creativity necessary for a variety of dance activities.

- **Modern Dance Basic II (1)**

Based on the basic principles of modern dance movement, this course intends to achieve effective body structuring with diversified applications of time, space, and force intrinsic to dance movement, which are deviated from simple and formalistic mobilization of the body.

Thus, the course puts stress on exercising basic movement skills and processes crucial for modern dance.

- **Introduction of Dance Science (3)**

This course endeavors to achieve 1) the understanding of the basic concepts and theories of dance along with examining the characteristics and values of dance 2) to explore the academic disciplinary structure of dance science and its encompassing subareas with research methodology used typically for dance research, thus providing the fundamentals necessary for dance as both a science and an art.

- **Functional Anatomy of Dance (3)**

This course intends to understand the structure and function of the dancing body in view of mechanical principles and terms. Thus providing the foundation for effective learning and correction of dance movements as well as injury prevention with a view to enhancing dance performance.

- **Dancer I (2)**

Basic training processes for dancers are introduced to enhance the proficiency of dance skills through practicing a variety of different movement techniques from a mechanical point of view.

- **Choreographer I (2)**

This course deals with the basic competence and qualifications required of choreographers and provide them with the basic principles of choreography along with the knowledge of stage mechanism. Strengthening the learning of dance scripts and dance directing are also covered.

- **Educator I (2)**

This course purports to achieve the understanding of the basic competence and qualifications required of dance educators while learning the fundamental principles and philosophy of dance education along with the scope and contents as dance education is related.

- **Dancer II (2)**

This course aims to improve the proficiency of dance movement skills through an intensive training program for dance majors, based on practicing mechanically

and aesthetically advanced movement techniques.

- **Choreographer II (2)**

This course aims to teach the basic principles of choreography along with the practical experiences of creating dance, while focusing on the learning of information related to photos and images of dance performance.

- **Educator II (2)**

This course surveys the present status of dance education in higher educational institutions along with the identification of problematic areas of dance education, thus providing clues to solve the current issues related to dance education.

Also emphasized in this course is the combination of theories with practices relevant to college higher dance education.

- **Korean Folk Dance I (1)**

This course touches on the characteristics and movement techniques associated with Korean Folk dance and practises a varying Korean folk dance repertoire with analyses of forms of folk dance movements.

- **Korean Folk Dance II (1)**

Through analyses of movement patterns appearing in different kinds of Korean folk dance, this course explores the characteristics and principles of folk dance movements appearing in Korean folk dance and pursues the learning of an advanced repertoire of Korean folk dance movements.

- **Music for Dance I (2)**

This course explores the basic theories of music as an indispensable element of dance performance, focusing on the understanding of concepts, and its historical developments associated with dance music along with its theoretical implications in relation to each other.

- **Music for Dance II (2)**

This course intends to improve the understanding of musical notes by means of piano playing on the theoretical basis of music for dance and to develop a sense

of rhythm and meter through playing a percussion instrument.

- **Intermediate Ballet (1)**

A variety of different ballet techniques are introduced with an in-depth comparison of their characteristics, thus encouraging to improve the individual-specific capability of ballet choreography on the basis of basic ballet movement skills already learned.

- **Intermediate Modern dance (1)**

Added on top of basic modern dance movement skills, this course intends to develop a profound repertoire of movement vocabulary for dance composition through learning a variety of modern dance movement skills with body utilization and transformation of rhythm.

- **History of Korean dance (2)**

This course surveys the evolution and historical developments of Korean dance in terms of its nature, features, and values in the chronological perspective, thus exploring the future prospects of Korean dance.

- **Dance Education (2)**

This course intends to study the philosophical, psychological, and sociological bases of dance education through in-depth surveys concepts, characteristics, values, and the importance of dance education based on theories of dance education from a historical point of view.

- **Movement Analysis and Notation (2)**

This course aims to help the students understand the basic concepts of dance movement analysis, the levels and units of analysis, and its methodology. It also purports to explore the practical experience of dance movement analysis through the acquisition of the basics of dance movement notation.

- **Jazz Dance (1)**

As an applied areas of modern dance, this course explores the possible applicability of the basic principles and dance movement patterns in the areas of different tracks of dances.

- **Advanced Ballet (1)**

A variety of different ballet techniques are introduced with an in-depth comparison of their characteristics. Thus encouraging the improvement of the individual-specific capability of ballet choreography on the basis of Intermediate Ballet skills already learned.

