

K Korea National University of Arts

School of Music

School of Drama

School of Film, TV & Multimedia

School of Dance

School of Visual Arts

School of Korean Traditional Arts



School of Music

- Vocal Music
- Instrumental Music
- Composition
- Conducting
- Musicology

School of Drama

- Acting
- Directing
- Playwriting
- Stage Design
- Theatre Studies

School of Film, TV & Multimedia

- Filmmaking
- Broadcasting
- Multimedia
- Animation
- Cinema Studies

School of Dance

- Dance Performance
- Choreography
- Dance Theory
- Arts Management

School of Visual Arts

- Fine Arts
- Design
- Architecture
- Art Theory

School of Korean Traditional Arts

- Korean Traditional Music
- Korean Traditional Dance
- Korean Traditional Dramatic Performing Arts
- Korean Traditional Music Composition
- Korean Traditional Arts Theory



Korea National University of Arts School of Music

Vocal Music

Instrumental Music

Composition

Conducting

Musicology



| | |
|----|-----------------------------------|
| 2 | Korea National University of Arts |
| 4 | School of Music |
| 10 | Activities |
| 14 | Dept. of Vocal Music |
| 22 | Dept. of Instrumental Music |
| 36 | Dept. of Composition |
| 44 | Dept. of Conducting |
| 52 | Dept. of Musicology |



Korea National University of Arts

School of Music

- Vocal Music
- Instrumental Music
- Composition
- Conducting
- Musicology
- Music Technology

School of Drama

- Acting
- Directing
- Playwriting
- Stage Design
- Theatre Studies
- Musical Theatre Writing Program

School of Film, TV & Multimedia

- Filmmaking
- Broadcasting
- Multimedia
- Animation
- Cinema Studies

School of Dance

- Dance Performance
- Choreography
- Dance Theory
- Arts Management

School of Korean Traditional Arts

- Korean Traditional Music
- Korean Traditional Dance
- Korean Traditional Dramatic Performing Arts
- Korean Traditional Music Composition
- Korean Traditional Arts Theory

Faculty of Arts and Liberal Studies

Vision: Deeper & Wider

Like a tree of life rooted deep into the earth.
Like the light of hope spreading wide to the world.
Deeper education, wider world of Art.

Our purpose

Create new classics for the future.

Our Mission

Nurture creative artists to lead global art.
Expand art education to contribute to social change.
Develop artistic imaginations for a better future.
Build arts and culture infrastructure for future growth.

School of Music

Department of Vocal Music

Department of Instrumental Music

Department of Composition

Department of Conducting

Department of Musicology

Part of K-Arts since the beginning of the institution's history, the School of Music boasts a rich and innovative program that produces world-class musicians, selected from a talented pool of applicants through a rigorous admissions process. Students are familiarized with professors at the beginning of their academic careers and encouraged to discover their individual styles, learning to go beyond technical competence and attain artistry through the School of Music's one-on-one tutorial system. Students have access to over 100 rooms for personal practice, and have the chance to take part in over 140 performances throughout the year at the School of Music's venues, including its ensemble room, percussion room, opera studio, orchestra studio, and the KNUA Hall, which is equipped with a baroque organ. The end of each term is punctuated with student orchestra, string ensemble, wind orchestra, chorus, and opera performances at venues on- and off-campus, granting students the opportunity to take the professional stage. Composition students' works are realized through performances, allowing students to experience the full process of music creation. The state-of-the-art Computer Music Technology Lab is another integral part of the School of Music and hosts a variety of aural experimentation and musical exploration.

Curriculum

In the School of Music, students begin specialized studies in their first year, with all fundamental theory classes compiled into the Harmony and Analysis course. Emphasis is placed largely on studio performance for students' chosen majors, reflected in the number of credits given by studio classes (4, double the number granted by other schools—for a total of 1/4 of credits needed for graduation). Students are also assigned major-specific workshop hours for open lessons. Workshop hours are an open studio class where multiple students and professors share their views and opinions on performances. As ensemble performance is another pillar of the curriculum, chamber music, chorus, and ensemble classes have been designated as compulsory courses. Credit for courses such as Ear-Training and Sight-Singing, and Harmony and Analysis, are granted on a merit basis and students may receive credits if they demonstrate sufficient aptitude without having registered for the courses.



- ④ 4 years (Bachelor of Music)
② 2 years (Master of Arts)

Undergraduate Program

Graduate Program

Vocal Music

| | | | |
|-------|-----------------|---------------|---------------------|
| Women | ④ Soprano | Opera Singing | ② Soprano |
| | ④ Mezzo-soprano | | ② Mezzo-soprano |
| | ④ Countertenor | | ② Countertenor |
| | ④ Tenor | | ② Tenor |
| | ④ Baritone | | ② Baritone |
| | ④ Bass | | ② Bass |
| Men | | | ② Opera Directing |
| | | | ② Opera Coach |
| | | | ② Lied and Oratorio |
| | | | |
| | | | |
| | | | |

Instrumental Music

| | | | |
|------------|----------------------------------|------------|----------------------------------|
| Keyboards | ④ Piano | Instrument | ② Piano |
| | ④ Organ | | ② Organ |
| | ④ Harpsichord | | ② Harpsichord |
| Strings | ④ Violin | | ② Violin |
| | ④ Viola | | ② Viola |
| | ④ Cello | | ② Cello |
| | ④ Double Bass | | ② Double Bass |
| | ④ Harp | | ② Harp |
| | ④ Guitar | | ② Guitar |
| Winds | ④ Recorder | | ② Recorder |
| | ④ Flute | | ② Flute |
| | ④ Oboe | | ② Oboe |
| | ④ Clarinet (incl. Bass Clarinet) | | ② Clarinet (incl. Bass Clarinet) |
| | ④ Bassoon | | ② Bassoon |
| | ④ Saxophone | | ② Saxophone |
| | ② Horn | | ② Horn |
| | ② Trumpet | | ② Trumpet |
| | ② Trombone (incl. Bass Trombone) | | ② Trombone (incl. Bass Trombone) |
| | ② Tuba | | ② Tuba |
| Percussion | ② Percussion Instruments | | ② Percussion Instruments |

- ③ 3 years (Artist Diploma*)
* The most advanced, postgraduate program

Undergraduate Program

Graduate Program

Instrumental Music

| | |
|-----------|----------------------------------|
| Solo | ③ Piano |
| | ③ Violin |
| | ③ Cello |
| | ③ Double Bass |
| Orchestra | ③ Violin |
| | ③ Viola |
| | ③ Cello |
| | ③ Double Bass |
| | ③ Harp |
| | ③ Flute |
| | ③ Oboe |
| | ③ Clarinet (incl. Bass Clarinet) |
| | ③ Bassoon |
| | ③ Horn |
| | ③ Trumpet |
| | ③ Trombone (incl. Bass Trombone) |
| | ③ Tuba |
| | ③ Percussion Instruments |
| | ③ Accompaniment |

Composition

| | |
|---------------|---------------|
| ④ Composition | ② Composition |
|---------------|---------------|

Conducting

| | |
|-------------------------|-------------------------|
| ④ Orchestral Conducting | ③ Orchestral Conducting |
| ④ Choir Conducting | ③ Choir Conducting |

Musicology

| | |
|--------------|-----------------|
| ④ Musicology | ③ Musicology |
| | ③ Music History |
| | ③ Music Theory |

Music Technology

| | |
|--|--------------------------------------|
| | ③ Electro-acoustic music Composition |
| | ③ Music Technology |
| | ③ Sound Recording |

Activities



KNUA Symphony Orchestra, Wind Orchestra, Ensembles, and Composer's Concert

On February 24th 1993, the School of Music officially started off with a concert presented by its faculty in celebration of the upcoming opening of the Korea National University of Arts (KNUA, later on K-Arts). Over time, professors began to take the stage with their students and successfully launched the School's first subscription orchestra concert in 1993.

The School annually performs the KNUA Symphony Orchestra, KNUA Wind Orchestra, and KNUA Composer's Concert, and international exchange concerts with Yong Siew Toh Conservatory in Singapore, Tokyo University of Arts in Japan, Jacob School of Music of Indiana University and the Colburn Conservatory of Music in the States, etc. Students are also offered to further enhance their musical aptitude

and collaborative learning through different types of ensembles every semester – cello ensemble, viola ensemble, double bass ensemble, saxophone ensemble, bassoon ensemble, guitar ensemble, string ensemble, etc.

On its 25th anniversary in 2018, the School of Music held "Piano Orchestra Concert" in which 3 faculty members and 49 students performed together <The Rite of Spring> of Igor Stravinsky, with 25 grand pianos. The performance was broadcast live online and generated a lot of public exposure for an unprecedented arrangement.



Piano Orchestra Concert
1 hour 37 minutes
<https://www.vlive.tv/video/89580>

KNUA Opera and ‘the Night of Art Songs’

Since the first performance of <Le Nozze di Figaro> in 1995, the School of Music has annually performed a selection of major opera repertoires including <Don Pasquale>, <Gianni Schicchi>, <Cosi fan tutte>, <Die Zauberflote>, <La Boheme>, <Don Giovanni>, <Die Fledermaus>, <L’elisir d’amore>, and <Lucia di Lammermoor>. Now K-Arts’ Opera Series is considered to stand comparison with other professional performances thanks to students’ rich musical ability and great acting skills.

The Department of Vocal Music has another subscription concert named “the Night of Art Songs,” where students perform art songs written in various languages such as German, Italian, English, French, Russian, and Spanish. Recently, the concert added Korean art

songs under the tutelage of Prof. Min Kyungchang, musicologist, aiming for more discovering and analyzing of students Korea’s unique identity embedded in the original art songs.



<Die Fledermaus>, J. Strauss II
Part 1~4, 2 hours 21 minutes
<https://youtu.be/-UjeaHhwqH4>

KNUA Bach Week

The KNUA Organ Series first started in 2009 with the invitational organ recital and master class given by Germany’s Christoph Bossert, and the student concert on the last day of his visit. The following year, Prof. Roland Berger was invited to the School for the 2nd annual Organ Series, which included a cembalo concert. In 2011, the KNUA Organ Series added a particular theme to the organ recital.

In an attempt to create the festive mood, the KNUA Organ Series developed many ear-catching programs and was renamed the “KNUA Bach Week” in 2012. The KNUA Baroque Chamber Music Series and Bach Cantata Concert Series were also newly introduced to the festival. In particular, the Bach Cantata Concert Series

performed three pieces annually in collaboration with faculty, students, and graduates. All of these changes undoubtedly helped the KNUA Bach Week to become the School’s primary event, raising its profile in Baroque music.

The 2019 KNUA Bach Week offered selected works of J.C. Bach, starting with ‘A Story of Bach’ by Prof. Oh Jakyung, a permanent opening of the week. The students held an organ concert on the second day, while the KNUA Baroque Chamber Music Ensemble performed Bach and other late-Baroque composers the following day. The last day featured Bach’s most seminal works – choral music series.



2018 KNUA Bach Week
2 minutes 24 seconds
<https://youtu.be/nBUtCzHP2VY>

Department of Vocal Music

| | |
|-------------|---------|
| Yang Heejun | Bass |
| Yim Ungkyun | Tenor |
| Choi Sangho | Tenor |
| Hong Haeran | Soprano |



Department of Vocal Music

The Department of Vocal Music offers structured and professional studio education for vocal specialists. Its curricula include one-on-one practical instruction and specialized courses in diction, opera, and chorus beginning in the first year of studies, equipping students with the vocal performance expertise required in the field. Students are also required to take Class Piano and Literature courses to bolster their understanding of music as a whole. Elective courses include Basic Lied Repertory, Vocal Ensemble, and Foundation in Choral Conducting, which also enhance student expertise in their fields of interest. The department holds an annual opera performance that allows students to experience each step of the production process. Students are also granted practical performance opportunities in Art Song and Aria recitals, as well as chorus performances, to maximize their capacity for performance in the field.



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Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|------------------------------------|----------------------|--------------------------------------|-------------------------------|
| Applied Study | | | |
| Weekly Recital | | | |
| Opera Class 1~6 | | | |
| Concert Choir | | | |
| Ear-Training and Sight-Singing 1~4 | | | |
| Harmony and Analysis 1~4 | | | |
| Class Piano 1~4 | | | |
| | Vocal Literature 1~4 | | |
| | Class Piano 1~4 | | |
| Diction: Italian 1~2 | Diction: German 1~2 | Diction: French 1~2 | Diction: English 1~2 |
| | | | Korean Art Song Repertory 1~2 |
| Basic Lied Repertory 1~8 | | | |
| Dance and Stage Manner 1~2 | | | |
| | Vocal Ensemble | | |
| | Italian Language 1~2 | | |
| | German Language 1~2 | | |
| | | Foundation in Choral Counducting 1~2 | |
| | | Concert Choir 7~8 | |
| | | Opera & Lied Coaching 1~2 | |
| | | Opera Class 7~8 | |

Graduate Program

| 1 | 2 | |
|--|---|-------------------------|
| Italian 1~2 / German 1~2 / French 1~2 | | Common |
| Applied Study | | Opera Singing |
| Opera Libreto Analysis 1~2 | | |
| Opera History and Literature Study 1~2 | | |
| Opera Coaching | | |
| Acting for Opera | | |
| Opera History and Literature Study 1~2 | | Opera Directing |
| Opera Libreto Analysis 1~2 | | |
| Scenic Design and Stage Effect 1~2 | | |
| Stage Directing | | |
| History of Stage 1~2 | | |
| Applied Study | | Opera Coach |
| Opera History and Literature Study 1~2 | | |
| Singing Technique and Theory 1~2 | | |
| History and Literature of Lied 1~2 | | |
| Opera Conducting | | |
| Opera Coach Practice | | |
| Applied Study | | Lied and Oratorio Major |
| Sacred Music Literature 1~4 | | |
| History and Literature of Lied 1~2 | | |
| Vocal Ensemble | | |
| Lied Coaching | | |

Course Offerings

Undergraduate program

Major Requirements

Applied Study

A course to enhance students' performance ability through individualized lessons. Evaluation is done in an open recital at each semester-end.

Weekly Recital

Students have opportunities to present performance to many professors as well as their peer students. Coaching and feedbacks are offered to develop performing skills.

Harmony and Analysis 1~4

An introductory course that covers the theories of counterpoint, harmony, and analysis, the most fundamental constituents of Western music. Individual or group lessons are given, depending on the students' majors and interests.

Concert Choir

This course aims to enhance students' choral performance. Other than this, the School has diverse choir classes for students of diverse majors of music such as Chorus, Chamber Choir, and Foundation in Choral Conducting.

Opera Class 1~6

Aims at a further understanding of opera, through studying opera literature and performing major characters.

Diction: German 1~2, Italian 1~2, French 1~2, English 1~2

To practice in achieving correct pronunciation and vocalization of foreign languages, two courses are given for each language: Italian, German, French, and English.

Vocal Literature 1~4

Researches on documents regarding vocal performance, so as to grasp the historical evolution of vocal music. Relevant repertoires are also practices.

Korean Art Song Repertory 1~2

Studies and analyse the Korean Art songs, learning diverse repertoires. Students are expected to prepare a workshop performance.

Major Electives

Dance and Stage Manner 1~2

Teaches the performer's stage manners, as well as basic dance movements for opera performance.

Vocal Ensemble

A vocal lesson course, in which students are trained in teams. Evaluation is done in an open performance.

Opera & Lied Coaching 1~2

Designed for the vocal majors who intend to be opera singers to learn about the on-stage problems, this course provides diverse practical skills to learn important repertoires.

Basic Lied Repertory 1~8

Studies art songs of Italian, German, Russian, and Anglo-American backgrounds.

Korean Art Song Literature

This course deals with the techniques for Korean art song performance, including pronunciation and vocalization. An overall history of Korean art song is also covered.

Italian Language, German Language

Practices students in achieving basic conversation skill in Italian / German.

Graduate program

Major Requirements

Opera Singing

Opera Coaching

A one-to-one coaching class in which students are taught techniques required from an opera singer both in music and acting.

Major Requirements

Opera Directing

Stage Directing

Cultivates an ability of stage directing for opera, offering hands-on experiences. Techniques for using directing note, leading performers, and analysing libretto are covered.

Scenic Design and Stage Effect 1~2

Students learn to use lighting to express time and space, in addition to make-up skills, so as to acquire an overall knowledge of stage effect.

Major Requirements

Opera Coach

Singing Technique and Theory 1~2

This course uses an empirical approach to study various methods of vocalization which are affected by the language of the repertory as well as the structure and features of the performance site.

Major Requirements

Lied and Oratorio

Sacred Music Literature 1~4

Covers various genres and works of sacred music spanning from the Baroque period to the 20th century. A specialized knowledge of sacred music literature is aimed at.

Lied Coaching

A one-to-one coaching class for oratorio/lie singer. Techniques both in music and acting are covered.

Admission

The Department of Vocal Music focuses on assessing whether students are qualified as actual musicians. Students are evaluated on their performance skills as a professional vocal musician as well as on their knowledge of basic music theories.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|-------------------|---|-----|-------------------|-------------------|
| Foreign Admission | Application | 100 | Opera Singing | Application 100 |
| | Live audition | 95 | | Live audition 100 |
| | Basic music theories | 5 | | |
| | | | | 200 |
| | | 200 | | |
| | | | Opera Directing | Application 100 |
| | | | | Written exam 20 |
| | | | | Acting 80 |
| | | | | direction |
| | | | | |
| | | | | 200 |
| | | | Opera Coach | Application 100 |
| | | | | Live audition 100 |
| | | | | |
| | | | | 200 |
| | | | Lied and Oratorio | Application 100 |
| | | | | Live audition 100 |
| | | | | |
| | | | | 200 |
| | The application must include all the relevant documents (including portfolio) required for first screening. Repertoire guide for audition and portfolio is available on the website, at foreign general admission page. | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Portfolio DVD should include the following: an Italian art song, a German art song, and an aria selected by applicant. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Instrumental Music

| | |
|--------------|---------------|
| Kim Daejin | Piano |
| Park Sangmin | Chamber Music |
| Oh Soonwha | Viola |
| Oh Jakyung | Organ |
| Lee Kangho | Cello |
| Lee Seokjun | Horn |
| Lee Sungju | Violin |
| Lee Younghee | Accompaniment |
| Lee Yerin | Flute |
| Lee Jinsang | Piano |
| Sohn Minsoo | Piano |
| Kim Hyunmi | Violin |
| Chae Jaeil | Clarinet |
| Kim Eunhye | Percussion |



Department of Instrumental Music

The Department of Instrumental Music equips performers with the techniques, sensitivity, exhaustive musical knowledge, and analytical ability they need to succeed. Offering a total of 21 majors including keyboard, string, wind, and percussion instruments, the department's programs maximize the potential of students as they practice their chosen instruments. Courses are divided into three categories: 1. Performance-based classes including practical lessons, instrument-specific workshops, chamber music and ensemble performances, most of which are mandatory subjects. 2. Classes for developing fundamental music skills, building musical knowledge, and improving analytical skills, including Ear-Training and Sight-Singing, Harmony and Analysis, History of Western Music Survey, Keyboard Harmony, major-specific Literature, Score Reading, and Figured Bass. 3. Elective courses that branch out into other musical, artistic, or humanities-related fields that help students develop artistry and knowledge, including various branches of Music History, Minor Instruments, Chorus, History of Arts, a variety of foreign languages, Culture Appreciation, and Special Topics lectures. Students are given chances to demonstrate the skills they learned, in solo, chamber, and ensemble performances.



Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| | 1 | 2 | 3 | 4 |
|-------|--|----------------------|-------------------------|---|
| Piano | Piano Applied Study | | | |
| | Performance Practice | | | |
| | Piano Workshop | | | |
| | | Piano Literature 1~6 | | |
| | Chamber Music | Keyboard Harmony 1~2 | Piano Pedagogy 1~2 | |
| | Accompanying 1~4 | | | |
| | Piano Mechanism | | | |
| | Score Reading | | | |
| | Piano Duo | | | |
| | | Chamber Music | | |
| Organ | | | Accompanying 5~8 | |
| | Organ Applied Study | | | |
| | Organ Workshop | | | |
| | Organ Literature 1~4 | | | |
| | | | Organ Structure | |
| | | | Organ Improvisation 1~2 | |
| | | Keyboard Harmony 1~2 | Figured Bass 1~2 | |
| | Counterpoint 1~2 | | | |
| | Score Reading | | | |
| | Performance practice of Baroque Instrument 1~2 | | | |

Graduate Program

| | 1 | 2 |
|-------|--|---|
| Piano | Piano Applied Study | |
| | Seminar in Piano Literature 1~2 | |
| | Seminar in Piano Performance 1~2 | |
| | Accompanying 1~2 | |
| | | |
| Organ | Organ Applied study | |
| | Organ Structure | |
| | Organ Improvisation | |
| | Seminar in Organ Performance Practice 1~2 | |
| | History of Western Music 1~2 | |
| | Figured Bass 1~2 | |
| | Performance Practice Baroque Keyboard Instrument 1~2 | |
| | Seminar in Organ Literature | |
| | Minor Instrument | |
| | Baroque Ensemble 1~2 | |
| | Performance Practice of Baroque Instrument 1~2 | |

Curriculum

Undergraduate Program

| | 1 | 2 | 3 | 4 |
|-----------------------------------|--|-----------------------|------------------|---|
| Harpichord | Tuning Harpsichord | | | |
| | Harpichord Applied Study | | | |
| | Continuo Practice | | | |
| | Harpichord Workshop | | | |
| Violin, Viola, Cello, Double Bass | | Baroque Ensemble | | |
| | | Harpichord Literature | Figured Bass 1~2 | |
| | | Keyboard Harmony 1~2 | | |
| | Score Reading | | | |
| | Counterpoint 1~2 | | | |
| | Accompanying 1~8 | | | |
| | Performance practice of Baroque Instrument 1~2 | | | |
| | Applied Study: Violin, Viola, Cello, Double Bass | | | |
| | Doublebass Ensemble | | | |
| | Orchestra | | | |
| | Chamber Music | | | |
| | Workshop: Violin, Viola, Cello, Double Bass | | | |
| | Technique & Analysis of Contemporary Viola Music | | | |
| | Chamber Music | | | |
| | Baroque Ensemble | | | |
| | String Ensemble | | | |
| | Orchestra Study | | | |
| | | | | |
| | | | | |
| | | | | |

Graduate Program

| 1 | 2 |
|--|---|
| Harpichord Applied study | |
| Figured Bass 1~2 | |
| Seminar in Organ Literature | |
| Seminar in Harpsichord Literature | |
| Performance Practice Baroque Keyboard Instrument 1~2 | |
| Organ Minor Instrument 1~2 | |
| Organ Improvisation | |
| Seminar in Harpsichord Performance Practice 1~2 | |
| Baroque Ensemble 1~2 | |
| Performance Practice of Baroque Instrument 1~2 | |
| Applied Study: Violin, Viola, Cello, Double Bass, Harp | |
| Orchestra | |
| String Ensemble | |
| Orchestra Study | |

● Major Requirements
○ Major Electives

Curriculum

Undergraduate Program

| | 1 | 2 | 3 | 4 |
|---|--|---|---|---|
| Harp | Harp Applied Study | | | |
| | Orchestra | | | |
| | Harp Ensemble | | | |
| | Harp Workshop | | | |
| | Chamber Music | | | |
| Guitar | Guitar Applied Study | | | |
| | Guitar Ensemble | | | |
| | Guitar Workshop | | | |
| | Guitar Literature | | | |
| | Chamber Music | | | |
| Recorder | Recorder Applied Study | | | |
| | Recorder Ensemble | | | |
| | Recorder Literature 1~2 | | | |
| | Woodwind Workshop | | | |
| | Baroque Ensemble | | | |
| Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Euphonium, Base Clarinet | Applied Study: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Euphonium, Base Clarinet | | | |
| | Orchestra | | | |
| | Wind Ensemble | | | |
| | Workshop: Woodwind, Brass | | | |
| | Chamber Music | | | |
| | Wind Workshop | | | |
| | Baroque Ensemble | | | |

Graduate Program

| | 1 | 2 | |
|--|---|---|--|
| Guitar | Guitar Applied study | | |
| | Guitar Pedagogy 1~4 | | |
| | Seminar in Guitar Literature 1~2 | | |
| Saxophone | Saxophone Applied study | | |
| | Wind Ensemble | | |
| | Wind Workshop | | |
| | Applied study: Flute, Clarinet, Bass Clarinet, Oboe, Bassoon, Euphonium, Trumpet, Tenor Trombone, Bass Trombone, Horn, Tuba, percussion | | |
| Flute, Clarinet, Bass Clarinet, Oboe, Bassoon, Euphonium, Trumpet, Tenor Trombone, Bass Trombone, Horn, Tuba, percussion | Orchestra | | |
| | Wind Ensemble | | |
| | Wind Workshop | | |
| | | | |

Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| | 1 | 2 | 3 | 4 |
|------------|-------------------------------|---|---|---------------|
| Saxophone | Saxophone Applied Study | | | |
| | Saxophone Ensemble | | | |
| | Wind Ensemble | | | |
| | Woodwind Workshop | | | |
| | Chamber Music | | | |
| Percussion | | | | Wind Workshop |
| | Percussion Applied Study | | | |
| | Percussion Ensemble | | | |
| | Wind Ensemble | | | |
| | Orchestra | | | |
| | Percussion Workshop | | | |
| | Latin Percussion | | | |
| | Korean Traditional Percussion | | | |
| | Jazz Percussion | | | |

Graduate Program

| | 1 | 2 | 3 |
|---------------|---|------------|------------|
| Solo | Applied Study: Piano, Violin, Cello, Double Bass | | |
| | Recital | | |
| | String Ensemble | | |
| | Orchestra Study 1~2 | | |
| Orchestra | Applied Study: Violin, Viola, Cello, Double Bass, Harp, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Bass Trombone, Tuba, Percussion for Orchestra | | |
| | Orchestra | | |
| | Chamber Ensemble | | |
| | Orchestra Workshop | | |
| Accompaniment | Seminar in Symphonic Literature | | |
| | Fundamental Practice in Music Criticism | | |
| | Performance Practice | | |
| | String Ensemble | | |
| | Applied Study | | |
| | Diction 1~3 | | |
| | Accompanying Literature 1~6 | | |
| | Studio Accompaniment | | |
| | | Recital | |
| | Italian 1~2 | German 1~2 | French 1~2 |
| | Voice Minor | | |
| | Chamber Ensemble | | |
| | Score Reading | | |
| | Basso Continuo 1~2 | | |
| | Chamber Music Repertoire 1~2 | | |

Course Offerings

Undergraduate program

General Requirements

Harmony and Analysis 1~6

An introductory course that covers the theories of counterpoint, harmony, and analysis, the most fundamental constituents of Western music. Individual ro group lessons are given, depending on the students' majors and interests.

Major Requirements

Applied Study

A course to enhance students' performance ability through individualized lessons. Evaluation is done in an open recital at each semester-end.

Workshop

Unlike Applied Study, conducted in 1:1 lessons, the workshop is conducted in an open lesson style in which students of various majors practice present their performance in the presence of students and professors of other majors. Evaluations and discussions follow.

Chamber Music

Students are organized in chamber music teams to practice ensemble performance, which is subject to evaluation in an open performance.

Accompanying

In this course, each student is required to have one or more soloists to perform to his/her accompaniment on a semester basis. The accompanist should participate in the soloist's Applied Study lessons and final test session. After the first four semesters of requirement, students can attend further courses as electives.

Tuning Harpsichord

After studying the history of tuning and temperament, actual skill of tuning harpsichord is to be covered.

Orchestra

This course aims at enhancing an overall ability for musical performance.

Ensemble

Practices in ensemble performance composed of instruments of the same family (string, wind, guitar, recorder, saxophone, etc.), unlike Ensemble course which is designed to gather different instruments and to organize a harmony.

Major Electives

Score Reading

This course practices students in systematic process of full-score reading using the piano.

Baroque Ensemble

Exclusively deals with the chamber music of the Baroque period. Student can even play the period instruments or try the Baroque bows.

Korean Traditional Percussion

Western percussion-majoring students are provided in a basic knowledge of Korean Traditional percussion, so as to be differentiated from other Western percussion performers.

Latin Percussion

This course covers various percussion instruments of the Latin tradition, so as to prepare students for the multiple percussion-used music of the 21st century.

Jazz Percussion

Provides a comprehensive understanding of Jazz with a special focus on its percussion. A practical approach to the multiple percussion-used music is aimed.

Graduate program

Major Requirements

Chamber Music Repertoire

Reviews diverse documents regarding chamber music to grasp the stylistic history of chamber music. Repertoires are also practiced.

Seminar in Symphonic Literature

Study symphonic literature to grasp the history of symphony. Relevant major repertoires are also practiced.

Music Analysis and Interpretation

Covers the styles and structures of music from a professional instrumental performers' viewpoint, with a special focus on how analytical understanding of a work can be reflected in its interpretation for accompaniment.

Diction

Practices in correct pronunciation and vocalization of the foreign diction, so as to reinforce the accompanists' sympathy with vocal performers.

Major Electives

Figured Bass

This course practices students in reading figures bass, a key element of Baroque music, and interpreting it into real musical performance.

Fundamental Practice in Music Criticism

Deals with critical analysis of other students' performances, through which students can refine their own techniques.

Performance of Contemporary Music

This course id designed for performamnce majors to enhance abilities to understand and interpret contemporary music. Repertoire is inclusive only of original works or works of living musicians.

Admission

Students are assessed on whether they have the high-level techniques and performance skills for their specialized instruments, along with their outstanding talent, sophisticated musicality, musical discernment, and creative musical interpretation. They're also expected to be equipped with knowledge of basic theories of Western music such as pitch names, intervals, scales, clefs, keys and key signatures as well as on their ability to determine the basic rhythm, sounds and intervals on a piano.

Application process for international admission

| | | Undergraduate Program | | Graduate Program | |
|-------------------|--|---|-----|-----------------------------------|-----|
| Foreign Admission | Piano / Organ / Harpsichord / | Application (including portfolio) | 100 | Application (including portfolio) | 100 |
| | Violin / Viola / Cello / Harp / | Practical exam (Music dictation test, | 100 | Live audition | 100 |
| | Double Bass / Guitar / Flute / | Basic music theory exam, and live | | | |
| | Recorder / | audition) | | | |
| | Oboe / Clarinet / | | | | |
| | Bassoon / Horn / | | 200 | | 200 |
| | Euphonium / | | | | |
| | Trumpet / Tuba / | | | | |
| | Tenor Trombone / | The application must include all the relevant documents (including portfolio) required for first screening. Repertoire guide for audition and portfolio is available on the website, at foreign general admission page. | | | |
| | Bass Trombone / | | | | |
| Saxophone / | | | | | |
| Percussions | | | | | |
| AMA Admission | Application | | | | |
| | Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 3 and official English test score (TOEIC, TOEFL, TEPS, IELTS) score required. Detailed requirements and repertoire guidelines are different for each. Admissions guide is available on K-Arts website, at AMA admission page. | | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Composition

Lee Byungmoo
Bae Dongjin

Composition
Composition



Department of Composition

The Department of Composition provides education in the many grammars of both Korean and Western music while helping composers develop the creative thinking and technical competence required in the field. Students are trained in multiple composition-relevant disciplines such as computer music, and are required to achieve a certain level of mastery in one or more Western or Korean instruments. For three out of the four years of their studies, each school term concludes with a presentation of students' compositions. Students also have the chance to gain practical experience through recitals, composition publication, and other performances outside of school.



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Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|------------------------------------|--------------------------------|--|---------------------|
| Composition Applied Study | | | |
| Composition Workshop | | | |
| | Sound Synthesis 1~2 | | |
| | 20th-century Western Music 1~4 | | |
| | Orchestration 1~4 | | |
| Chorus 1~2 | 18th-century Counterpoint 1~2 | Understanding Korean Traditional Music 1~2 | Composition Seminar |
| Advanced Harmony 1~2 | | | |
| Music and Computer 1~2 | | | |
| 16th-Century Counterpoint 1~2 | | | |
| Music Analysis 1~2 | | | |
| Music and Visual Image 1~2 | | | |
| Studio Technique 1~2 | | | |
| Score Reading | | | |
| Advanced Keyboard Harmony 1~2 | | | |
| Performance Skill in Daekum | | | |
| Practice in Traditional Instrument | | | |
| Korean Traditional Rhythm 1~2 | | | |
| | Chorus 3~4 | | |
| | | Korean Traditional Music Orchestration 1~2 | |
| | | Basic Computer Music 1~2 | |

● Major Requirements
○ Major Electives

Graduate Program

| 1 | 2 |
|--------------------------------------|---|
| Composition Applied Study | |
| Composition Seminar | |
| Performance Practice of Modern Music | |
| Analysis of 20th-century Music 1~2 | |
| Analysis of Tonal Music | |
| 20th-century Western Music History | |
| 20th-century Orchestration | |
| Analysis of Korean Traditional Music | |
| Special Seminar | |

Course Offerings

Undergraduate program

Major Requirements

Chorus 1~2

A course for enhancing oral performance. Students who have completed this course as a requirement are allowed to re-register for it as an elective.

Composition Workshop

In this workshop, students present their compositions to the professors and fellow students, who in turn discuss and evaluate the presentation.

Advanced Harmony 1~2

An advanced course of Harmony, this class focuses on the specialized techniques needed in composition.

Music and Computer 1~2

Covers the computer techniques for musicians, including computer-aided copying, MIDI sequencing, audio editing, etc. The advanced knowledge and skills in MIDI as well as audio editing, audio CD production are also covered.

Music Analysis 1~4

Deals with the major works of the 18th and 19th century Western music. Musical contexts are analyzed from the composer's point of view, so as to help composition majors to acquire various styles that constitute the basis of contemporary composition.

Orchestration 1~4

Studies the structure, techniques and distinctive features of each instrument used in orchestral music through score reading and arranging exercises. Orchestration of these instruments is also covered.

18th-century Counterpoint 1~2

Deals with the counterpoint of the Baroque period, with a special focus on diverse aspects found in Bach.

16th-century Counterpoint 1~2

This course, which covers the 16th-century polyphonic style based on the modal system, aims to help the tonal-music-accustomed students to broaden their understanding of music.

20th-century Western Music

Analyze the grammars of the music which has appeared within last 100 years. Through practice in writing music using the such grammars, and performing it, students are expected to establish their own style as contemporary composers themselves.

Understanding Korean Traditional Music 1~2

Students study the philosophical as well as aesthetic backgrounds of selected pieces of Korean traditional music. Appreciation and music analysis follow.

Composition Seminar

In this advanced seminar course, each student discusses his/her own composition. Development of the analytical skill is the objective of this class.

Major Electives

Music and Visual Image 1~2

Investigates the functions of music in various video media, through reviews and practice of video music production.

Performance Skill in Daekum

Trains composition students with Korean traditional instruments, so as to develop a grounding for composition. Students are aimed to have mastery of a minimum of one Korean instrument.

Basic Computer Music 1~2

Practices digital sound synthesis using digital synthesizers, with a focus on digital signals and sampling. Advanced knowledge of sound and electronic sound synthesis is expected, and diverse utilization of digital signals is aimed.

Graduate program

Major Requirements

Applied Study

A course to enhance students' performance ability through individualized lessons. Evaluation is done in an open recital at each semester-end.

Composition Seminar

A seminar class that researches on particular composers and the characteristic elements of their music.

Major Electives

Analysis of 20th-century Music 1~2

Studies the music works of 20th century written in various experimental languages other than tonal ones. A comprehensive understanding of the contemporary music is aimed through appreciation, analysis, and performance practice of it.

Analysis to Tonal Music

Analyses tone-based music from the Baroque era to the late Romantic era. An in-depth knowledge of functional harmony and structure is expected.

20th-century Western Music History

Examines the trends and their characteristic of the 20th-century Western music. Appreciation, analysis and document review are included.

20th-century Orchestration

This course deals with the structures, special features, and techniques of the instruments used in the 20th century orchestration. Literature review is paralleled to instrumental practice.

Analysis of Korean Traditional Music

Aims to define the characteristics of Korean traditional music through diverse methods of analysis.

Admission

By taking a music dictation test, students are assessed on their basic musical skills, as well as their ability to musically express answers to the given tasks within a given time through a sight-singing test. Moreover, students are also evaluated on their performance techniques and musical execution through a piano recital (binary, sight-reading performance, figured bass). Finally, students are tested on their understanding of various works of each musical period and their ability to compose according to the mood by taking the composing test (piano) and interpretation of chords. The oral test identifies and evaluates the students' general knowledge of music and the musical logic evident in the works they have submitted.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|-------------------|--|-----|--|-----|
| Foreign Admission | Application (including two or more original compositions) | 100 | Application (including four or more original compositions) | 100 |
| | Live audition | 40 | Live audition | 50 |
| | Oral exam | 60 | Oral exam | 50 |
| | | 200 | | 200 |
| | The application must include all the relevant documents (including portfolio) required for first screening. | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 2 Portfolio should include the more than three original compositions and a performance DVD. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Conducting

Kim Hongsoo
Chung Chiyong

Choral Conducting
Orchestra Conducting



Department of Conducting

The Department of Conducting helps students develop their ability to creatively interpret and render works of music and prepare them for work in the industry.. Compulsory courses include studio classes in conducting and piano, Score Reading, Opera Coaching Techniques, and Keyboard Harmony. Students acquire an extensive understanding of music and the arts, learn to play multiple musical instruments, and receive opportunities to apply their knowledge in authentic settings through practical conducting opportunities.



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Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

Graduate Program

Orchestral Conducting

| 1 | 2 | 3 | 4 |
|------------------------------------|---------------------------|-------------------------------|---|
| Orchestra Conducting Applied Study | | | |
| Counterpoint 1~2 | | | |
| | Conducting Workshop | | |
| | Opera Coaching Techniques | | |
| | | Analysis of Symphonic Music | |
| Harmony and Analysis 1~2 | | Advanced Keyboard Harmony 1~2 | |
| Voice Minor | | | |
| Score Reading | | | |

Choir Conducting

| | | | |
|--------------------------------|-------------------------------------|-----------------------|--|
| Choir Conducting Applied Study | | | |
| Chamber Choir | | | |
| Voice Minor | | | |
| | Counterpoint 1~4 | | |
| | Choral Music Literature 1~4 | | |
| | Keyboard Harmony & Figured Bass 1~4 | | |
| Score Reading | | | |
| | | Choral Vocal Pedagogy | |

Orchestral Conducting

| 1 | 2 | 3 |
|------------------------------|---|---|
| Applied Study | | |
| Conducting Workshop | | |
| Methods of Opera Coaching | | |
| Minor Instrument | | |
| Analaysis of Symphonic Music | | |
| Score Reading | | |

Choir Conducting

| | | |
|-------------------------------------|--|--|
| Applied Study | | |
| Score Reading | | |
| Seminar in Choral Literatare | | |
| Choral Conducting Practice | | |
| Baroque Choral Performance Practice | | |

Course Offerings

Undergraduate program

General Requirements *Common*

Harmony and Analysis 1~6

An introductory course that covers the theories of counterpoint, harmony, and analysis, the most fundamental constituents of Western music. Individual or group lessons are given, depending on the students' majors and interests.

Major Requirements *Orchestral Conducting*

Conducting Workshop

A discussion workshop with faculty and peers, practicing orchestral conducting.

Advanced Keyboard Harmony 1~2

Practices students with figured bass, Choral melody harmonization, and transposition.

Opera Coaching Techniques

Practices in playing the full scores of opera on the piano while singing the vocal parts. An expanded understanding of opera is expected.

General Requirements *Orchestral Conducting*

Score Reading

Practices students in systematic process of full-score reading using the piano.

Analysis of Symphonic Music

Reviews symphonic music pieces assorted by the periods and composers, in such a way that students find and discuss technical problems from a conductor's viewpoint.

Major Requirements *Choir Conducting*

Voice Minor

In this class, students practice vocalization in individualized lessons, and learn the theories and techniques needed for choral vocalization coaching and conducting.

Chamber Choir

This course aims to enhance students' choral performance.

Counterpart 1~4

Throughout analysing, practicing, and re-creating the 18th century counterpart, a central for Western music, students are encouraged to incorporate their own musical ideas. Learning the practical theoretical skills and fundamentals of logical reasoning are expected.

