

Young Korean artists promote traditional music



Four Korean young artists, sponsored by the Korea Ministry of Culture, Sports and Tourism, are at TNUA for a three-month residency promoting traditional music of their country.

In support of their overseas promotional program, TNUA has arranged for them to give three lectures and a concert on the campus, and a tour around Taiwan to introduce traditional Korean music, its instruments and characteristics, as well as conducting exchange activities with their local counterparts.

The Korean music scene has changed much in the 21st century. Musicians are not just embracing traditional music, but also using it as a base to explore the world's other music. In order to promote this goal, the Korea Ministry of Culture, Sports and Tourism is sponsoring various activities, with many of the programs specifically designed for young artists.

The four artists' stay in Taiwan explores the theme of "Korea music's past and present." It is a program that will enrich their experiences as well as the mutual exchange of the two countries' musical cultures.

On Dec. 21, the four Korea musicians performed at a concert at the TNUA Dance Theatre (see picture). The concert was hosted by famous Korean music critic, Hyun Kyung Chae – the director of the project. The four artists said they love traditional Korean music dearly, but would not want their country's traditional music and instruments to be seen as something strange or exotic. They hope traditional Korean music can become a popular part in exchange activities. ◆

Year-end party for international students

The International Exchange Center (IEC) last month hosted a year-end party for more than 20 international students from Europe, America and Asia, allowing them to have a sense of "family reunion" and share with each other their learning and living experiences in Taiwan.

For some of these international students, it was their first year-end party at TNUA. Others have been here for some time, with some already speaking fluent Mandarin and having families in Taiwan.

Peter, a graduate student at the Department of Film-making, first arrived in Taiwan as a 19-year-old missionary. He said studying in Taiwan is very different from in the United States, where students are encouraged to ask questions in class. But in Taiwan teachers may think that students are asking questions because

they are not paying attention to the lectures. Peter said he had some difficult times at first adapting to the Taiwan way of learning, but at the liberal TNUA he can freely ask questions again. ◆

Caption: International students mix with locals in class.



Prof. Buckland on Europe dance history



Prof. Theresa Buckland from the Department of Performance and Digital Arts, De Montford University, recently gave a two-day lecture series at TNUA on European dance history at TNUA.

Prof. Buckland also offered advice and suggestions in the School of Dance's evaluation of its graduate curriculums. According to the scholar from the British university, the various changes in the development of dance reflect the times and their social backgrounds. During the reign of Queen Victoria in the 1870s, dance featured in banquets and feasts in palaces was a ritual for royalty, the nobility and upper class society to underscore their social status, and it could also be used as a tool to build up political links. But in the 20th century, such dance activities were gradually peripheralized as society changed.

Prof. Buckland indicated that London was the most influential city in Europe in the 19th century, its prosperity and advancement unparalleled in any other European cities. Its emerging media pursued stories of balls and the luxury life of the nobility, just like what paparazzi do today. Every May, nobles and powerful people were gathered in London for various gatherings, such as operas and balls. These were not just necessary social functions for the nobility, but also chances for courting. Prof. Buckland pointed out that women were usually not allowed

to attend most of other public functions, and balls were young women's chief social activities where they could find their future husbands. With dance serving such functions, dance teachers at the time had a rather high social status, and they could have good ties with different classes. They taught people not just how to dance, but also how to stand, sit and greet others.

The most popular dance teacher in the 18th and 19th centuries was Marie Taglioni. Taglioni was strict with students, requiring the highest precision for the manner of greeting, because at the time these bodily movements and gestures were a gauge of one's education and social status. The nobility needed to learn to dance well, but their dance skills must not be too perfect to lead people think that they were professional dancers from the lower classes, Prof. Buckland stressed.

Prof. Buckland is a member of the AHRC Peer College Review, the AHRC Beyond Text Steering Committee and a former postgraduate panel member for the AHRC. She is a panelist for RAE 2008 (Dance, Drama and Performing Arts), vice chair of the International Council for Traditional Music Study Group for Ethnochoreology. ◆

Caption: Prof. Theresa Buckland gives a lecture on European dance history at TNUA.