- **Advanced Modern Dance (1)**

This course focuses on the development of advanced movement skills utilized in modern dance through practicing a varying degree of modern dance movements with the utilization of bodily movements and changes of rhythms.

- **Dance Terminology (2)**

The prototypical terms pertaining to dance movements are to be analyzed, laying the basis for understanding the origins and characteristics of various kinds of dance movement to be used for useful information in the areas of dance performance and dance education.

- **History of Western Dance (2)**

This course surveys the historical evolution and development of Western dance in terms of their features and values from a cultural point of view. The peculiarity of different genres of dances will be highlighted in view of their origins, historical backgrounds and socio-cultural significance along with the philosophical and aesthetic meaning, shedding light on the future prospects of dance as both an art and a science.

- **Body Conditioning (1)**

This course focuses on developing the knowledge base for checking body alignment and basic movements which are the core elements of efficient dancers, thus, enhancing the therapeutic effects before and after the dance practice.

- **Dancer III (2)**

This course intends to improve dance movement skills through practicing a variety of advanced movement techniques tailored to the needs of individual dancers on the basis of essential dance movements acquired in the earlier courses.

- **Choreographer III (2)**

This course explores the principles of choreography with practical experience choreographing and dance music along with the discussions of ways that dance music can be applied and used.

- **Educator III (2)**

This course surveys the present status as well as issues regarding the schools and colleges of performing arts with professional dance institutions geared toward educating professional dancers.

It will also focus on the ways and strategies that the present education system can be improved and renovated through developing intimate liaisons with the fields of dance.

- **Dancer IV (2)**

Advanced further based on dance for dancer III, this course attempts to develop further dynamic and finer dance movement skills tuned to individual needs and characteristics, thus leading to the development and proficiency of dance movement skills required in different genres of dance.

- **Choreographer IV (2)**

Basic information and principles of choreography will be dealt with in this course with the purpose of acquiring knowledge relative to practical applications and usages of dance performance along with lighting techniques.

- **Educator IV (2)**

Dance for Dance Educator IV This course tries to identify the present status as well as problematic issues surrounding dance education at secondary level schools, and suggests the ways to overcome the pending issues of dance education program development with the acquisition of field experience in close relation to the areas of dance.

- **Repertory of Classic Ballet I (1)**

This course attempts to teach the variation assumed to be an important ballet repertoire from romanticism to classicism, neo-classicism, and modern ballets.

Ultimately pursuing to develop dance movement techniques, choreographing principles as well as the ability to interpret the works of ballet.

- **Repertory of Classic Ballet II (1)**

A crucial ballet repertoire as it is, variation II purports to accomplish classic ballet movement techniques and choreographing techniques as well as the ability to evaluate works of ballet in view of musical characteristics.

- **Korean Court Dance I (1)**

This course intends to help students acquire a variety of traditional Korean court dance repertoire with an understanding of the critical features and movement principles inherent in Korean court dance through the analysis of movement forms.

- **Korean Court Dance II (1)**

This course aims to acquire various forms of Korean court dance with the analysis of critical qualities, movement forms, and movement principles relative to Korean court dance.

- **Modern Dance Technique I (1)**

This course attempts to teach various forms of modern dance movements appearing in the works of many distinguished modern dancers in the 20th century with an understanding of the trends and principles of choreographing through movement analysis.

- **Modern Dance Technique II (1)**

This course intends to explore the characteristics and principles of the choreography of many modern dancers in the 20th century with an analysis of the movement forms employed by them, leading to the acquisition of various modern dance techniques.

- **Dance Composition (3)**

This course attempts to help students understand the principles and elements of dance composition and thus develop the ability to explore and improvise spontaneously through the acquisition of basic knowledge and logic needed in the

process of dance composition.

- **Dance Aesthetics (2)**

This course attempts to discuss the beauty of dance as well as the concepts, essence, and value of dance arts based on the historical theory of the aesthetic characteristics of the beauty of dance and dance arts.

- **Reading of Dance in English (2)**

This course intends to achieve an understanding of the theoretical terms which are necessary to understand literally the basic dance movements and dance literature through reading dance books written in English.

- **Dance Sports (1)**

This activity course intends to explore the applicability of the basic movement patterns and principles engaged in Dance Sports to the applied areas of dances for teachers, choreographers, and dancers.

- **Stage Design (2)**

This course intends to teach the basic principles and characteristics related to the designs of lighting, stage equipment, outfits, costumes, and make-up which are critical elements necessary in the staging of dance performances.