Keyboard Harmony & Figured Bass 1~4

Aims to develop the eye, ear, and musical potentials of the students majoring in music, through keyboard harmony practice.

Choral Music Literature 1~4

Reviews diverse choral music literature, with a focus on the history of choral style. Major repertoires are also reviewed and practiced.

General Requirements

Ear-Training and Sight-Singing 1~4

In addition to the existing ear-training and sight-singing practices, this course has recently included in its objectives the enhancement of musical sensitivity, insight, and synthetic judgement. Students are divided into six levels according to the placement tests given each semester.

History of Western Music Survey 1~2

Gives an overview of Western music history through reviews of music literature of each period of history.

Graduate program

Major Requirements *Common*

Applied Study

A course to enhance students' technical and mental capability to be a professional choir/orchestra conductor, through individualized lessons. Evaluation is done in an open recital at each semester-end.

Major Electives *Orchestral Conducting*

Methods of Opera Coaching

Practices students in playing the full scores of opera on the piano while singing the vocal parts. An expanded understanding of opera is expected.

Analysis of Symphonic Music

Reviews symphonic music pieces assorted by the periods and composers, in such a way that students find and discuss technical problems from a conductor's viewpoint.

Minor Instrument

This course is designed to enhance instrumental performance of conducting majors. Students are strongly recommended to choose the piano as a minor.

Major Requirements *Choir Conducting*

Seminar in Choral Literature

This seminar deals with diverse genres of choral music, with researches on choral works by the periods in which they were made, and by the composers by whom they were made.

Admission

The first examination consists of sight-singing, music dictation, piano performance and the testing of the law of harmony between traditional chords. The second examination requires students to take an oral test through questions about their knowledge of music in general. The Choir Conducting major evaluates vocal performance, and the Conducting major evaluates the reading and conducting ability for a full score given on the day of the examination.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|--|-----|------------------|-------------------|
| Foreign Admission | Application | 40 | Orchestral | Application 100 |
| | Practical exam and live audition | 60 | Conducting | Live audition 100 |
| | Score reading | 40 | | and ear training |
| | Conducting | 60 | | |
| | | 200 | | 200 |
| The application must include all the relevant documents (including portfolio) required for first screening. | | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Applicants can be required to visit K-Arts to take on-site audition. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Musicology

Min Kyungchan Musicology
Joo Sunghye Musicology
Hur Yonghan Musicology



Department of Musicology

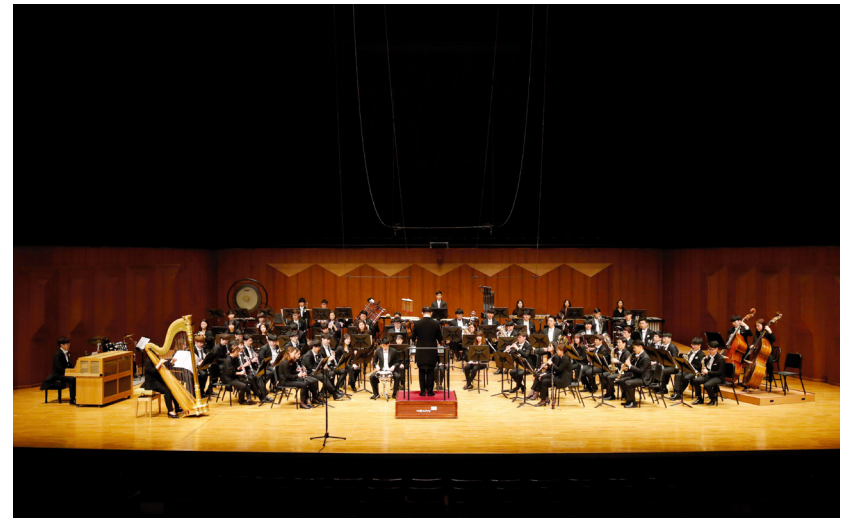
The Department of Musicology nurtures musicologists, music theorists, and critics versed in both theory and practice. Students are required to develop their capacity for creative thought, critical analysis, and logical communication by learning research topic and methodology selection techniques, data collection, and writing skills. The program also equips students with practical skill and knowledge in Western and contemporary Korean music as well as non-Western music. Updated to cover the most recent developments in the field, its curriculum helps students understand the structure of Korean music and apply textbook knowledge in practical contexts, and understand the current state of the field.



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Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|---|------------------------------------|----------------------|
| Musicology Applied Study | | | |
| Musicological Fields: Acoustics | | | |
| Musicological Fields: Music Sociology | | | |
| Musicological Fields: Ethnomusicology | | | |
| Musicological Fields: Music Aesthetics | | | |
| | History of Korean Traditional Music 1~2 | | |
| | | Introduction to Music Analysis 1~4 | |
| Chorus 1~2 | | Music and Society 1~2 | Critical Writing 1~2 |
| Harmony Analysis 1~2 | | | |
| Introduction to Musicology | | | |
| | Chorus 3~4 | | |

Graduate Program

| 1 | 2 | |
|--------------------------|---|---------------|
| Topics in Musicology | | Common |
| Topics in Music History | | |
| Topics in Music Theory | | |
| Topics in Music Theory | | |
| Seminar in Musicology | | Musicology |
| Seminar in Music History | | |
| Seminar in Music Theory | | |
| Seminar in Music History | | Music History |
| Seminar in Musicology | | |
| Seminar in Music Theory | | |
| Seminar in Music Theory | | Music Theory |
| Seminar in Music History | | |
| Seminar in Musicology | | |

Course Offerings

Undergraduate program

Major Requirements

Chorus 1~2

Students from diverse majors of music are encouraged to work together in choral performance, so as to reinforce their knowledge of and interests in music. Composition and musicology majore are required to fulfill relevant prerequisites before attending this course.

Harmony Analysis 1~2

Enhances an in-depth coverage of the grammar structure of Western music.

Introduction to Musicology

Provides an overview of musicology, an academic discipline that covers all the situations and fields of music.

Musicological Fields

This course consists of four classes, Acoustics; Music Sociology; Ethnomusicology; and Music Aesthetics, with each covering a different field of musicology. It focuses on in-depth research on each field.

History of Korean Traditional Music 1~2

Aiming at enhancing the understanding of Korean traditional music, this course is designed to develop students' sensitivity to the oriental spirit and culture.

Music and Society 1~2

Focuses on music as a culture, and researches on the academic approaches that emphasize music as a social phenomenon, and musicians as social beings. The course is also a result of interdisciplinary studies between cultural studies and performance studies.

Introduction to Music Analysis 1~4

Analyse factors that are critical components of Western music by using diverse methodology. Students are expected to investigate a fundamental characteristic of Western music.

Critical Writing 1~2

Encourages students to practice in critical writing and its techniques. objects include all scenes where society meets with music, such as various sites for musical performance, public media, music education, etc. Relevant fields of other art forms can be included.

General Electives

New Sounds

Investigates the backgrounds and forming process of contemporary sounds that came into being in the late 20th century, when the world's music culture underwent many significant changes with various cultural subjects being used in music, and electronic instruments and studio equipment having general compatibility.

Church Music Survey

Focused on music history, this course is consisted of particular period in Western music: Renaissance to Baroque, 18th century to 19th century, and 20th century.

History of Opera

In addition to reviewing the origins and evolution of opera, this course deals with the contents and musical features of various opera works, in order to deepen students' understanding of opera.

Exercise of Body Care 1~2

Deals with physical exercise, with focuses on stretching, muscle-strengthening, and body care skills. This helps to prevent musculoskeletal system disorders that may be caused by overlong practice.

Introduction to Jazz

Gives an overview of jazz, through theories as well as audio/visual materials.

Special Topics

A seminar class in which topics are diversely selected on a semester basis.

Graduate program

Major Requirements

Musicology

Seminar in Musicology

A seminar course that covers various approaches of musicology with practice in application. Subjects include musicological methodology, music aesthetics, sociology of music, ethnomusicology, phychoLOGY of music, popular music studies, etc.

Major Requirements

Music History

Seminar in Music History

This seminar class examines from diverse viewpoints of music assorted by the periods and themes. Topics include Medieval music, Renaissance music, Baroque music, 18th-century music, 19th-century music, 20th-century Western music, and 20th-century Korean music, etc.

Major Requirements

Music Theory

Seminar in Music Theory

This seminar course deals with various subjects related to music theory. Subjects include music grammar coaching methods, Schenker system, the history of music theory, 20th-century music analysis, musical form study, etc.

Major Electives

Individual Studies

This course id desinged to help students prepare for a Master's thesis.

Admission

The first examination consists of music dictation, piano performance and a test of the laws of harmony between traditional chords, while the second examination consists of a written test based on the given material, as well as an English test designed to assess the students' logical thinking skills and linguistic expressiveness.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|------------------|---|-----|------------------|-----|
| Quota Admissions | Piano play | 20 | Practical exam | 30 |
| | Practical exam (ear training and harmony) | 40 | Oral test | 70 |
| | Writing (1) | 30 | | |
| | High school score | 10 | | |
| | Writing (2) | 40 | | |
| | English test | 40 | | |
| | Oral exam | 20 | | |
| | | 200 | | 100 |
| | The application must include all the relevant documents (including portfolio) required for first screening. Applicants who fail the application evaluation will be disqualified from the admission process. | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 4 | | | |

- No special admission for foreign students. Foreign applicants for the Department of Musicology must follow the application procedure of quota-admission.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Facilities

Classrooms

The School of Music has invested into classroom infrastructure to provide the highest-quality education and boasts internationally competitive facilities. The school is in possession of 70 grand pianos (including 50 Steinways, 4 Yamahas, and 11 Kawais), 78 upright pianos (including 50 Yamahas and 28 Kawais), 12 digital pianos, 1 celesta, 4 harpsichords, 3 electronic organs, 2 pipe organs (including the performance-use organ in KNUA Hall). Other instruments include an assortment of string, woodwind, brass, and percussion instruments, as well as traditional Korean instruments like the gayageum and janggo, for a total of 331 instruments.

Studio Rooms

Organ Studio
Equipped with Wilhelm, 11 stop pipe organs.

Harpsichord Studio
Equipped with 3 harpsichords.

Percussion Studio
Equipped with 78 instruments of 22 kinds, including the marimba, timpani, drum set, glockenspiel, and snare drum.

Piano Lab
Equipped with 19 digital pianos and projection screens.

Lesson and Chamber Music Rooms

The 14 Lesson Rooms are equipped with Steinway, Yamaha, and Kawai grand pianos, and the large Chamber Music Room is equipped with upright pianos for ensemble lessons.

Practice Rooms

120 rooms for individual practice, equipped with upright pianos and Yamaha and Kawai grand pianos.

Rehearsal Room

A practice room for orchestra- and large-scale rehearsals, equipped with a Steinway grand piano, celesta, and 15 contrabasses. The room is also furnished with audiovisual equipment for classroom use.

Computer Music Studio

A studio equipped with synthesizers, iMac computers, video projectors, mixing consoles, and audio equipment for education, production, performance, and research purposes. The room is mainly used as a lecture hall for the Music Technology program.

KNUA Hall

A 368-seat concert hall equipped with Korea's only Schnitger-style Baroque organ. The hall is used on a regular basis for student performances and presentations.

Korea National University of Arts

www.karts.ac.kr

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 twitter.com/Karts_Global

 youtube.com/kartstv



Korea National University of Arts School of Drama

Acting

Directing

Playwriting

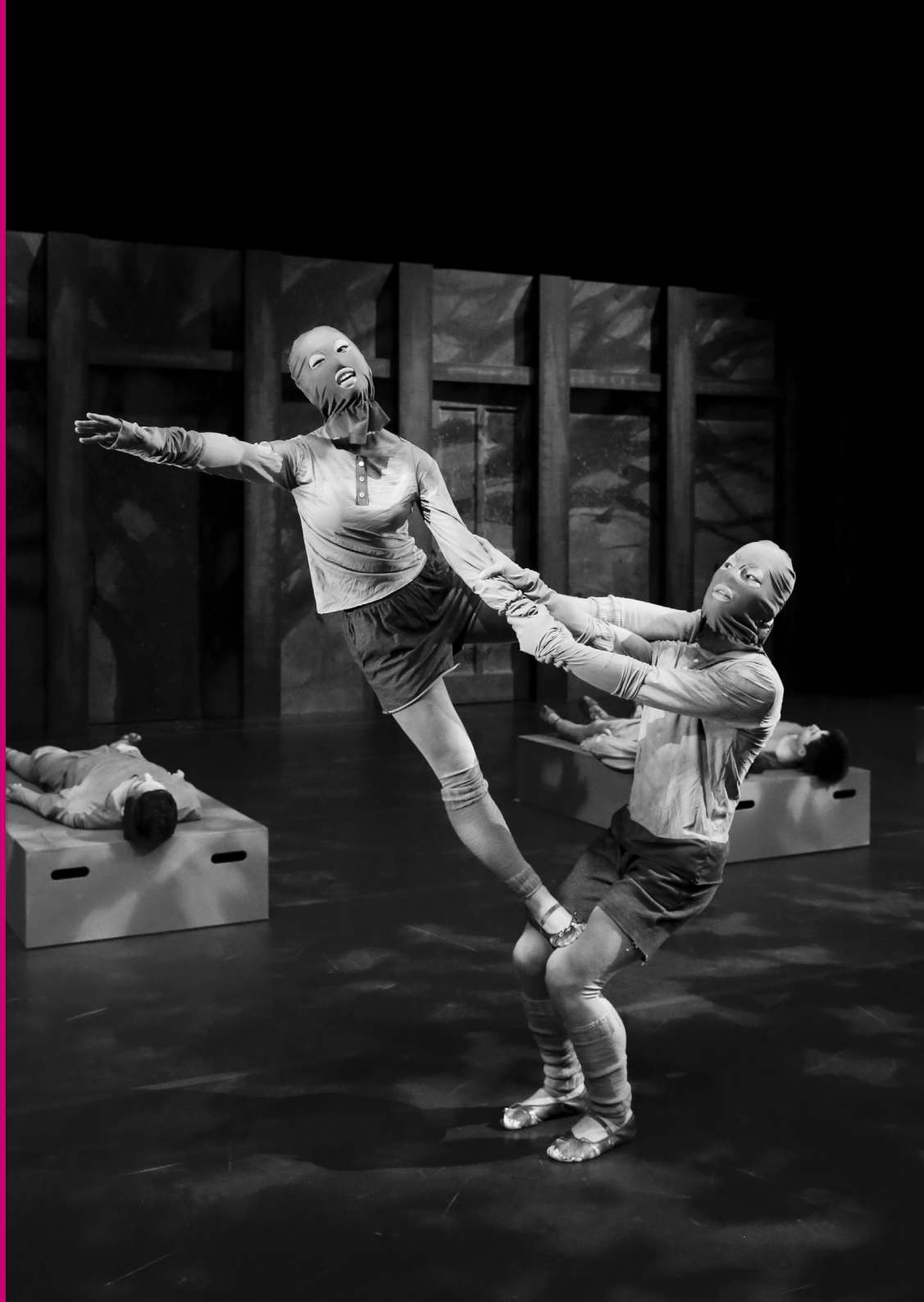
Stage Design

Theatre Studies

Musical Theatre Writing Program



| | |
|----|--|
| 2 | Korea National University of Arts |
| 4 | School of Drama |
| 8 | Activities |
| 12 | Dept. of Acting |
| 20 | Dept. of Directing |
| 28 | Dept. of Playwriting |
| 36 | Dept. of Stage Design |
| 44 | Dept. of Theatre Studies |
| 54 | Dept. of Musical Theatre Writing Program |



Korea National University of Arts

School of Music

- Vocal Music
- Instrumental Music
- Composition
- Conducting
- Musicology
- Music Technology

School of Drama

- Acting
- Directing
- Playwriting
- Stage Design
- Theatre Studies
- Musical Theatre Writing Program

School of Film, TV & Multimedia

- Filmmaking
- Broadcasting
- Multimedia
- Animation
- Cinema Studies

School of Dance

- Dance Performance
- Choreography
- Dance Theory
- Arts Management

School of Korean Traditional Arts

- Korean Traditional Music
- Korean Traditional Dance
- Korean Traditional Dramatic Performing Arts
- Korean Traditional Music Composition
- Korean Traditional Arts Theory

Faculty of Arts and Liberal Studies

Vision: Deeper & Wider

Like a tree of life rooted deep into the earth.
Like the light of hope spreading wide to the world.
Deeper education, wider world of Art.

Our purpose

Create new classics for the future.

Our Mission

Nurture creative artists to lead global art.
Expand art education to contribute to social change.
Develop artistic imaginations for a better future.
Build arts and culture infrastructure for future growth.

School of Drama

Department of Acting

Department of Directing

Department of Playwriting

Department of Stage Design

Department of Theatre Studies

Department of Musical Theatre Writing Program

Drama is by nature a comprehensive art, which necessitates that students be open to cooperation with other fields in a variety of settings. The K-Arts School of Drama's curricula integrate over 20 productions of varying scales over each term where students give performances that demonstrate the fruits of their efforts. Students are encouraged to constantly expand their horizons and challenge new heights as drama creators through the school's performance-based curricula. The School of Drama aims to nurture creators who discover their own voices, explore unfamiliar styles, and discover new content.

Each of the school's five departments—Acting, Directing, Playwriting, Stage Design, and Theatre Studies—are led by artists and scholars with a wealth of academic and industry experience to their names. Facilities include a state-of-the-art 500-seat performance hall, 2 box stages and the Experimental Stage, as well as 11 rehearsal rooms, 1 sound studio, 2 lighting studios, 3 costume design studios, 1 multimedia studio, 1 computer design studio, and 2 stage design studios.

Curriculum

The School of Drama goes beyond the traditional definition of the art and fosters drama creators who see the field as the starting and ending point of all performing arts, spearheading the future direction of Korean and international drama arts. The programs are centered on studio courses and experimentation, which culminate in performance. First- and second-year undergraduate curricula focus on foundational art, humanities, and introduction to drama classes, while later years shift to specializations where students are encouraged to incorporate other art forms such as music, dance, visual arts, traditional art, and film. In the graduate program, students grow into independent creators of drama through experimentation and creative exercises.

| | Undergraduate Program | Graduate Program |
|---------------------------------|-----------------------|-----------------------------------|
| Acting | 4 Acting | 3 Acting |
| | | 3 Drama / Theatre for the Young |
| Directing | 4 Directing | 3 Directing |
| Playwriting | 4 Playwriting | 3 Playwriting |
| | 4 Creative Writing | 2 Creative Writing |
| Stage Design | 4 Stage Design | 3 Stage Design |
| Theatre Studies | 4 Theatre Studies | 2 Theatre Studies |
| | 4 Arts Management | 2 Theatre Management |
| Musical Theatre Writing Program | | 3 Musical Theatre Writing Program |

- 4 4 years (Bachelor of Fine Arts)
- 3 3 years (Master of Fine Arts)
- 2 2 years (Master of Fine Arts)

Activities



Dolgogi

Dolgogi, a theatrical company run by the School of Drama, is a central part of the school dedicated to practical education. The relationship between the institution and Dolgogi can be compared to that between a medical school and its university hospital. Dogoji produces thought-provoking works, having experts (faculty and professional staff) and spaces of the school. It provides an opportunity for many people to enjoy quality performance and arts by presenting a diverse repertoire in local communities and culturally underprivileged areas, which makes for an education that is high on impact.

Performance is at the heart of the Dolgogi, and it expressly seeks greater interaction with drama schools around the world, in addition to the core set of

affiliated theatrical companies. Dolgoji has been invited to give performances at world-renowned performing arts festivals and organizations, enhancing its international recognition and playing a key role in expanding cross-industry cooperation between the school and its graduates. Besides numerous performances of play in Korea, it has been participating in various stages in Realistic Drama Festival in Russia, Avignon Festival in France, Birmingham Repertory Theatre in the UK, and The Central Academy of Drama in China, etc.



<Tous Contre Tous>
1 hour 37 minutes
https://youtu.be/_m4RDhcAxcw

Global Reach of K-Arts Scenography

The Department of Stage Design of the School of Drama encourages its faculty and students to participate in the Prague Quadrennial of Performance Design and Space. Involved in the world's largest scenography exhibition, our students are expected to learn the latest global trends of stage design and hone their own competencies. In 1995, Jeong-seop Yoon, then Professor of the School of Drama won the silver medal, and in very next event, K-Arts students from the department of Stage Design won the UNESCO Prize for the Promotion of the Arts.

In 2014, Achim Freyer, a legendary stage artist, gave a special lecture and a workshop at the K-Arts. Starting with this visit, he offered a paid internship program for the K-Arts students in the

following year. The seven students hand-picked by Achim Freyer participated in the set designs for Lucia Ronchetti's world premiere of <Ermanno Cavazzoni>, Salvatore Sciarrino's <Luci Mie Traditrici>, which was the opening performance for the Vienna Festival, and <Don Giovanni>, the famous opera composed by W. A. Mozart.



Archive: Graduation Exhibition of
Department of Stage Design
www.facebook.com/knuasdge

Theatrical Creation Platform Project

The Theatrical Creation Platform Project of the K-Arts aims to provide opportunities for graduating students and recent graduates (no longer than three years after graduation) to produce theatrical works and introduce them to both domestic and international performing arts markets. Given that young artists are likely to face many challenges upon graduation, the project strives to open a window of opportunity for K-Arts School of Drama students, helping them grow professionally.

Students tour to the four designated local arts centers in Korea and present two theatrical arts each semester. Using an international network, they also co-produce performing arts with overseas students and launch them on the global stage. By participating in some of the

popular college festivals, students further explore cultural diversity and create synergy for their vision. In 2018, it launched the first overseas project with a Korean-French co-production and it now prepares a tripartite performance with Théâtre de l'Union in Limoges of France and Japanese experts.



Highlights from original musical <Nijinsky>
12 minutes 34 seconds
<https://tv.naver.com/v/3183585>

Department of Acting

| | |
|---------------|------------------------------|
| Kim Soogi | Acting, Performance |
| Choi Youngai | Drama, Theatre for the Young |
| Seo Chungsik | Acting, Directing |
| Nam Geungho | Mime, Movement |
| Park Sangha | Acting, Directing |
| Kim Sonae | Acting, Voice |
| Hwang Hayoung | Drama, Theatre for the Young |
| Kang Minjae | Acting, Directing |



Department of Acting

The Department of Acting's rigorous curriculum allows students to hone their acting skills and develop a rich sense of creativity. Students are educated in both Eastern and Western acting techniques as well as a wide range of works, from classics to experimental performances. New students are trained in physical and mental discipline through Eastern martial arts, traditional Korean rhythm and movement, mime, acrobatics, breathing, and voice projection exercises while developing introspection skills, building foundational skills for role creation through character and drama analysis. In later years, the curriculum brings in Eastern and Western acting styles, Screen Acting, Musical Ensembles, and advanced physical techniques to further students' capabilities, encouraging experimental fusions of traditional Korean and Western styles to allow students to develop uniquely modern Korean identities as actors and performers.



The Department of Acting offers 4-year undergraduate and 3-year graduate programs, with the latter including an acting major in Drama / Theatre for the Young. In the Theatre for the Young major, students learn to use sensory imagination and physicality to create and perform grounded dramas for children and young adults. Students have the chance to explore the artistic and educational potential of drama and play through role-playing exercises, and gain authentic field experience in process-oriented, interactive performances for the young through story theatre and community performance opportunities. Students are also exposed to theoretical study in the form of academic seminars and forums to help them pursue further experimentation on theatre for the young that suits the cultural and social context.

Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| 1 | 2 | 3 | 4 |
|------------------------------|------------------------|------------------------------------|------------------|
| Movement 1~6 | | | |
| Acting 1~6 | | | |
| Voice 1~4 | | | |
| | Speech 1 | | |
| | | Production Practicum A1~A3, B1~B2 | |
| Improvisation 1~2 | Understanding Body 1~2 | | Theory of Acting |
| Korean Dance Repertoire 1~8 | | | |
| Voice Clinic | | | |
| | Korean Singing 1~2 | | |
| | Western Singing 1~4 | | |
| | Screen Acting | | |
| | Speech 2 | | |
| | | Production Practicum B3~4 | |
| | | Acting for the Camera 1~2 | |
| | | Individual Acting 1~3 | |
| | | Special Topics (practice) 1~2 | |
| | | Special Topics (theory) | |
| | | Musical Theatre Dance | |
| | | Speech 3~4 | |
| | | Drama Therapy 1~2 | |
| | | Audition Technique | |
| Korean Rhythm and Movement 2 | | Sight-Singing and Ear-Training 1~2 | Movement 7~8 |
| | | Musical Scene Study 1~2 | Internship 1~2 |

Graduate Program

| 1 | 2 | 3 |
|--|--|-----------------|
| Acting 1~4 | | |
| Voice 1~4 | | |
| Movement 4 | | |
| | Thesis Production 1~2 | |
| | Seminar in Acting | Thesis Tutorial |
| | Research Methodology 1~2 | |
| Selected Topics 1~6 | | |
| Special Topics 1~6 | | |
| Independent Studies | | |
| | | Voice Seminar |
| DTFY (Drama / Theatre for the Young) Practicum 1~2 | | |
| Improvisation Workshop 1 | | |
| History of TYA | Process Drama | Final Project |
| Creative Drama | Seminar 1~2 | Thesis Tutorial |
| | Research Methodology | |
| Tour 1~2 | | |
| Literature for Children and Young People | | |
| | Teaching Drama 1~2 | |
| | Special Topics | |
| | Independent Studies | |
| | Forum: Contemporary Debates in Theories and Practices of Drama / Theatre for the Young | |
| Creative movement 1~2 | Puppetry Workshop 1~2 | |
| The Playwright and the Young Audience | Improvisation Workshop 2 | |
| | DTFY Practicum 3 | |

Acting

Drama / Theatre for the Young

Course Offerings

Undergraduate program

Major Requirements

Movement 1~6

Students learn to control their body, train their senses, and flex their muscles through yoga, tai chi and kalaripayattu at the beginning. Then further explores bodily senses and creative movement abilities, focused on traditional Korean dances so as to increase students' physical creativity and learn to adapt their body to various theatrical scenes.

Acting 1~6

A continuous courses of acting techniques for the stage. This course at first seeks to awaken the imagination, emotion, and intellect of students by providing them a comprehensive training in building believable characters. Students are trained to transfer scripted characters onto the stage by using their imaginations and focused expressions, furthermore, to extend their acting abilities by practicing various disciplines.

Production Practicum A 1~3

This course is open to juniors and above. Students have an opportunity to perform in live theatrical productions and develop their enhanced acting skills.

Production Practicum B 1~2

This course aims to broaden students' theatrical understanding by providing an opportunity to participate in either the School's studio production, the young theatre festival production, or the tour production.

Voice 1~2

Using the Linklater Voice method, it trains students in a series practical exercises that include relaxation, awareness of breathing, the development of resonance and range, and the articulating activities.

Understanding Body 1~2

Students understand their anatomy and attempt to draw forth their inner energy as actors.

Voice 3~4

Includes the comparative analysis of the Berry and McCallion voice techniques, and the adaptation of each technique's unique traits and characteristics to various classical and modern theatrical plays.

Major Electives

Movement 7~8

An advanced study of movement. This course focuses on various disciplines including mime, acrobatics, modern ballet, talchum (traditional mask dance), and dance sport, that might be applicable to the stage.

Screen Acting 1~6

In order to gain hands-on experiences in screen acting, students participate in a workshop offered by the School of Film, TV & Multimedia.

Speech 2

Trains to improve their Korean speaking tone, speed, and pronunciation skills.

Western Singing 1~4

Dedicated to art songs and musicals written in German, Italian, and Korean, this course provides students with vocal training, note pronunciation, and music interpretation before entering the actual singing phase.

Audition Technique

Offers students various skills and techniques as well as a platform to develop their acting portfolio for successful auditions for theatre, musicals, and digital media.

Musical Theatre Dance

An introductory course for musical acting that helps student develop their rhythm and movement abilities on stage.

Drama Therapy 1~2

Illustrates the concepts, theories, and various techniques for drama therapy.

Graduate program

Major Requirements

Acting

Seminar in Acting

Students learn Eastern and Western acting theories, the historical, cultural, aesthetic meaning of stage acting, and the significance of the Korean acting style.

Voice Seminar

Students discuss many different methodologies about voice training in Eastern and Western theatre traditions.

Major Requirements

Drama / Theatre for the Young

DTFY Practicum 1~3

Understands the play/drama/theatre continuum, practice skills required for story theatre and TYA, and put them into use at schools or theatres.

Puppetry Workshop

Explores the art of puppetry which includes both puppet making and puppetry performance techniques.

Teaching Drama in Classroom

Through this course, students are given a chance to teach drama for children at school. They learn how to employ a systematic approach to drama teaching customized for the age groups.

Forum

Contemporary Debates in Theories and Practices of Drama/Theatre for the Young: Students attempt to keep their goals and objectives aligned with the current trends of the international theatre for children and young audiences. TYA topics of various countries by continent will be discussed in depth, using multimedia materials.

Admission

The Department of Acting selects students through an initial practical test, a secondary practical test, a written test and an oral test. The initial practical test evaluates the core qualifications of students as actors. To evaluate their analytic skills and understanding of the dialogue, breathing, vocalization and pronunciation, students must perform an improvisatory piece with the dialogue provided by the School on the day of the examination, as well as a monologue prepared in advance. The secondary practical test evaluates the students' ability to analyze and express dramatic pieces based on their core qualifications as actors, as well as their ability to convey emotional depth.

Application process for international admission

| | Undergraduate Program | | | Graduate Program | | |
|-------------------|--|-----|-------------------------------|------------------|-----|--|
| Foreign Admission | Application | 100 | Acting | Monologue | 70 | |
| | Monologue | 40 | | and oral exam | | |
| | Live audition | 40 | | English test | 30 | |
| | Writing and oral exam | 20 | | | | |
| | | 200 | | | 100 | |
| AMA Admission | | | Drama / Theatre for the Young | Live audition | 70 | |
| | | | | and oral exam | | |
| | | | | English test | 30 | |
| | | | | | | |
| | | | | | 100 | |
| | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 4 or equivalent Portfolio should contain 2 video files of self-introduction and acting. | | | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Directing

| | |
|----------------|-------------------------|
| Park Geunhyung | Directing, Playwriting |
| Choi Jongyoon | Musical Theatre Writing |
| Yoon Hansol | Directing |
| Kim Jaeyeop | Directing, Playwriting |
| Bae Samsik | Directing |



Department of Directing

The director is the architect of the stage who kickstarts the imaginative process and breathes life into words. The role calls for a leader who is not only involved throughout the process, but responsible for bringing together and leading both the physical and the emotional aspects of the production. Unlike more individually-oriented art forms, directing requires a deep understanding of the multiple artistic elements of the production, as well as vast knowledge of related fields and insight into the human thought process. Students are expected to go beyond the role of technical direction and rise to leadership roles in future generations of theatre. New students begin by learning the fundamentals and practicals of the performance creation process, and go on to later years and graduate programs where they discover their directorial styles through experimentation and performance.



Undergraduates have two directing opportunities for their graduation exhibits, while graduates receive three directing opportunities. Students also participate in directing teams for professors' productions, field practicums, multiple individual presentation performances, and incubator performances. The school's Drama Creation Platform and K-Arts Platform serve as opportunities for alumni to break into the industry.

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--------------------------------------|-----------------------------------|--|-----------------------|
| | | Production Practicum A1~A2 | |
| | | Production Practicum B1~B2 | |
| Reading of Literary Masterpieces 1~2 | Fundamentals of Theatre Directing | Pre Producing | Studio Production 1~2 |
| Creative Writing 1 | Play Analysis 1~2 | Playwright-Director Collaboration | |
| Director's Introduction | Directing Practicum | Directors and Designers' Collaboration | |
| Stage Management | | Directors and Directing: Theory, Stage, Text | |
| Basics of Acting for Directors | | | |
| Field Research | | | |
| | Musical Theatre 1~2 | | |
| | | Production Practicum B3~B4 | |
| | Sound Design 1 | Creating Devised Theatre | Internship 1~2 |

Graduate Program

| 1 | 2 | 3 |
|--------------------------|---------------|---|
| Directing Practicum 1~3 | | |
| | Directing 1~3 | |
| Creative Forum | | |
| Production Practicum 1~2 | | |
| Independent Studies | | |
| Acting 1~2 | | |
| Stage Design 1~6 | | |
| Lighting Design 1~6 | | |
| Criticism Workshop | | |
| Play Writing 1 | | |

Course Offerings

Undergraduate program

Major Requirements

Reading of Literary Masterpieces 1~2
Develops an appreciation of the literary masterpieces in mythology, history, social sciences, literature, and arts to identify and strengthen potential playwrighting skills.

Creative Writing 1~2
Students maximize their observation and analysis skills and logically express those feelings in their own words. Each week they observe a particular object and produce write-ups which will be reviewed by their peers and lecturer. <CW 2> expands its focus to the written expression of their imaginative and subjective thoughts.

Play Analysis 1~2
Examines a few seminal Western plays of the twentieth century in depth from the angles of theatre movements, history, cultural context, structure, genre, and form. <PA 2> covers major Korean plays that possess Western influences.

Development of Experimental Theatre
Provides an in-depth study and analysis of the experimental theatre movements of the 1960s in the U.S. and Europe.

Production Practicum A 1~2
By participating as staff members in the School's repertory theatre, students learn the entire process of theatre production.

Production Practicum B 1~2
By participating as staff members in the School's studio theatre, students understand the role of director and the entire process of theatre production.

Studio Production 1~2
A thesis project designed for directing majors. Each student is given an individual directing assignment that should embrace various fields such as drama, dancing theatre, and musicals.

Studio Workshop
Students analyze the correlation between directing styles and actual theatrical space. They also attempt to reenact the theatrical space of several influential directing styles.

Fundamentals of Theatre Directing
Covers the basics of theatre directing and the standards by which all directors should abide by.

Stage Directing
Nurtures directors who excel at playwrighting and playwrights who excel at directing. Students learn methods from the both disciplines through team projects, creative drama workshop, and presentation. The course is only open to sophomores majoring in directing and playwrighting.

Major Electives

Field Research
Offers students a chance to experience Korean traditional and cultural landmarks, properties, folklores, dances, etc., which should enable students to incorporate particular traits and aspects into their theatrical outputs.

Production Making 1~2
In <PM 1>, students form a team comprised of multiple majors in directing, playwrighting, and songwriting, and develop a short creative musical of their choice. This collaborative piece of work is presented in <PM 2>.

Graduate program

Major Requirements

Directing Practicum 1~3
<DP 1> explores the pre-production process, where students select texts, grasp the concept of directing, research playwrights and theatrical styles with the guidance of the supervisor. <DP 2> provides students with a chance to direct a new play or a theatrical work written by playwrighting majors. Students are also expected to keep track of their preparations and schedule, which will be used to evaluate their performance. In <DP 3>, the main focus lies in the play. Students strive to harmonize the playwright's intentions with acting and stage design. They should also help actors develop their characters, share the master symbol in design, and properly deliver the audiovisual elements on the stage.

Productino Practicum 1~2
Matriculated freshmen take up the role of assistant director in the School's repertory theatre and refine their directing skills.

Creative Forum
Guest lecturers or professional directors are invited to discuss a variety of topics and stimulate the students' creative side.

Directing 1~3
In <D 1>, students blend a performance with other genres such as dance, mime, musical, visual, or art, and employ new methods through adaptation or experimental directing. <D 2> integrates the work students have done for the past two-year training and expects them to become fully responsible for their own production. <D 3> encourages students to demonstrate their successful prospects as directors. Their productions should maintain connectedness to other art works from all around the world and cultivate social solidarity among contemporary artists.

Admission

The Department of Directing selects students by assessing their creative thinking skills and narrative composition skills. To assess creative thinking skills, students are required to interpret the tasks set using their own unique sense. This test evaluates whether the student can express a certain feeling or the world upon encountering an image, using sentences that include significant symbols, metaphors, irony and paradox, and whether the student can specify these matters and incorporate them within coherent, clear and cogent sentences. To assess narrative composition skills, students are tested for their imagination and written skills regarding the composition of events, solving tasks that test their ability to organize a narrative that includes a few important motifs. The oral test consists of questions on designated plays that were indicated in the examination requirements, as well as questions to assess the students' attitude and qualification as producers.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|-------------------|--|-----|------------------|-----|
| Foreign Admission | Application | 100 | Application | 30 |
| | Writing test | 50 | Oral exam | 70 |
| | Oral exam | 50 | | |
| | | 200 | | 100 |
| | Minimum TOPIK level 5 | | | |
| AMA Admission | Application Essay, Study Plan, Letters of Recommendation, Official Transcript Minimum TOPIK level 4 or equivalent Portfolio should contain 2 video files of self-introduction and acting. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Playwriting

| | |
|----------------|-------------------------|
| Kim Taewoong | Playwriting, Directing |
| Park Sanghyeon | Playwriting, Directing |
| Kim Kyungwook | Creative Writing, Novel |
| Kwon Heecheol | Literary Criticism |
| Ko Yeonock | Playwriting |
| An Heeyeon | Creative Writing, Peom |



Department of Playwriting

The Department of Playwriting offers the Playwriting and Creative Writing programs. The Playwriting major produces students who can understand the human subconscious and dramatize any event in subtle yet significant ways in order to constantly pose insightful questions to the audience. The program equips students with the ability to compose an entire play independently, brings out their individuality in the form and content of their work, hones their creativity, and builds a uniquely Korean sense of identity as drama writers.



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In the Creative Writing program, students learn to express themselves in precise and personal language by developing a their imagination and sensitivity. The program breaks away from the deeply-entrenched structures and grammars of conventional creative writing courses and exposes students to a wide range of artistic experiences, inspiring bold experimentation. Students are encouraged to cooperate with other departments and kickstart positive feedback and cooperation between genres. The aim of the Narrative Writing program is to go beyond the confines of traditional fields like novels and poetry, pushing students to discover new interfaces of expression in other artistic fields. The number of compulsory courses has been minimized to allow students to explore the many fields the school has to offer, helping them to personalize the foundations of their curricula.

Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| | 1 | 2 | 3 | 4 |
|------------------|--------------------------------------|--------------------------|--|-------------------------|
| Playwriting | | Basics for Fieldwork | | |
| | | Playwrighting Foundation | | |
| | | Playwriting Workshop 1~2 | | |
| | | | Practicum with Visiting Playwright 1~2 | |
| | Creative Writing 1~2 | | Play Writing 1~2 | |
| | Reading of Literary Masterpieces 1~2 | | Playwright-director Collaboration | |
| | Field Research | | | |
| | | Workshop in Plot | | |
| | | Play Reading 1~2 | | |
| | | Fieldwork for Research | | |
| Creative Writing | | Workshop in Character | | |
| | | | Production Practicum A1~A3 | |
| | | | Production Practicum B1~B4 | |
| | | | Play Writing 3 | |
| | | | Independent Studies | |
| | | | Internship 1~2 | |
| | Creative Writing 1~2 | Study of Modern Poetry | Poetry Writing Workshop 1~2 | Graduation Workshop 1~2 |
| | Reading of Literary Masterpieces 1~2 | Study of Modern Fiction | Fiction writing Workshop 1~2 | |
| | | Workshop in Character | | |
| | | Workshop in Plot | | |
| | Introduction to Genre Literature | | | |
| | Review of Korean Literature | Story & History 1~2 | Creative Writing Workshop 1~2 | Interview 1~2 |
| | Myth and Imagination | | | |
| | Reflection on Postmodern | | | |
| | | | | |

Graduate Program

| | 1 | 2 | 3 |
|------------------|---------------------------------------|-----------------------|-----------------|
| Playwriting | Creative Forum | | |
| | Theory of Playwriting 1~3 | | |
| | | Playwriting 1~2 | |
| | Translation and Adaptation | | |
| | Play Analysis | | |
| | | Independent Studies | |
| | | | Thesis Tutorial |
| | | | Playwriting 5~6 |
| | | | |
| | | | |
| Creative Writing | Sociological Imagination | | |
| | Seminar in Fiction | Creative Workshop 1~2 | |
| | Seminar in Poetry | | |
| | Data Collecting & Writing | | |
| | Seminar in Selected Topics | | |
| | Independent Study | | |
| | Psychoanalytic Seminar 1~2 | | |
| | Contemporary Theory of Literature 1~2 | Interview & Writing | |
| | | Thesis Tutorial | |
| | | | |

Course Offerings

Undergraduate program

General Requirements

Theatre Foundation Workshop

Aims to nurture playwrights who excel at directing. Students learn methods from both playwriting and directing through team projects, creative drama workshop, and presentation.