- **Dance Composition Workshop (3)**

Based on the basic knowledge of dance composition, this course intends to teach basic principles and applications through the practical experience of dance composition, ultimately attempting to develop the ability to compose dance movements by means of the application of the rational logic of composition while harmonizing emotional and artistic inspirations.

- **Dance Psychology (2)**

This course aims to achieve an understanding of the structure of dance psychology through discussion of the basic concepts and theory of specific disciplines (dance movement control, learning, development, and performance).

- **Dance Production (2)**

This course has a dual purpose of 1) achieving the basic theories of dance performance including dance production and staging works and 2) experiencing practical field work.

- **Assessment of Dance Masterpiece (2)**

This course intend to survey and analyze major dance works appearing in the whole range of dance history in terms of chronological and ideological perspectives, thus laying the foundation for interpreting and evaluating the choreography and artistic values along with a dance movement analysis.

- **Dancer V (2)**

This course aims to improve dance movement skills required in different genres of dance through learning diverse variations of dance movement repertoires based on the lessons of Dance IV for dancers, leading to the enhancement of the ability to interpret dance works.

- **Choreographer V (2)**

This course aims to teach the processes relative to the designing and manufacturing of stage art as well as the acquisition of choreographing principles of composition thus strengthening the ability to make effective use of the stage with field work.

- **Educator V (2)**

This course intends to survey the present status and issues relating to dance education for both infants and primary school children. Practical experience to develop dance education programs in close liaison with field dance is also included.

- **Dancer VI (2)**

Advanced (Dance Exercise for Dance V), this course attempts to achieve an advanced array of dance movement skills along with the ability to interpret dance works through the practice of a variety of different dance movement variations needed in different dance genres.

- **Choreographer VI (2)**

The course explores the possible strategies to effectively make use of stage through exercises of costume design and make-up along with choreographing principles and composition exercises.

- **Educator VI (2)**

This status and the related issues concerning lifelong and rehabilitative dance education will be surveyed along with suggesting the directions of innovation and program development. The acquisition of practical experience in about two areas of dance education in close relationship with the field is also included.

- **Korean Creative Dance I (1)**

On the basis of basic Korean dance movement training course purports to help students acquire the principles and methods of modern Korean dance to effectively and creatively express the emotions and thoughts through the use of different techniques of dance movement patterns.

- **Korean Creative Dance II (1)**

Topped with the experiences gained in creative Korean Dance I, this course intends to teach the principles and methods of creative Korean dance to creatively express the zeitgeist and sentiment on the basis of basic Korean dance movement training along with the utilization of diverse types of Korean movement techniques.

- **Modern Dance Improvisation I (1)**

This course intends to develop the potential ability of dance composition through improvisation training which can stimulate the learner's imaging ability on the basis of basic modern dance movement training.

- **Modern Dance Improvisation II (1)**

Modern dance improvisation II intends to reinforce potential dance creativity and thus develop the ability to utilize the process of choreographing through improvisation training which can stimulate the learners' creativity.

- **Character Dance (1)**

This course aims to teach an understanding of the basic tenets and characteristics of classical ballet such as polonaise, mazurka, Spanish, tarantella, and Russian folk dance with an understanding of the principles and characteristics of movement composition as well as the learning of various forms of dance steps, thus leading to an in-depth grasp of ballet and enlarging the areas of dance composition.

- **Planning and Administration of Dance Performance (2)**

This course intends to help dancers acquire the theoretical basis of dance performance including the planning, manufacturing, public relations, and finance, thus acquiring the philosophy of dance management and methodology through practical experiences in the field.

- **Dance Instruction (2)**

In Dance Instruction, an attempt is made to foster the ability to set instructional objectives, to establish relevant subject matters and methods of teaching and evolution. Thus leading to the acquisition of practical teaching skills on the basis of the theories of teaching-learning, which will be used in several different institutions of dance schools, professional dance teams, and life-long dance institutions.

- **Ballet pas de deux class (1)**

The understanding of basic principles and movement structures of pas de deux will be pursued from a functional and aesthetic point of view, with practical experience about pas de deux, thus learning the movement characteristics and roles of ballerino and ballerina, respectively.

- **Dance Performance Workshop (2)**

Dance Performance Workshop deals with the practical experiences involved in the whole process of the planning, production, composition and performance of dance, ultimately aiming to develop the ability to apply the knowledge and theories acquired during the four years of undergraduate study.

## Faculty Members

### ○ Theater and Cinema Major

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