Major Requirements *Playwriting*

Playwriting Workshop 1

This workshop helps students create individual scenes within a play. Students must develop their five senses to defamiliarize their habitual perception, and produce a script that incorporates theatrical settings, characters, and narratives into one cohesive, creative play.

Playwriting Workshop 2

In an attempt to create conflicts on the stage, students write different and contrasting dialogues for multiple characters. Conflict situations may come in many different forms such as a standoff between seriousness and laughter, or a dire conflict that lacks a solution.

Practicum with Visiting Playwright 1~2

Professional playwrights are invited to discuss practical playwriting methods and real-life experiences.

Major Electives *Playwriting*

Fieldwork for Research

Provides inspiration for new and creative script ideas. Students research and present a particular topic of their choice.

Field Research

Offers students a chance to experience traditional and cultural landmarks, properties, folklore, etc, which enables to incorporate particular traits and aspects into their theatrical outputs.

Major Requirements *Creative Writing*

Creative Writing 1~2

Students maximize their observation and analysis skills and logically express those feelings in their own words. Each week they observe a particular object and produce write-ups which will be reviewed by their peers and lecturer.

Reading of Literary Masterpieces

The course is designed for students to appreciate all forms of literature, beginning from its ancient origins to its current forms. Disciplines examined will include mythology, history, folklore, culture, philosophy, social sciences, and arts.

Review of Korean Literature

Students explore the current state of modern Korean fiction by analyzing the mindsets of contemporary Korean writers. What are their interests? What topics currently trigger their imagination? What types of techniques do they use in their scripts?

Major Electives *Creative Writing*

Creative Writing Workshop 1~2

Under the supervision of the professor, students produce a creative written work in a genre of their choice.

Interview 1~2

Students conduct interviews in order to unearth creative writing ideas.

Graduate program

Major Requirements *Playwriting*

Playwriting 1~4

With the supervision of the professor, students discuss the process of playwriting and write their own plays.

Theory of Playwriting 1~3

This course emphasizes the theoretical aspects of playwriting, largely consisting of reading and discussing the texts written in their original language. In <TP 3>, students experiment with new types of plays, discover their own style, and refine their script.

Major Electives *Common*

Thesis Tutorial

A final stage of playwriting. This tutorial offers students an opportunity to revise and finalize their plays in the making.

Major Electives *Playwriting*

Translation & Adaptation

Jointly run by the Department of Theatre, this course helps students to have a better knowledge of foreign literature and enhance their performance skills on stage.

Play Analysis

By analyzing selected seminal plays in depth, students acquire a good knowledge of diverse styles, structures, and themes, and attempt to model their plays in accordance with their learning.

Admission

Playwriting

The Playwriting major selects students by assessing creative thinking and story composition skills. Students are required to interpret the tasks set in the test using their own unique sense. This test evaluates whether the writer can express a certain feeling or world upon encountering set tasks, while using sentences that include significant symbols, metaphors, irony and paradox.

Creative Writing

The Creative Writing major shortlists applicants based on an assessment of creative thinking skills and academic reports. The written test includes free writing in which students watch an audiovisual material and freely write about associations of ideas, and designated writing in which students compose a story fulfilling the requirements. These tests assess students' sensitivity, imagination and insight.

Application process for international admission

| Undergraduate Program | | | | Graduate Program | | |
|-----------------------|--|------------------------|-----|------------------|--------------|----|
| Foreign Admission | Playwriting | Application | 100 | Playwriting | Application | 30 |
| | | Writing test | 50 | | Writing and | 70 |
| | | Story writing workshop | 30 | | oral exam | |
| | | Oral exam | 20 | | | |
| | | | | | 200 | |
| | Creative Writing | Application | 100 | Creative Writing | Application | 50 |
| | | Free composition | 30 | | English test | 20 |
| | | Writing test | 40 | | Oral exam | 30 |
| | | Oral exam | 30 | | | |
| | | | | | 200 | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 4 or equivalent Portfolio should contain 2 video files of self-introduction and acting. | | | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

Department of Stage Design

Ko Heesun
Min Unoc
Yoon Sijoong
Uh Kyoungjun

Lighting Design
Production Design
Stage Design, Directing
Stage Technique



Department of Stage Design

Students at the Department of Stage Design are not only educated in the visual fields of stage design—staging, lighting, and costuming—but also taught to engage with the dynamics of the stage environment and available media. In this program, students establish a firm knowledge base in culture, history, and society while developing their abilities in the practical compulsory courses. The program is divided into two stages, each composing two years of study: in the first stage, students are required to take a range of classes in the humanities as well as art courses such as sculpting, production, and computers to build a solid foundation for their future education. The focus is on allowing students to discover and hone their aptitudes as they work with other departments to learn about the performance and stage art production process. The second stage involves studio courses as well as hands-on participation as designers and crew members in repertory and project performances.



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Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| 1 | 2 | 3 | 4 |
|---------------------------|--------------------------------|--|-----------------------------|
| | Production Practicum C~D | | |
| | Stagecraft Practicum 1~3 | | |
| | | Scenic Design 1~4 | |
| | | Lighting Design 1~4 | |
| | | Costume Design 1~4 | |
| | | Production Practicum A1~B1 | |
| Modeling 1~2 | Presentation for the Stage 1~2 | Directors and Designers' Collaboration | Production Design 1~2 |
| Computer Aided Design 1~2 | Study for the Art History 1~2 | | Graduation Work & Portfolio |
| | Light and Color 1~2 | | Graduation Exhibition |
| Field Research | | | |
| | Computer Aided Design 3~4 | | |
| | Texture 1~2 | | |
| | Puppets & Alternative Space | | |
| | Theater and Scenography 1~2 | | |
| | Scenic Painting 1~2 | | |
| | Puppets & Alternative Space | | |
| | Concept sketch 1~2 | | |
| | | Production Practicum A2~A3 | |
| | | Production Practicum B2~B4 | |
| Stage Drafting 1~2 | | | Internship 1~2 |

Graduate Program

| 1 | 2 | 3 |
|----------------------------|---|-----------------------------|
| Studio A~D | | |
| | | Thesis Production-Portfolio |
| | | Thesis Tutorial |
| Art Critique and Study 1~2 | | |
| Studio E~F | | |
| Independent Studies | | |
| Studio Stage Crafting 1~2 | | |

Course Offerings

Undergraduate program

Major Requirements

Modeling 1~2

The first course to train students to configure space, and understand the correlation between space and objects that occupy the space. Students also strengthen their concept of space through the transformation process of 2D, 3D and 4D arts. In later, students develop computer designs, and re-express or reproduce films or music.

Computer Aided Design 1~2

Using computer software, students design the theatre through 2D and 3D modeling. They also learn how to publish computer-generated drawings on the Internet or make their personal portfolio, which will help define a student's artistic styles and characteristics.

Stagecraft Practicum 1~3

A laboratory course that covers the methods and techniques used on stage. Introduces the ground plan, tools, principles of scene construction, and theatrical equipment, studies the stage dimensions and various areas of stage production, and combines all the tools and knowledge that they acquired from previous coursework, and integrate them into the theatrical stage.

Lighting Design 1~4

An advanced course in stage lighting. Students explore the process of lighting design with an emphasis on the development and communication of visual idea. The coursework offers practical experience on actual theatre production and drama studio.

Study for the Art History 1~2

Examines the history of art forms and styles, which are segmented by era or theme. Students research how these universal art styles have influenced individual artworks and apply the findings to the modern theatrical space.

Scenic Design A 1~4

First, students analyze and interpret theatrical texts. Then, they learn the methods to visually express theatrical space, then are encouraged to search for new, innovative ways to visualize it by exploring the relationship between all fields of theatre production. Finally, students participate in the stage design of live productions and further review the artistic merits of stage design.

Presentation for the Stage 1~2

Provides students with practical training in stage design. Students exercise automatic drawing by creating dimensions within empty space. After analyzing characters, they attempt to visualize them. The latter part of this course aims to unearth the time, dimension, and space embedded in narrative scripts, and practice visualizing those elements through stage design on a live theatrical set.

Costume Design 1~4

Offers the costume making techniques and the history of costume design. Students analyze the relevant texts from the humanistic, creative, academic perspectives and apply their learning in practice to performances, learning how a costume helps define a character.

Graduation Work & Portfolio

Graduating students collect all of their stage design projects and works on live productions into one comprehensive portfolio. The course offers students the final opportunity to estimate their designing capabilities and skills.

Major Electives

Concept Sketch 1~2

Students learn to analyze and express theatrical texts from the stage designer's point of view.

Graduate program

Major Requirements

Thesis Production-Portfolio

Graduating students collect all of their stage design projects and produce their own portfolio.

Major Electives

Studio A~F

Guest artists are invited to discuss or lecture on different topics each semester. Discussion will include topics other than stage, lighting, and costume.

Studio Stage Crafting

This course is open to students with no experience in stage design at undergraduate level. They can practice various skills and tools required for stage design.

Studio-Stage Design

With a balance between theory and practice, this course consists of a written seminar paper and a performance project. While taking it, students are advised to choose the topic of their own graduation thesis.

Studio-Lighting Design

Explores the process of lighting design with an emphasis on the development and communication of visual idea. Practicing in creating images appropriate to each theme using computer programming, and hands-on experiences on actual theatre production is also included.

Studio-Costume Design

Students learn the costume making techniques and the history of costume design, and analyze the relevant texts from the humanistic, creative, academic perspectives. Then, they apply their learning in practice to performances, learning how a costume helps define a character.

Admission

The Department of Stage Design selects students through the first practical test, second practical test, written test and interview. The first examination, which is drawing, is designed to assess basic observation skills and expressiveness. Applicants who passed the first examination participate in the second examination for three days, undergoing a practical test, a written test and an interview. The practical test in the second examination evaluates creativity through requiring students to reorganize and express the given tasks. The written test assesses the students' ability to express their thoughts in writing, with a focus on intellectual thinking and written skills. Finally, in the oral test, students explain their study plans and present their works, through which they are evaluated for their potential and possibility as integrated and creative artists.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|-------------------|--|-----|------------------|-----|
| Foreign Admission | Application | 100 | Application | 100 |
| | 3-day practical and oral exam | 100 | | |
| | | 200 | | 100 |
| | The application must include all the relevant documents (including portfolio) required for first screening. | | | |
| AMA Admission | Application Essay, Study Plan, Letters of Recommendation, Official Transcript Minimum TOPIK level 3 or equivalent Portfolio should contain more than 15 pages of drawing works. (size: A4 or A3) | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Theatre Studies

Choe Junho
Kim Mihee

Theatre Studies, Arts Management
Theatre Criticism, Dramaturgy,
Dramatic Literature

Lee Sungyeop
Lee Seunggon
Hong Kiwon
Woo Soojin

Arts Management
Asian Theatre, Theatre Studies
Arts Management, Cultural Policy
Korean Theatre History



Department of Theatre Studies

The Department of Theatre Studies offers two majors: Theatre Studies and Arts Management / Theatre Management. The Theatre Studies program nurtures critics with a keen eye for artistic insight and emotional sensitivity, and production dramaturges capable of combining theory and practice in the industry. The program produces specialists capable of analyzing the current state of plays in production to discover the future direction of Korean theatre. Students can choose from four streams: Theatre Criticism, History of Theatre, Theatre Practicum, and Dramaturgy. Classes emphasize the understanding of hands-on stage work that teaches students to put theory into practice. Introduction courses to acting, stage, and directing help to build a strong practical foundation, and classes like Stage Adaptation of Traditional Performance, Dramaturgy Workshops, and Criticism Workshops encourage the pursuit of new directions for applied theory. Contemporary theatre phenomena are explored in classes including Dramatic Theory & Criticism, and Development of Experimental Theatre. Students discuss and present criticism on dramatic performances, and may take an active part as dramaturges for not only school performances but industry productions as well.



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The Arts Management (undergraduate) and Theatre Management (graduate) major produce theatre specialists who take charge of the management side of the production process. The curriculum fosters production planners, production administrators, and theatre managers, among a wide range of professionals with a clear understanding of both the artistic and management aspects of their work. The Theatre Management major is divided into two streams: the first equips students with a comprehensive understanding of the field at large, requiring a basic understanding of the fundamentals of the performing arts, analytical and linguistic ability for the acquisition of knowledge and theory on the performing arts industry. The second stream is focused on the development of hands-on management skill involving performing arts productions and relevant organizations. Students learn the theory behind the work via Venue Management and Cultural Economics classes, and gain practical experience through Venue Management and Industry Practicums.

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--------------------------------------|------------------------------------|-------------------------------|----------------------|
| Play Analysis 1~2 | | | |
| | Criticism Workshop 1~3 | | |
| | | Dramaturgy Workshop 1~2 | |
| Reading of Literary Masterpieces 1~2 | 20th Century World Drama | Dramatic Theory & Criticism 1 | Senior Thesis |
| | Performance Analysis | History of Korean Theatre | |
| | Shakespeare | | |
| Field Research | | | |
| | Special Lecture on a Special Topic | | |
| | | Production Practicum A1~A3 | |
| | | Production Practicum B1~B4 | |
| English 3~4 | | Asian Theatre | Internship 1~2 |
| | | Dramatic Theory & Criticism 2 | Criticism Workshop 4 |

Theatre Studies

Graduate Program

| 1 | 2 |
|--|--|
| Journal Workshop 1~4 | |
| Professional Dramaturgy 1 | |
| Criticism Workshop | |
| Seminar in Dramatic Theory and Criticism 1~2 | |
| Seminar in Dramatic Literature | |
| Topics in History of Korean Theatre 1 | |
| Theatre Practice | |
| | Thesis Tutorial |
| Criticism Workshop | |
| Professional Dramaturgy 2~3 | |
| Seminar in Theatre History 1~2 | |
| Topics in History of Korean Theatre | |
| Selected Topics | |
| Seminar in Korean Culture and Arts 1~6 | |
| Independent Study | |
| Topics in History of Asian Theatre | Seminar in Dramatic Literature |
| Translation and Adaptation | Studies in Korean Performing Arts 1~4 |
| | Seminar in Dramatic Theory and Criticism 1~2 |

Theatre Studies

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|------------------------------------|---|-------------------------------|
| English | | | |
| | Production Management Training 1~4 | | |
| Introduction to Arts Management | Business Administration | | Fieldwork |
| Planning & Production of Performing Arts 1~2 | | | Internship Report |
| Internship | | | |
| Field Trip in Performing Arts | | | |
| Selected Topics | | | |
| Law and the Arts | Practical Training on New Media | Statistics | Marketing for Performing Arts |
| Arts Education | Finance & Accounting | Cultural Industry | Artist Management |
| Cultural Policy & Administration | Cultural City | Festival Management | New Business |
| Web Management | Organization Management | Fundraising | International Relations |
| Cultural Economics | Principles of Marketing | Audience Research | Seminar 1~2 |
| | | Advertisement & Public Relations | |
| | | Service Marketing | |
| | | Stage Management | |
| | | Contract Law and Practice | |
| | | Management of Nonprofit Arts Organization | |
| | | Theatre Management 1~2 | |

Arts Management

Graduate Program

| 1 | 2 |
|--------------------------------------|--|
| Research Methods | |
| | Graduation Thesis |
| Fieldwork | |
| Tutorship 1~2 | |
| Research Seminar | |
| Case study 1~2 | |
| Selected Topics | |
| Legal Issues for the Performing Arts | Business Strategy |
| Management for Performing Group | Culture Policies |
| Arts Education | Leadership |
| Public Relations & Communication | Stage Management |
| Financial Management for the Arts | |
| | Program Planning |
| | Theatre Management |
| | Marketing the Performing Arts |
| | Service Marketing |
| | Fund Raising |
| | Understanding Arts Market |
| | Management Information System on Performing Arts |
| | Cultural Theories |
| | International Relations |
| | Performing Arts Industries & Media |
| | Cultural Economics |
| | Cultural Industry |
| | Contract Law and Practice |
| | Relationship Between Corporations and Arts |

Theatre Management

Course Offerings

Undergraduate program

Major Requirements *Theatre Studies*

Play Analysis 1~2

In <PA 1>, students examine a few seminal Western plays of the twentieth century in depth from the angles of theatre movements, history, cultural context, structure, genre, and form. <PA 2> covers seminal Korean plays that possess Western influences.

Criticism Workshop 1~4

In <CW 1>, students review the scripts written by playwrighting majors. <CW 2> analyzes the actual theatrical works presented on stage. Students also discuss how contemporary artists adopt the styles and forms of traditional theatre. In <CW 3, 4>, students analyze the viewpoints, structure, and writing traits from a selected list of major theatre critics.

Dramaturgy Workshop 1~2

This course aims to produce dramaturges who mediate between the discoveries of theatrical practice and the provocations of dramatic theory. <DW 1> covers the theory and history of dramaturgy, and <DW 2> gives students a chance to participate in the School's theatrical performance.

Senior Thesis

Students prepare and submit a thesis or a dramaturgy casebook on a topic of their choice, which will be subject to a public review during the student's final semester.

Dramatic Theory & Criticism 1~2

Covers the theories and critical history of Western theatre from the ancient Greek tragedies to the modern theatre while the latter focuses on the theories and critical history of Eastern theatre with an emphasis on the traditional and modern theatres of Korea, China, Japan, and India. Comparative analyses of the theories and ideologies of Eastern and Western theatre are discussed.

Major Electives *Theatre Studies*

Field Research

Offers students a chance to experience Korean traditional and cultural landmarks, properties, folklores, dances, etc., which should enable students to incorporate particular traits and aspects into their theatrical outputs.

Reading of Literary Masterpieces 1~2

Reviews and analyzes the cultural, theatrical, and social importance of Shakespeare's tragedies and comedies. Then, the latter course covers various seminal plays from modern and current theatre.

Major Requirements *Arts Management*

Planning & Production of Performing Arts 1~2

Reviews the case studies of professional theatrical productions and participate in developing live productions.

Production Management Training 1~4

Students participate as staff members in the School's theatrical productions in order to better understand theatrical sets. They're also tasked to solve possible issues and conflicts on a production set.

Fieldwork

To gain invaluable practical experience, students are required to take internships at arts management firms. The evaluation reports submitted by employers will be used to determine the grade.

Major Electives *Arts Management*

Field Trip in Performing Arts

Students visit and watch various art performances around Korea and understand the traits, characteristics, and flow of Korea's arts.

Graduate program

Major Requirements *Theatre Studies*

Journal Workshop 1~4

Practices editing and writing journal articles so that they can gain insight into publishing different kinds of periodicals.

Seminar in Dramatic Theory & Criticism 1~2

Analyzes the styles, aesthetics, and academic criticism of Eastern and Western major drama theories from the modern point of view.

Seminar in Dramatic Literature

Taking into account the characteristics of drama and changing trends in writing, students examine the peculiarity of dramas and its connectedness to other literary genres.

Major Requirements *Theatre Management*

Research Methods

Offers students the opportunity to learn various aspects of research process in order to design and conduct their theses.

Graduation Thesis

Once the thesis topic is approved by the professor, students write their thesis under the guidance of faculty council.

Admission

Theatre Studies

The Theatre Studies major of the Department of Theatre Studies selects students through an initial essay test and a secondary written test that assess the applicants' interest in general culture or typical social phenomena, logical thinking with argument development, and expressive and persuasive writing techniques.

Arts Management (Undergraduate) / Theatre Management (Graduate)

The Theatre Management major for graduate program shortlists applicants based on the assessment of application which includes study plan, portfolio, and self-introduction written in both Korean and English. The secondary screening then selects the final students from the shortlist with an oral examination that evaluates the students' ability to express logical and creative thinking. For admissions of Arts Management major for undergraduate program refer to the process for Theater Studies above.

Application process for international admission

| Undergraduate Program | | | | Graduate Program | | |
|---|---|-----------------------|-----|--------------------|-----------------------|-----|
| Foreign Admission | Theatre Studies | Application | 100 | Theatre Studies | Application | 30 |
| | | Writing and oral exam | 100 | | Writing and oral exam | 70 |
| | | | 200 | | | 100 |
| | Arts Management | Application | 100 | Theatre Management | Application | 100 |
| | | Writing and oral exam | 100 | | Oral exam | 100 |
| | | 200 | | | 200 | |
| The application must include all the relevant documents (including portfolio) required for first screening. | | | | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 3 or equivalent Portfolio submission is recommended, but not required. | | | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Musical Theatre Writing Program

Choi Jongyoon Musical Theatre Writing



Department of Musical Theatre Writing Program

The goal of the Musical Theatre Writing Program is to propose a uniquely Korean style of musical theatre that reinterprets the country's rich historical tradition for the contemporary era, rather than passively parrot styles imported from other cultures. Because musical theatre is not limited to a single art genre, it was made a cooperation program in 2009 and placed under the supervision of the School of Drama in 2013. As the only school with the infrastructure to carry out production education across every part of the creative process, K-Arts provides Korea's first Musical Theatre Writing Program with the quality framework it needs to pioneer the development of Korean musicals. This program is a three-year course divided into two majors: Musical Theatre Writing and Lyric Composition, and Musical Theatre Composition. The curriculum focuses on scripts, lyric composition practicums, and composition courses, and offers theoretical and practical education in the musical theatre history and literature, production analysis, joint practicums in lyric and music composition, and internships.



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Curriculum

● Major Requirements
○ Major Electives

Graduate Program

| 1 | 2 | 3 | |
|---|--|----------------|-----------------|
| Workshop for Lyrics and Composition 1~2 | Advanced Workshop for Lyrics and Composition 1~2 | Thesis Project | Common |
| History and Literature of Musical Theatre 1~2 | Analysis of Musical Theatre 1~2 | | |
| Musical Theatre Production 1~2 | | | |
| Book and Lyrics | | | Book and Lyrics |
| Musical Theatre Composition | | | Composition |
| Storytelling | | | |
| Midi Composition | | | |
| Musical Theatre Directing | | | |
| Traditional Music Theatre | | | |
| Book and Lyrics Practicum | | | |
| Composition Practicum | | | |
| Issue and Topics | | | |
| Internship | | | |
| Independent Study | | | |
| Musical Theatre Production 3~4 | | | |

Course Offerings

Graduate program

Major Requirements *common*

Workshop for Lyrics and Composition 1~2

Script/lyric writing majors and composition majors cooperate with each other in order to create a musical from A to Z.

History and Literature of Musical Theatre 1~2

Introduces various theatres such as nineteenth-century musical comedy, West End, Broadway, Off Broadway, in addition to Korea's musical history and repertoires.

Musical Theatre Production 1~2

Students participate in a musical production and prepare to become musical theatre professionals.

Advanced Workshop for Lyrics and Composition 1~2

Script/lyric writing majors and composition majors jointly explore every step of the musical theatre making process – from writing a musical to bringing it to life on stage.

Analysis of Musical Theatre 1~2

Students closely analyze the plots and directing techniques of several well-known musicals.

Major Requirements *Book and Lyrics*

Book and Lyrics

Helps script/lyric writing majors to practice their musical writing skills.

Major Requirements *Composition*

Musical Theatre Composition

This course helps composition majors to practice their musical composition skills.

Major Electives

Storytelling

Explores writing materials and try to recognize which plot best suits their musical.

Midi Composition

Students learn how to use the digital audio workstation, Nuendo, and compose, arrange, and mix musical songs in many different ways.

Musical Theatre Directing

Encourages students to participate in the process of musical production and understand the role of director.

Traditional Music Theatre

The origins and development of multiple Asian traditional musicals will be discussed. The musicals examined include pansori, changgeuk, noh, kabuki, jingju, and kathakali.

Issue and Topics

Different issues and topics are selected each semester, which are designed to stimulate the creativity of students and provide them a better understanding of musical theatre.

Internship

Provides students with a great opportunity to apply the knowledge they learned in the classroom to real-life situations.

Independent Study

Students explore their interest areas, select their research topics appropriate to their individual fields, and achieve their research objectives.

Musical Theatre Production 3~4

Students participate in producing musicals and develop the skills needed to become musical theatre professionals.

Admission

The entrance examination of the Musical Theatre Writing Program is divided into those of the Composition major and Book and Lyrics major.

The Book and Lyrics major requires a basic understanding of musicals, playwriting skills and an understanding of composition. Students are required to take a test in which they write a ten-minute-long scene, including song lyrics according to a given situation, as well as a test in which students add lyrics to the given melody, English test, and oral test.

The Composition major assesses core composition skills and creativity in composing music for different scenes of a musical. Students are required to take a test in which they write songs according to the given lyrics, including a piano accompaniment, along with a piano performance test, English test, and oral test.

Application process for admission

| Graduate Program | | | |
|------------------|-----------------|--------------------|-----|
| Quota Admissions | Book and Lyrics | Writing test | 32 |
| | | Lyric writing test | 16 |
| | | Oral exam | 32 |
| | | English test | 20 |
| | | | 100 |
| | Composition | Composition test | 24 |
| | | Instrument playing | 24 |
| | | Oral exam | 32 |
| | | English test | 20 |
| | | | 100 |

· No special admission for foreign students for Musical Theatre Writing Program. Applicants for the Musical Theatre Writing Program must follow the application procedure of quota-admissions.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Facilities

Experimental Stage & Box Stage 1, 2

Dedicated to student presentations such as repertoire practice and directing project performances, the venue is furnished with sound infrastructure as well as spotlights and ellipsoid lights. The room is box-shaped and allows for the rearranging of stage elements and audience seating.

Rehearsal Room

Used for studio classes on acting and performance production practice, the Rehearsal Room hosts a wide range of practical lessons on movement, breathing, and vocalization. Students may also use the room for personal or group practice. The Rehearsal Room is equipped with an A/V system and a piano, with a wooden floor and a ballet bar and full-length mirror.

Costume Design Lab

Dedicated to stage costume production and other costuming courses, and furnished with sewing machines and related equipment, the Costuming Studio has been designed to help students develop their practical skills and provide costume production infrastructure for all performances held in the School of Drama.

Stage Design Lab

Hosting the Stage Design and Stage Production courses, the stage Design Studio is equipped with drafting tables and workbenches. All stage design work undertaken at the School of Drama, including graphic design, takes place in this studio.

Computer Design Lab

The lab hosts computer courses and is equipped with computers, scanners, and inkjet printers.

Playwriting Lab

Used for drama- and playwriting courses and practicums, the Playwriting Room is equipped with computers and printers. It is also used as a discussion and seminar room for Playwriting majors, and serves as a cradle of new dramatic works.

Seminar Room

Larger than regular classrooms and equipped with a full A/V system, the Seminar Room hosts theory classes and a variety of lectures, including seminars, colloquiums, and symposiums.

Korea National University of Arts

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Korea National University of Arts School of Film, TV & Multimedia

Filmmaking
Broadcasting
Multimedia
Animation
Cinema Studies



| | |
|----|-----------------------------------|
| 2 | Korea National University of Arts |
| 4 | School of Film, TV & Multimedia |
| 8 | Activities |
| 12 | Dept. of Filmmaking |
| 22 | Dept. of Broadcasting |
| 30 | Dept. of Multimedia |
| 38 | Dept. of Animation |
| 46 | Dept. of Cinema Studies |



Korea National University of Arts

School of Music

- Vocal Music
- Instrumental Music
- Composition
- Conducting
- Musicology
- Music Technology

School of Drama

- Acting
- Directing
- Playwriting
- Stage Design
- Theatre Studies
- Musical Theatre Writing Program

School of Film, TV & Multimedia

- Filmmaking
- Broadcasting
- Multimedia
- Animation
- Cinema Studies

School of Dance

- Dance Performance
- Choreography
- Dance Theory
- Arts Management

School of Korean Traditional Arts

- Korean Traditional Music
- Korean Traditional Dance
- Korean Traditional Dramatic Performing Arts
- Korean Traditional Music Composition
- Korean Traditional Arts Theory

Faculty of Arts and Liberal Studies

Vision: Deeper & Wider

Like a tree of life rooted deep into the earth.
Like the light of hope spreading wide to the world.
Deeper education, wider world of Art.

Our purpose

Create new classics for the future.

Our Mission

Nurture creative artists to lead global art.
Expand art education to contribute to social change.
Develop artistic imaginations for a better future.
Build arts and culture infrastructure for future growth.

School of Film, TV & Multimedia

Department of Filmmaking

Department of Broadcasting

Department of Multimedia

Department of Animation

Department of Cinema Studies

The School of Film, TV & Multimedia is Korea's first national educational institute for media arts, established to equip students with the ability to produce creative works of visual media using modern technology. The school is composed of five departments: Filmmaking, Broadcasting, Multimedia, Animation, and Cinema Studies. Its curricula incorporate both practical lessons and theoretical education. Because cooperation and teamwork between multiple disciplines are a critical part of visual media production, students in each department are expected to hone specialized expertise in their field develop the ability to quickly respond to the fast-changing world of media and culture. Participation in traditional production processes and on-site experience is encouraged so that students may acquire both practical skills and a critical viewpoint. The combination of studio and theory classes allows for a varied mix of experimental efforts that foster comprehensive visual creativity. The school boasts a 252-seat screening theatre, large- and small-scale film studios, five TV studios, 90 studio rooms, and over 1,000 pieces of filming and animation equipment. Students gain the authentic, hands-on production experience required in the visual media industry through workshops, presentations, annual screenings, and submissions of in-progress film, video, documentary, and animation projects.

Curriculum

The School of Film, TV & Multimedia’s curricula incorporate both practical lessons and theoretical education, and has been designed to help students understand the specializations of each discipline for smooth cooperation and the develop the ability to respond quickly to the fast-changing world of visual media production. As visual media is a team effort, introductory-level education is focused on compulsory general education courses common to all departments. As students reach higher levels, the curriculum branches off into specializations that enhance individuals’ capacity for creative studio work, production planning, and theoretical understanding.

| | Undergraduate Program | Graduate Program |
|----------------|---------------------------------|-----------------------------|
| Filmmaking | ④ Filmmaking | ② Directing |
| | | ③ Directing |
| | | ② Producing |
| | | ③ Producing |
| | | ② Cinematography (Lighting) |
| | | ③ Cinematography (Lighting) |
| | | ② Sound |
| | | ② Editing |
| | | ② Screenwriting |
| Broadcasting | ④ Broadcasting | ② Documentary |
| Multimedia | ④ Multimedia | ③ Multimedia |
| Animation | ④ Animation | ② Animation |
| Cinema Studies | ④ Cinema Studies | ② Film Theory & History |
| | ④ Visual Planning & Development | ② East Asia Film Studies |
| | | ② Visual Culture Studies |

- ④ 4 years (Bachelor of Fine Arts)
- ② 2 years (Master of Fine Arts)
- ③ 3 years (Master of Fine Arts)



Film Production Support Programs

K-Arts School of Film, TV & Multimedia has been running a joint film production project with Beijing Film Academy since 2005. Each school nominates a two-student team consisting of a director and a producer, who would then make the selected short film at the other school's production set. The films should involve two main actors, one Korean and the other Chinese, while other local students take charge of the production process. Experiencing multi-national production environment is believed to provide a unique opportunity for students to hone their skills, broaden their senses, and heighten their creativity. K-Arts eventually instituted this joint project as an official course offering in 2008 and aptly named "International Joint Production Workshop (1-6)."

K-Arts also began a film co-production project with the Japan Institute of the Moving Image in 2013, where a single short film was to be co-produced annually. Through such projects, the school aims to form a multinational film network that should contribute to the East Asia's filming industry.

In 2016 the School established a new fund grant that annually finances 3 feature-length films by students for providing them with a head start in the actual filming industry. <Second Life> was the first film to receive this competitive grant, and was invited to the Busan International Film Festival for the New Currents Awards Selections as well as to the Göteborg International Film Festival for the competitive selection.



<Second Life>: Official trailer
1 minute 37 seconds
<https://youtu.be/AZWe2xDGUbA>

CAMPUS Asia - Collective Action for Mobility Program of University Students in Asia

The Korea National University of Arts, Tokyo University of Arts, and Communication University of China agreed to establish "the International Animation Joint Production Curriculum" under the initiative of CAMPUS Asia, a cross-border student mobility program among Korea, Japan, and China.

The program aims to strengthen networks among academic institutions of higher education in Asia and promotes student exchanges, initiated by the agreement of the Summit Meeting of Korea, Japan and China in 2010. Animation majors from three schools are to create multinational teams and cooperate with each other in all stages of the production process, including pre-production, main-production, post-production, and showing the

finished work. They also hold virtual reality workshops and short-term exchange programs. Through the cooperative curriculum, joint venture incubation program, and training in new technology, the three schools aim to nurture global, creative professionals who would contribute to the future of the animation industry.



K-Arts CAMPUS Asia website
caica.online

Trans: Asia Screen Culture Institute

The Trans: Asia Screen Culture Institute aims to conduct interdisciplinary studies of visual culture, regional studies and visual production of Asia in order to produce a discourse balanced with practice and theory and breathe fresh energy into Asian cultural studies. The Institute takes the initiative in leading new trends of cultural studies across Asia, sharing research findings and project accomplishments with various interested researchers and organizations through lectures or publications.

Since 2001, it has annually hosted the Trans-Asia International Symposium inviting researchers and producers of visual culture from Asia and other countries of the world. Moreover, the Institute hosts monthly forums that invite and introduce researchers in visual

culture and media studies in Korea and abroad. It also shares research findings and promote interaction by annually hosting the "Trans Academy", which is a public lecture for K-Arts students and the general public. Based on research and education projects, the Institute published books such as <Trans: Asia Screen Culture> and <Modernity and Geopolitical Aesthetics of Asian Films>, as well as the journal <The Journal of Trans Asia Screen Culture> and online journal <Trans Review>.

It also hosts the "Special Consecutive Lectures with the Female Directors" in 2019, inviting female film directors who stand out in the contemporary Korean film industry.



Trans: Asia Screen Culture Institute
www.facebook.com/transkarts

Department of Filmmaking

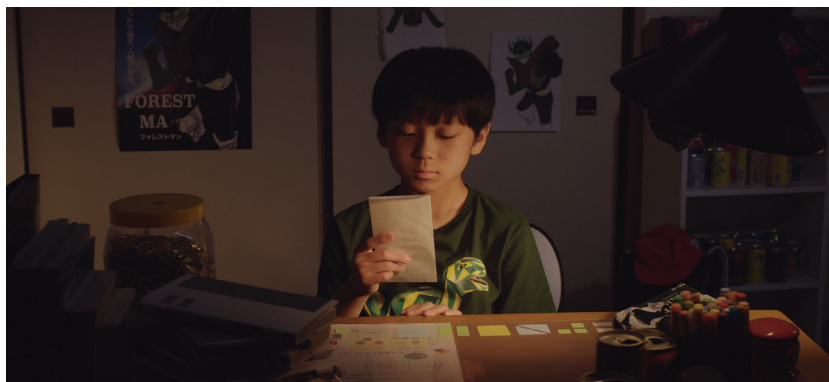
| | |
|----------------|---------------------------------|
| Pyeon Jangwan | Film Criticism, Producing |
| Park Jongwon | Directing |
| Kim Hongjun | Directing, Screenwriting |
| Lee Seungmoo | Directing, Production Practicum |
| Park Hyuncheol | Cinematography |
| Kim Hyungkoo | Cinematography |
| Lee Kyusuk | Sound Design |
| Kim Yangil | Film Editing |
| Choi Yongbae | Producing |
| Lee Jeongbeom | Directing |
| Steve M. Choe | Film Editing |



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Department of Filmmaking

The Department of Filmmaking nurtures creative filmmaking professionals with a wealth of artistic ability and technical competence, preparing them for the ever-changing world of visual media. Practical studio education is the focus of the Directing, Screenwriting, Cinematography, Editing, Sound Design, and Producing majors offered by the department. Students are expected to acquire hands-on production skills and develop a firm theoretical basis through a wide variety of educational offerings.



Focus on Practical Education

The department has minimized the number of compulsory courses so that students may gain experience in multiple disciplines through in-class discussions, presentations, lessons, and practical studio classes. At the same time, students are required to complete all courses in their selected majors. Courses at the Department of Filmmaking are labeled 'Introduction', 'Fundamentals', 'Intermediate', and 'Advanced' in accordance with the year of study, with the exception of the Intermediate level, which begins at the second term of the second year and ends at the first term of the third year. The second term of the third year is a transition stage composed of workshops in fields such as screenwriting and studio work, giving students hands-on experience as they prepare for their final year of study.

Varied Workshop Offerings

Students are afforded great freedom in their selection of workshop courses, allowing them to delve further into their desired specializations in various areas of the filmmaking process. The workshops range from those with an emphasis on individual creativity and freedom of thought to those that demand professional interdisciplinary cooperation and technical competence, through which students may utilize their specialized skills and extensive understanding of the greater filmmaking process. Students must produce at least three works in each of the Fundamentals, Intermediate, and Advanced levels in order to graduate.

Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| 1 | 2 | 3 | 4 |
|---|---------------------------------|---|---|
| Field Study 1~2 | | | |
| Sight and Sound 1~2 | Narrative Workshop 1~2 | | Thesis Workshop 1~2 |
| Introduction to Directing | Directing 1~2 | | |
| Introduction to Cinematography | Introduction to Producing | | |
| Introduction to Editing | Practicum in Film Sound | Genre and Style Analysis | |
| Storytelling Strategy | | Inter-Media WS 1 | |
| Editing Fundamentals 1 | | Understanding Film Score | Editing for Thesis Film |
| Introduction to Screenplay | Inter-Media WS 2 | Location Sound Recording | Sound for Thesis Film |
| Introduction to Sound | Creative Writing | Sound Mixing | Characters Analysis |
| Cinematography 1 | Sound Design | Narrative and Plot | Feature Film Editing |
| Practice for Film Acting | Editing Fundamentals 2 | Study on Director of Photography | Cinematography for Thesis Project |
| Reading Cinema for Creation | Genre Film Cinematography | Feature Film Production WS 1~2 | Feature Film Scriptwriting 1~2 |
| Scenario Analysis | Cinematography 2 | Digital Cinema / D.I | Feature Film Directing |
| | Workshop in Character | Directing Actor | Understanding Visual Contents Industry |
| | Understanding Production Design | Understanding Computer Graphics In Film | Understanding International Film Business |
| | History of World Cinema | On-line Editing | Visual Concept |
| | | Steadicam WS | Internship |
| International Joint Production Workshop 1~6 | | | |
| | Short Scenario WS 1~2 | | |
| | Genre Film Editing 1~2 | | |
| | | Master Class 1~2 | |
| | | Practice on Producing | |

Graduate Program

| 1 | 2 | 3 |
|---|---|--------------------------------|
| 3 years | | |
| Short Film Production WS I-II | | |
| Introduction to Film Making-Directing 1~2 | | |
| Introduction to Film Making-Technology 1~2 | | |
| Analysis on Film Language | Independent Project 1~4 | |
| Understanding of Feature Film Production | Master Class 1~2 | |
| | International Joint Production Workshop 1~6 | |
| | Industrial-Educational Cooperation 1~6 | |
| | | Graduation Seminar |
| | | Internship 1~2 |
| | | Trans-Media WS 1~2 |
| | | Feature Film Production WS 1~2 |
| Producing | | |
| Film Planning Internship 1~2 | | |
| Primary Production WS | Advanced Production WS | |
| Introduction of film producing | Advanced Post Production WS | |
| Intermediate Production WS | Marketing and Distribution | |
| Feature Film Screenplay WS 1~4 | | |
| Film Producing 1~2 | | |
| Understanding of Contents Industry | Understanding of International Film Industry 2 (Film Policy) | |
| Understanding of International Film Industry 1 (Film Festival & Film Markets) | Understanding of An International Co-production in Filmmaking | |
| History of Film as an Industry | Planning, Production and Distribution of Independent Film | |
| 2 years | | |
| * 1, 2 grade of 2 years | | |

Common

Producing

Curriculum

● Major Requirements
○ Major Electives

Graduate Program

Directing

Cinematography (incl. Lighting)

Editing

| 1 | 2 | 3 |
|---------|--------------------------------------|---|
| 3 years | | |
| | Film Directing 1~4 | |
| | Primary Production WS | Advanced Production WS |
| | Intermediate Production WS | Advanced Post Production WS |
| | Feature Film Screenplay WS 1~4 | |
| | Analysis on Director | Making Scene |
| | Analysis on Film | Style Analysis |
| | Acting for Camera | Film Study |
| | Directing Practice 1_ Shooting & Art | Directing Practice 2_ Producing, CG & Sound |
| | | Directing Practice 3_ Editing & Music |
| | | Directing the Actor |
| | Primary Production WS | Advanced Production WS |
| | Intermediate Production WS | Advanced Post Production WS |
| | Cinematography Fundamentals | Advanced Cinematography 1~2 |
| | Intermediate Cinematography | |
| | Image Training | Production Design |
| | Digital Color Grading | |
| | SteadyCam WS | |
| | Editing 1~4 | |
| | Primary Production WS | Advanced Production WS |
| | Intermediate Production WS | Advanced Post Production WS |
| 2 years | | * 1, 2 grade of 2 years |

Graduate Program

Editing

Sound

Screenwriting

| 1 | 2 | 3 |
|---------|---|-----------------------------|
| 3 years | | |
| | Editing WS 1~2 | |
| | Composite Editing 1~2 | Digital Editing 1~2 |
| | Editing Analysis | |
| | Film Sound Fundamentals for Edit Major | |
| | Editing Aesthetics | |
| | Sound Effect Editing 1~2 | |
| | Primary Production WS | Advanced Production WS |
| | Intermediate Production WS | Advanced Post Production WS |
| | Film Sound Fundamentals for Sound Major | Mixing 1~2 |
| | Dialogue Editing | |
| | Foley | |
| | Production Sound Recording | Sound WS 1~2 |
| | Sound Design | Sound Engineering |
| | Sound Equipment | Game Sound |
| | | Master Class / Sound |
| | Screenplay WS 1~4 | |
| | Character and Composition | |
| | Visual Production WS 1~2 | |
| | Seminar for Narrative Theory | Drama Writing |
| | Nonfiction Writing | Seminar on Script Analysis |
| | Seminar on Screenplay | Practical Rewriting |
| | | Visual Production Planning |
| 2 years | | * 1, 2 grade of 2 years |

Undergraduate program

21

Department of Broadcasting

Han Sungsoo
Jeon Gyuchan
Kim Jinhyuk
Lim Taewoo

Cinematography
Broadcasting Theory, Cultural Theory
Broadcasting, Documentary Directing
TV Narrative, Drama Directing



Department of Broadcasting

The Department of Broadcasting raises creative, adventurous content creators capable of taking the lead in the fast-changing broadcasting industry. The department's authentic studio education curriculum and wide range of theoretical offerings equip students with the skills they need to succeed in the evolving world of broadcasting and television.



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Creativity-Centered Courses

The curriculum is centered on workshop classes. Students begin by acquiring the fundamentals of storytelling and go on to complete other workshop courses (Studio, Documentary, etc.) in the program, their efforts culminating in the final graduation exhibit where they display the skills and knowledge they acquired over their years of study.

A Structured Combination of Studio and Theory Education

Students have a range of disciplines available to them, from Producing, Directing, Cinematography, Editing, and Sound Design, all offered through in-depth practical courses. The department also emphasizes the importance of theoretical education, which teaches students to examine culture and society with a critical perspective to further the depth of their work as broadcasting majors. Theory courses cover intellectually stimulating subjects such as media aesthetics, modern society and the humanities, digital media environment and its shift into multi-channel, multi-media formats, and broadcast programming.

Undergraduate Program

[illegible]

Graduate Program

| 1 | 2 |
|--|------------------------------|
| Documentary Production WS 1~2 | Master Project 1 |
| Introduction to Documentary | Master Post-Production 2 |
| Documentary Colloquium 1~2 | Graduate Work Pitching |
| Cinematography for Documentary | Documentary Producing |
| Writing WS: From Idea to Treatment | Sound WS |
| Documentary & Journalism | Documentary Seminar 1~2 |
| Documentary Editing | Advanced Independent Project |
| Documentary Film & Image Experiment Workshop | Internship |
| Advanced Independent Project | |
| Documentary & Cultural Studies | |
| Digital Cinema Workflow for Documentary Filmmakers | |

Course Offerings

Undergraduate program

Major Requirements

Mass Communication & Society

This course examines the significance of mass media in the contexts of politics, economics and cultures with a special focus on its relation to the issues of power, ideology and propaganda.

Basic Video WS

Students conduct the overall of three projects throughout the semester, with the topic of sound and a moving image and interview and a moving image, and for the final project, they are expected to create a video of 5 to 10 min. length based on the individual topics they have chosen.

Basic Cinematography for TV

Provides the practices in cinematography using a 6mm digital camera. The understanding of basic structures and operations of a video camera including a knowledge in functions and concepts of each part of the device will be provided.

Intermediate Cinematography for TV 1

Focuses on lighting, a major element of cinematography. It offers the practices and theory of how to use lighting to design atmosphere and tone in drama and documentary production.

TV Studio Production WS

A workshop that deals with the essential understanding of TV production system. It provides a knowledge of the uses and setup of multi-camera and the basics of production in a studio setting. Students have to participate in various practices of making TV shows, from which they are required to complete creative projects towards the end of semester.

Understanding Drama

Aims to achieve the essential understanding of narrative as a form with a story structure. It encompasses the extensive range of narrative in all forms including TV series, films, plays and other narratives with plots.

Documentary WS 1

A consecutive course conducted throughout two semesters. It provides a knowledge of documentary production in the preparation stages including planning a television continuity, scouting locations, and finding castings.

Narrative WS 1

A prerequisite course for "Drama WS," it provides an essential, practical and professional knowledge of preproduction in making TV dramas. Students are expected to prepare for creating their own works later in "Drama WS" under the supervision.

Advanced Production WS

A course to prepare for a portfolio required for creating a graduation work. A student is expected to make a clip shorter than 30-min. using a Betacam or HD camera which will be assessed as a standard for determining the student's graduation.

Media Studies Thesis 1~2

Designed for a fourth year student working on a graduation thesis. The student is expected to undertake one-on-on supervision on his or her graduation thesis.

Major Electives

Programming & Formatting

Covers the main concepts, overall process and technologies of the current internet broadcasting wave. In addition to the theoretical fundamentals, students practice techniques required for the internet broadcasting through an actual production on the net.

Broadcasting Seminar

Offers more flexible and lively discussions on broadcasting-related topics between faculty and students. Students interested in the specific topics selected by the professor join to experience an open seminar.

Graduate program

Major Requirements

Documentary Production WS 1~2

Students are advised to participate in practicing pre-production and post-production stage, under the supervision of an academic advisor.

Master Post-Production 2

Students who have finished pre-production in Master Project are guided to finish post-production process under the academic advisor's supervision. Completed production is subject to evaluation.

Documentary Colloquium 1~2

Students are encouraged to actively participate in discussions through seminars and lectures on topics related to documentary.

Major Electives

Cinematography for Documentary

Practices students in cinematography, with an emphasis on the techniques to effectively convey the messages through images using lens, composition, lighting, sound, and exposure, etc.

Writing WS: From Idea to Treatment

Deals with the various composition styles of documentary in accordance with its genre and form. Students are expected to write on the results of their own analysis and appreciation of selected works.

Documentary & Journalism

Investigates the interrelationship between documentary and journalism. Based on theories about journalism, the current conditions and problems of news documentary journalism in existing broadcasting system are also discussed.

Admission

The Department of Broadcasting focuses on the students' humanistic knowledge, writing skills and text organization skills. To test humanistic knowledge, students are evaluated on their ability to interpret the meaning of the given text, critical thinking skills and subjective judgment, and logical organization of their own arguments. For writing skills, students are evaluated on their literary sensitivity, ability to express their intentions and feelings in unique styles, and writing skills. For text organization skills, students are evaluated on their analytic skills and creative imagination.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|-------------------|--|-----|------------------|-----|
| Foreign Admission | Application | 100 | Application | 100 |
| | Essay test | 50 | Essay test | 60 |
| | Oral exam | 50 | Writing exam | 40 |
| | 200 | | 200 | |
| | Minimum TOPIK level 4. The application must include all the relevant documents (including portfolio) required for first screening. Applicants who fail the application evaluation will be disqualified from the admission process. | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 3 or equivalent. (Interview in Korean is expected.) Portfolio should include 1~2 video(s) directed by an applicant, no longer than 10 minutes each. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Multimedia

| | |
|---------------|------------------------------|
| Chang Yoonhee | Graphic Design |
| Lee Sungeun | Computer Graphics, Fine Arts |
| Cho Pungyoun | Commercial Media |
| Han Sangjin | Visual Graphics |
| Cho Chungyeon | Digital Media Visual |



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Department of Multimedia

The Department of Multimedia equips students with the theoretical and practical education they need to meet the demands of digital video production. The curriculum advances students' understanding of the connections between the fields of film, television, and animation. Students are encouraged to discover new experiences and experiment in their chosen fields to develop their capacity for video communication and pursue creative new grammars of screen language.



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Structured Education on the Fundamentals of Screen Language

Introductory courses focus on the understanding of a variety of screen languages and modes of expression. In practical courses, students learn basic screen language concepts and definitions, and the conceptual and technical skills to fully communicate their intentions. Intermediate and advanced courses build on earlier stages with a deeper exploration into the production and postproduction processes of commercial video productions, and their characteristics.

Education that Fosters Expertise and Creativity in Stages

Students begin with digital graphic video productions and gradually move on to higher learning stages that help complete the visual look of live-action footage. In early stages, students work with computer-generated 2-D and 3-D images. Later stages require the compositing of digital graphics onto live-action footage. Students are required to make full use of their four years of study in digital graphics production for their final video projects, which must be planned and developed independently.

Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| 1 | 2 | 3 | 4 |
|-----------------------------------|--|--|--------------------------------------|
| | Commercial Moving Image Fundamentals 1~4 | | |
| | 2D Graphics Fundamentals 1~2 | | |
| | 3D Graphics Fundamentals 1~2 | | |
| Graphics Elements 1~2 | Integrative Production Workshop 1~2 | Business & Creativity 1~2 | Senior Production 1~2 |
| Digital Graphics 1~2 | Digital Media Visual 1~2 | | |
| Commercial Moving Image Basic 1~2 | | | |
| Digital Cinematography Basic | | | |
| Digital Editing Basic | | | |
| | Digital Sound Design 1~4 | | |
| | | Independent Project 1~4 | |
| Digital Photographic 1~2 | Image & Typography 1~2 | Production of Special Moving Image 1~2 | Advanced 2D Graphics 1~2 |
| Writing 1~2 | Digital Editing | Motion Graphics Workshop 1~2 | Advanced 3D Graphics 1~2 |
| Previsual Design 1~2 | Communication & Creativity 1~2 | Presentation 1~2 | Advanced Commercial Moving Image 1~2 |
| Understanding of Computer Concept | Digital Cinematography | Copy Writing 1~2 | Graduation Seminar |
| Introduction to Sound | Intermediate Cinematography for TV | Sound Programming 1~2 | |
| | | Internship 1~4 | |

Graduate Program

| 1 | 2 | 3 |
|--|---|--------------------|
| Graphics Moving Image WS 1~4 | | |
| Commercial Moving Image WS 1~4 | | |
| Integrated Media Visual Study 1~4 | | |
| Multimedia Communication 1~2 | Interactive Media 1~2 | Thesis.Project 1~2 |
| | Thesis.Research and Proposal 1~2 | Thesis.Seminar 1~2 |
| Industrial-Educational Cooperation 1~6 | | |
| | Field Practice 1 | |
| Interactive Sound 1~2 | Cinematography of Digital Special Effects 1~2 | Digital Art 1~2 |
| Creative Mind and Communication 1~2 | Creative Directing 1~2 | |
| Digital Narrative Workshop 1~2 | Capture Visual Studio 1~2 | |
| Creative Mind and Communication 1~2 | | |

Course Offerings

Undergraduate program

Major Requirements

Digital Graphics 1~2

Deals with the theories of computer graphics, operational principle of software and the functions and utilization of 3D graphics in the process of digital video production. To practice making motion graphic videos using 3D graphics programs is expected.

Commercial Moving Image Basic 1

Based on an understanding of frame as a basic unit of video production, students are expected to acquire the experience in making commercial moving images through practices of presentation of image movements, camera works and editing.

Integrative Production Workshop 1~2

An integrative workshop combining filming, editing and sound mixing in the process of production.

3D Graphics Fundamentals 1~2

Students learn the basic concepts of 3D graphics and their applications to animation production. It encompasses the discussions on both technological and aesthetic aspects of computer animation.

Commercial Moving Image Fundamentals 1~2

Enhances an essential understanding of music videos as a form of commercial film, by producing one. Students are expected to examine various aspects of music videos in the realm of commercial film in both practices and theories.

Intermediate 2D Graphics 1~2

Designed to train students in using 2D graphic tools through group and individual projects, it focuses on the creative visual concepts, completion of video production and originality in techniques of visual expression.

Intermediate 3D Graphics 1~2

Enhances the practical knowledge of 3D graphics using Softimage XSI.

Intermediate Commercial Moving Image 1~2

Focusing on how a commercial video is related to other industrial areas such as marketing and brand business, the course researches the final end of the commercial video-differentiation and develops a new visual language.

Business & Creativity 1~2

Investigates business areas where creativity plays a key role. To analyze commercials, music videos, films and other video products in the light of creativity as well as to work on their own creativity for practice is also included.

Senior Production 1~2

Students are required to work on the individual graduation projects under the supervision. They are expected to develop the concepts of their projects and propose them at the end of the semester in first semester.

Digital Cinematography Basic

Students are expected to enhance their skills in maneuvering cameras used in digital cinematography through a step-by-step coursework.

Digital Media Visual 1~2

This course is designed to survey the transformations of visual languages in accordance with the diversification of media platforms such as photos, films and mobile phones. The students are expected to reinforce and expand their knowledge in various forms of visual languages.

Major Electives

Image & Typography 1~2

Covers the basics such as appreciation of typography, history of Korean and English characters, typography measure system, space, readability, visual message, conception and expressions, calligram, grid system, etc., while the later course deals mainly with application.

Graduate program

Major Requirements

Commercial Moving Image WS 1~4

Investigate cases of new visual language development and systematically train the necessary skills for producing moving images based on creative ways of thinking. Students are expected to direct and produce individual projects during the course.

Multimedia Communication 1~2

It focuses on the interaction of digital media with expression forms in performance, exhibition, installation, etc. It also aims to train methods of using relevant techniques with softwares such as Max and Processing.

Integrated Media Visual Study 1~4

Prepares the ground, build and expand the networks for creating new media contents by pursuing integration of theories and practices in the relevant industry.

Interactive Media 1~2

Guides students to practice composing an interface-centered narrative based on the knowledge of interactive media and produce interactive video programs using relevant softwares.

Thesis Research and Proposal 1~2

A one-year research course in which students are required to conduct the graduation projects.

Thesis Project 1~2

Students are required to choose to work on one of the three projects in the followings: making a CF, a MV and an interactive media content. One must designate an academic advisor for each project, and a total of three academic advisors must provide the supervision. All designated academic advisors will participate in evaluating and advising sessions to review each student's progress more than twice a month.

Admission

In the first practical test, students analyze the given materials such as images, texts and sounds, and express their own original formative world. After they establish a theme by objectively interpreting the contents and hidden meaning of each material, students must be able to organize the image narrative in their own point of view and display a creative formative world. In the second practical test, students must precisely interpret the given text, analyze the given materials as they did in the first test, and express their own emotions in sensible formative language once the directivity is determined. As for the portfolio, it is a way to examine the applicants' developmental phases and consistency in formative skills through the submitted works; thus, students must include only the excellent works that show their step-by-step characteristics they have created in the last 5 years.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|--|-----|-------------------------|-----|
| Foreign Admission | Application | 100 | Application | 100 |
| | Writing and practical exam | 50 | (Minimum TOPIK level 3) | |
| | Oral exam | 50 | Oral exam | 100 |
| | | 200 | | 200 |
| The application must include all the relevant documents (including portfolio) required for first screening. Applicants who fail the application evaluation will be disqualified from the admission process. | | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 3 or equivalent. Portfolio submission is recommended, but not required. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Animation

Joo Wansoo
Lee Jungmin
Kwak Youngjin

Illustration, Cartoon
Computer Animation
Digital Animation



Department of Animation

The Department of Animation produces animation professionals capable of using creative new content and software in the contemporary media environment. In this program, students learn to explore new creative avenues in both practical and theoretical courses designed to nurture their ability to work with comic-based form practice, utilizing modern video technology and new media in comprehensive ways.



New Education and Methodologies for a Changing World

The Department of Animation seeks to overcome the domestic limitations of cel animation and published comic books, raising animation professionals skilled in working with new content and software in the contemporary world of fast-changing screen contexts, multimedia environments, and new technologies. Students are encouraged to explore novel approaches for publication, video, and multimedia programs. The combination of theory and practical education, alongside form practice grounded in images and storytelling techniques, helps students acquire the skills they need to fully utilize the new media environment.

Rigorous Curriculum

The Department of Animation curriculum does not include space for general studies. Instead, students of all levels take only major-specific courses and are required to submit one piece of completed short animation per year at the annual screening held in November. Students must present their work in progress at three occasions during the school year, and must submit a completed project at the end of each school year. The authentic production process leading up to the annual screenings serves as hands-on training that boosts individual student skill, which also garners recognition for the Department of Animation.

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|---------------------------------|--|-----------------------------------|
| Basic Storyboard 1~2 | Animation Workshop 1~2 | Cartoon & Animation Seminar 1~2 | Practical Post Production W/S 1~2 |
| Animation Software Exercise 1~2 | Sound and Animation 1~2 | Pre Production Practice 1~2 | Cartoon-Animation Workshop 1~2 |
| Drawing of Human Body 1~2 | 3D Animation Making 1~2 | | |
| Study of Moving Image 1~2 | Sophomore Animation Project | | |
| Language and Culture of Korea, China and Japan 1~2 | | | |
| | | Independent Project 1~4 | |
| Comics & Multimedia 1~2 | Drawing of Human Body 3~4 | Sound and Animation 3~4 | Media Art Workshop 1~2 |
| Conception & Expression 1~2 | Animation Software Exercise 3~4 | 3D Animation Making 3~4 | Animation Editing Workshop 1~2 |
| Practical Motion for Animation 1~2 | Study of Moving Image 3~4 | Study of Comics 1~2 | |
| | Storytelling Practice 1~2 | Aesthetics of Cartoon & Animation 1~2 | |
| | | Digital Cinematography for Animation 1~2 | |
| | | Picture Book Workshop 1~2 | |
| | | Consilience Project 1~2 | |

Graduate Program

| 1 | 2 |
|--|------------------------------|
| Storyboard W/S | Practical Production 1~2 |
| Modern Animation Analysis 1~2 | Animation Packaging 1~2 |
| Digital Painting | |
| Independent Project 1~4 | |
| Language and Culture of Korea, China and Japan 1~2 | |
| Storytelling Workshop 1~2 | Animation Design 1~2 |
| Planning of Animation W/S | Portfolio & Presentation 1~2 |
| Sound Workshop 1~2 | Internship 1~2 |
| Digital Editing | |

Course Offerings

Undergraduate program

Major Requirements

Drawing of Human Body 1~2

Students practice from drawing face, body and limb expressions through nude croquis to applying in color with watercolor, acrylic painting and other materials.

Study of Moving Image 1~2

Provides a knowledge of skills in using storyboard for animation. Students are expected to practice image board making, story sequencing and continuity making in this course, and later they learn more sophisticated applications in manipulating timing and movements.

Basic Storyboard 1~2

Deals with the storyboard for animation with relevant theories and techniques. It guides students to practice the steps of image mage board making, story sequencing and continuity making and to extends them to the graduation works.

Animation Software Exercise 1~2

This course aims to achieve further expansion of expression by introducing digital methods to animation production with a special focus on experimental elements.

Sound and Animation 1~2

Covers the functions of video music and sounds as in TV or film along with the basic knowledge of sound tools and presentations and applications of sounds in moving image production.

Animation Workshop 1~2

Guides the students to integrate all of the subset practices conducted in previous years in making their own animations. It ultimately aims to examine the entire process of animation production. The students are expected to complete their works by the end of coursework.

Practical Post Production WS 1~2

This course aims to produce a short animation film on the current standards of international film festivals.

3D Animation Making 1~2

Provides practices in understanding and using the detailed functions of character animation and special effects.

Cartoon & Animation Seminar 1~2

A team-playing seminar rather than an individual work. Students are expected to expand and experiment their knowledge through in-class discussions.

Pre Production Practice 1~2

Surveys an extensive knowledge of the basics in making animations in preproduction stages. To undergo various practices of preproduction through lectures, workshops and presentations on related topics is expected.

Major Electives

Media Art Workshop 1~2

This course aims to equip students with multimedia capability required of a professional in an age of digital cultural contents. Based on knowledge of various vehicles, students practice to apply animation to the up-to-date environment such as web-based 3D games.

Independent Project 1~4

Students make a project proposal, which requires the academic advisor's approval. Projects are conducted under the academic advisor's supervision, and students are required to submit their outputs.

Digital Cinematography for Animation 1~2

Deals with the fundamentals of making 3D games and required technological skills using CG. Theoretical study as well as practice works are included.

Graduate program

Major Requirements

Storyboard WS

In this course, students are expected to make storyboard with concrete concepts and clear sequences using drawing and tracing skills.

Digital Painting

This course aims to explore the cases and methods of practicing animation drawing using smart media in the era of integration of art and technology. Students are expected to produce individual visual works which do not exceed 30 seconds in length by maximum through effectively using media technology.

Practical Production 1~2

This course is designed for providing a guidance for the graduate students who work on creating short animations for their graduation projects.

Animation Packaging 1~2

Provides practices for making animations based on the compatibility between genres and fusion.

Modern Animation Analysis 1~2

Surveys contemporary trends and features found around in American, Japanese, French animations. Students are expected to analyze and present the topics discussed in this course through their reports and research proposals.

Major Electives

Sound Workshop 1~2

Guides students to understand through practice the importance of sound in the process of animation production.

Portfolio & Presentation 1~2

Helps students to understand portfolio as a means of self-presentation. Production practice is done with portfolios by learning softwares for image processing & motion graphics; making a portfolio; and getting feedbacks from faculty and peers.

Admission

The first practical test comprehensively evaluates the applicants mostly on their storytelling skills, along with drawing and directing skills. Students must be well aware of the importance of directing, and their stories must be well structured with outstanding formative completeness and uniqueness. The second practical test assesses the directing and formative skills. The oral test evaluates the students on how clearly and onfidently they express themselves. Portfolios are used to evaluate the training process of their skills, and students must produce the contents according to the required quantity. Students must submit their own drawing inserted on one page of the portfolio, without submitting an additional brochure or other abundant works they have done.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|--|-----|------------------|-----|
| Foreign Admission | Application | 100 | Application | 40 |
| | Practical exam | 50 | English test | 20 |
| | Oral exam and portfolio | 50 | Oral exam | 40 |
| | | 200 | | 100 |
| The application must include all the relevant documents (including portfolio) required for first screening. Applicants who fail the application evaluation will be disqualified from the admission process. | | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 3 or equivalent. Portfolio submission is recommended, but not required. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Cinema Studies

| | |
|----------------|-------------------------------|
| Kim Soyoung | Cinema Studies |
| Shim Kwanghyun | Aesthetics, Cultural Studies |
| Nam Sooyoung | Cinema Studies |
| Ha Seungwoo | Korean Cinema, Cinema Studies |



Department of Cinema Studies

The Department of Cinema Studies produces experts on the wide range of phenomena in the world of screen culture and its landscapes, charting new courses for content production. The aim of the curriculum is to apply both theory and practice through academic research and education in classes such as Cinema Studies, Screen Culture Studies, and History of East Asian Film.



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Applied Education that Combines Theory and Practice

General theory courses such as Film History, Film Theory, Film Criticism, and Cultural Studies serve as a foundation for practical lessons in Film Criticism and Film Planning, as well as and internship courses in Screen Culture and the industry, giving students the chance to apply classroom knowledge in authentic contexts. Focusing on film and culture theory, the department offers a range of courses on the history of international film, and in-depth seminar courses on contemporary film theory and points of debate in screen culture theory. The curriculum also covers theory and criticism to enhance students' understanding of the creative process, as well as workshops on criticism, planning, and production to develop their producing abilities. The department takes student preference and individual ability into account and provides customized project-style curricula for its programs that help students acquire both above-the-line and below-the-line experience.

Specialized Curricula for Individual Majors

The first- and second-year undergraduate curriculum builds the foundations of film theory. Third- and fourth-years are divided into Cinema Studies and Visual Planning majors. The Cinema Studies major emphasizes in-depth theoretical study through seminars led by industry professionals and theory classes on the textual analysis and criticism of cinematic works, preparing students to work with the journalistic criticism industry. The Visual Planning major offers practical seminar and workshop courses in screen culture, the video industry, and policy-making processes, preparing students for professional fields such as film festival curation, film planning, visual media education, and film policy.

Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| 1 | 2 | 3 | 4 |
|---|--|---|---------------------|
| North-Eastern Asian Film Histories 1~2 | | | |
| World Film History | Narrative Analysis Seminar 1~2 | | Critical Review 1~2 |
| Korean Film History | Seminar for Cinema Studies | | |
| European Film History | Seminar for Film Criticism 1 | | |
| Introduction to Cinema Studies | | | |
| | | Independent Project 1~2 | |
| | | Internship 1~2 | |
| Writing on Film & Visual Culture 1~2 | Seminar for Cultural Studies | Cinema & Feminism | |
| Basic Short Film Making | History of Experimental Film | Seminar for Film Criticism 2 | |
| History of American Film | History of Russian Film | Digital Film Making Workshop | |
| Introduction to Project Planning and Development on Screen / Visual Culture | Project Development on Screen / Visual Culture 1 | Seminar for Criticism of Contemporary Photography | |
| | Visual Entertainment & Law | Central Problems in Asian Film History | |
| | From Cinema to New Media | Main Problems in Korean Film History | |
| | Genre Studies | | |

Common

Undergraduate Program

| 1 | 2 | 3 | 4 |
|---|---|--|--|
| | | Methodology for Cinema Studies | Textual Reading on the Culture |
| | | Documentary Theory Seminar | Film Theories & Cultural Studies |
| | | Main Problems in Modern Film Theory | |
| | | Main Problems in Visual Culture Studies | |
| | | Understanding of Film Distribution and Screening | Project Development on Screen / Visual Culture 2 |
| | | Media Education & Media Centre | Film Festival Programming |

Cinema Studies

Visual Planning & Development

Curriculum

Graduate Program

Film Theory & History

East Asia Film Studies

| 1 | 2 |
|---|---|
| Graduation Thesis Seminar | |
| Cinema Studies Seminar | |
| Image, Archive, Documentary | |
| Cinema / Cognitive science / Philosophy 1 | |
| Cultural Studies Seminar | |
| Cosmopolitanism and Cinema: Global Cinema | |
| Inter-Asia Film Studies | |
| Seminar for Graduation | |
| East-Asian Film Study 1~2 | |
| Visual Culture Studies | |
| Cinema / Cognitive Science / Philosophy 2 | |
| Issues and Prospect of Korean Cinema | |
| Image, Archive, Documentary | |
| Cinema / Cognitive science / Philosophy 1 | |
| East-Asian Film Study 1 | |
| Cosmopolitanism and Cinema: Global Cinema | |
| Issues and Prospect of Korean Cinema | |
| East-Asian Film Study 2 | |
| Seminar for Graduation | |
| Cultural Studies Seminar | |
| Cinema Studies Seminar | |
| Inter-Asia Film Studies | |
| Visual Culture Studies | |
| Cinema / Cognitive Science / Philosophy 2 | |

Graduate Program

Visual Culture Studies

Common

| 1 | 2 |
|---|---|
| Image, Archive, Documentary | |
| Cinema / Cognitive science / Philosophy 1 | |
| Cultural Studies Seminar | |
| Cosmopolitanism and Cinema: Global Cinema | |
| Cinema / Cognitive Science / Philosophy 2 | |
| Visual Culture Studies | |
| Seminar for Graduation | |
| Cinema Studies Seminar | |
| East-Asian Film Study 1~2 | |
| Inter-Asia Film Studies | |
| Issues and Prospect of Korean Cinema | |
| New Media Seminar | |
| Image, Text and Sound | |
| Digital Media Workshop | |
| Film Criticism Workshop | |
| Forum Workshop | |
| Visual Sociology Seminar | |
| Film History as New History 1~2 | |
| Politics of Cinema | |
| Psychoanalysis and Film | |
| Cinematic Storytelling and New Media | |

Course Offerings

Undergraduate program

Major Requirements

Seminar for Cinema Studies

Studies critical theories resonating around certain topics related to classical and modern film theories and evaluating how they are received, transformed and re-constructed in modern visual cultures.

Narrative Analysis Seminar 1~2

While the first course focuses on analysis of narrative structure, the later course deals with an analysis of the surface of narratives such as the concept of time and space, mise-en-scene, frame structure, cross cutting and point-of-view shots observed in narratives.

Seminar for Film Criticism 1

This course aims to guide the students to interpret the film texts from new and various perspectives distinguished from conventional ways.

Critical Review 1~2

Students are expected to propose their topics for graduation theses and complete their first drafts based on the topics. Additionally, the students are expected to develop their papers and present the complete version by the end of semester.

Philosophical Genealogy of Cinema Studies 1~2

Surveys major issues in the areas of philosophy of science, media theories and cybernetics as well as cognitive science since late 20th century. It focuses on the genealogy of film theories, modern philosophy of subject, linguistics/semiotics and social philosophy in relation to its interaction with science as well as the genealogy of film theories philosophy of science, media philosophy, and interaction between cognitive science and cybernetics.

Major Requirements

Independent Film Studies

Covers the comprehensive studies on history and aesthetics of independent films. Students are required to explore and discuss on both domestic and international independent film through assignments and presentations throughout the semester.

Project development on Screen / Visual Culture 2

Develops students' marketing and sales strategies required in the procedure of film distribution and screening.

Understanding of Film Distribution and Screening

This course first provides a basic knowledge of film distribution and screening, then through cases studies observed in contemporary Korean film industry, it seeks for ways to free independent films from the conventional distribution and screening market structure. Students are expected to make their own suggestions by providing alternative plans or solutions related to this topic.

Film Festival Programming

Explores the history and function of film festivals through real examples of film festivals from around the world today. It aims to investigate the strategies of film festival programming in context of contemporary visual cultures.

Major Requirements

Cinema Studies

Textual Reading on the Culture

TFocuses on deciphering the socio-cultural contexts of film texts based on notions of cultural studies originated from Britain. Based on this analysis, it further pursues an investigation and discussion on mass media cultures to understand the process of mass culture formation in late 20th centuries.

Graduate program

Major Requirements

Cinema Studies Seminar

Beginning from a discussion on historiography, this course explores peculiarity, aesthetics, and genres of film texts. In the process, the cinema and cultural theories will be examined together to evaluate historical values and significance of the texts in discussion.

Image, Archive, Documentary

Examines the databases of contemporary visual culture from the perspectives of archive and documentary to overcome limitations in conventional film studies and acquire a broad perspective on visual cultures.

Cinema / Cognitive Science / Philosophy 1

Provides a new vision on film theories in a long term by analyzing multi-layered and complex relations between film and philosophy in light of cognitive science.

Cosmopolitanism and Cinema: Global Cinema

In this course, students read the world cinema from the history of civilization perspective. It aims to re-frame the conventional notions of national/transnational cinema and world cinema by providing a new perspective of cosmopolitanism.

Issues and Prospect of Korean Cinema

Examines the history of Korean cinema through major topics in the field. The topics include gender, modernity, genre and style. Overall, this course aims to build a new perspective on interpreting Korean cinema.

Visual Culture Studies

Makes an epistemological approach to history of visual cultures. It examines the significance of cultural changes with respect to the transition of periods from the era of printed media to visual media.

Admission

The Department of Cinema Studies focuses on the ability to analyze and interpret films, understand the social context, accurately and logically express their opinions. Students are also tested on their basic English skills. They must have the ability to approach films with an objective attitude, interpret the symbolism revealed in films, support their arguments with valid reasons by judging the films with a subjective attitude, understand the basic film history, interpret works in historical background, determine films objectively within the society to which they belong, and make value judgments in their own point of view with reasonable grounds.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|--|-----|------------------|-----|
| Foreign Admission | Application | 100 | Application | 100 |
| | English test | 30 | English test | 30 |
| | Essay writing | 50 | Writing exam | 50 |
| | Oral exam | 20 | Oral exam | 20 |
| | | 200 | | 200 |
| The application must include all the relevant documents (including portfolio) required for first screening. Applicants who fail the application evaluation will be disqualified from the admission process. | | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 3 or equivalent. Portfolio submission is recommended, but not required. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Facilities

Film Studio

Two soundstages for workshop filming and filmmaking classes, measuring at 198m2 and 413 m2 respectively. The studios are equipped with lighting, filming, and set equipment, allowing for year-round production activities.

TV Studio & Studio Control Room

A studio for shooting on multiple cameras connected to a control room, equipped with 6 types of set and light battens numbering at 150 units.

Equipment Rooms

Operating in each of the Filmmaking, Multimedia, Broadcasting, and Animation departments, the Equipment Rooms are stocked with a wide range of state-of-the-art filming equipment suitable for the hands-on curriculum offered at the school. The rooms provide equipment and technical support for classes, workshops, graduation project productions, and industry cooperation projects.

Editing Classrooms

Classrooms dedicated to editing, color correction, and other postproduction work for undergraduate and graduate Editing and Cinematography majors. The classrooms host software-based lessons on tools such as Final Cut Studio, Soundtrack Pro, Color, and AVID.

AVID Editing Suites

Facilities for editing video footage. The school houses 15 AVID Editing Rooms, equipped with AVID Symphony, AVID Adrenaline HD System, and the AVID Nitris System.

Sound Design Rooms (Foley Studio / Mixing Room / Sound Editing Suites)

A state-of-the-art Foley Studio equipped with a variety of foley pits and water tanks with plumbing, and soundless heating and air conditioning. The 5.1 channel Mixing Room boasts a 24-fader AVID S6M40 mix controller and Meyer EXP monitors, and the Sound Editing Suites have been equipped with industry standard Pro Tools HD sound editing software for all types of audio projects. The rooms also host Sound Design courses.

Animation Workstation Room

Equipped with both Mac OS and Windows, the Animation Workstation Room provides top-of-the-line software tools for 2D and 3D animation work. Available software includes the latest version of TV Paint Pro for 2D bitmap, Harmony and Flash for 2D Vector, and XSI and 3D Max for new media and game outputs.

Main Presentation Hall

A hall dedicated to regular screenings, a pillar of the Animation program curriculum. The video network encompasses the entire digital process, allowing the hall to host internal gatherings and events. The KOREN system allows the hall to offer the highest quality network environment, making both on- and offline lessons possible.

Korea National University of Arts

www.karts.ac.kr

 facebook.com/kartspr

 instagram/karts.global

 twitter.com/Karts_Global

 youtube.com/kartstv



Korea National University of Arts School of Dance

Dance Performance

Choreography

Dance Theory

Arts Management



| | |
|----|-----------------------------------|
| 2 | Korea National University of Arts |
| 4 | School of Dance |
| 8 | Activities |
| 14 | Dept. of Dance Performance |
| 22 | Dept. of Choreography |
| 30 | Dept. of Dance Theory |
| 40 | Dept. of Arts Management |



Korea National University of Arts

School of Music

- Vocal Music
- Instrumental Music
- Composition
- Conducting
- Musicology
- Music Technology

School of Drama

- Acting
- Directing
- Playwriting
- Stage Design
- Theatre Studies
- Musical Theatre Writing Program

School of Film, TV & Multimedia

- Filmmaking
- Broadcasting
- Multimedia
- Animation
- Cinema Studies

School of Dance

- Dance Performance
- Choreography
- Dance Theory
- Arts Management

School of Korean Traditional Arts

- Korean Traditional Music
- Korean Traditional Dance
- Korean Traditional Dramatic Performing Arts
- Korean Traditional Music Composition
- Korean Traditional Arts Theory

Faculty of Arts and Liberal Studies

Vision: Deeper & Wider

Like a tree of life rooted deep into the earth.
Like the light of hope spreading wide to the world.
Deeper education, wider world of Art.

Our purpose

Create new classics for the future.

Our Mission

Nurture creative artists to lead global art.
Expand art education to contribute to social change.
Develop artistic imaginations for a better future.
Build arts and culture infrastructure for future growth.

School of Dance

Department of Dance Performance

Department of Choreography

Department of Dance Theory

Department of Arts Management

The School of Dance was established for talented dance professionals at the postsecondary level. The school is divided into three departments: the rigorous Department of Dance Performance, the creativity-centered Department of Choreography, and the Department of Dance Theory, which focuses on education in humanities, social sciences, and analytical skills.

As the foremost dance institution in Korea, the school offers world-class infrastructure and education in Korean Dance, ballet, and contemporary dance, producing professional dancers, choreographers, theorists, and producers ready to dive into the fast-changing world of 21st century arts. The School of Dance includes the K-Arts Dance Company, which is composed of faculty and students and serves as a cradle for future professionals in the field.

Curriculum

The School of Dance is composed of three departments in undergraduate program and four departments in graduate program: **Dance Performance**, **Choreography**, **Dance Theory**, and **Arts Management**(graduate only). They focus on the fundamentals of professional dance and dance techniques, innovative new styles of dance, and critical reasoning and foreign language competence respectively. Each specialization caters to students' individual aptitudes, with faculty members composed of prominent Korean and international professionals. Traditional student selection criteria have been set aside, placing emphasis on competence over age requirements. The school's graduate programs produce talented dance educators, arts management professionals, theorists, and dance music specialists through exchanges with dance institutions overseas.

| | Undergraduate Program | Graduate Program |
|-------------------|-----------------------|---|
| Dance Performance | ④ Korean Dance | ② Korean Dance |
| | ④ Contemporary Dance | ② Contemporary Dance |
| | ④ Ballet | ② Dance Performance Education (Ballet Method) |
| Choreography | | ② Dance Music |
| | ④ Choreography | ② Choreography |
| Dance Theory | ④ Dance Theory | ② Dance Theory |
| | ④ Arts Management | |
| Arts Management | | ② Arts Management |

Dance Performance, Choreography

- ④ 4 years (Bachelor of Fine Arts)
- ② 2 years (Master of Fine Arts)

Dance Theory, Arts Management

- ④ 4 years (Bachelor of Arts)
- ② 2 years (Master of Arts)

Activities



K-Arts Dance Company

Founded in 1997 by students and faculty of the School of Dance, K-Arts Dance Company consists of contemporary dance, ballet, and Korean Dance. The Company has proudly presented many different genres of dance in countries such as the United State, Mexico, the UK, France, Germany, Italy, Sweden, Finland, Japan, China, Russia, and Vietnam. The world-famous theatres where the Company has performed so far include New York City Center, the J. F. Kennedy Center for the Performing Arts, the Alvin Ailey American Dance Theater, and China's National Centre for the Performing Arts.

K-Arts Dance Company further takes the lead in the globalization of Korea's creative dance by presenting the original performances that the

Company has rigorously produced since its establishment. This initiative also helps students, especially the contest winners, make their successful appearances on the world stage and land them to world-famous dance companies.

The School maintains collaborative and cooperative relationships with the Conservatoire de Paris, Trinity Laban, Palucca University of Dance in Europe. Through workshops, exchange of performances, and joint shows, School of Dance students have the opportunity to gain significant, hands-on experience on the international stage.



The 42nd Dance Performance: K-Arts Dance Company
1 hour 34 minutes
<https://tv.naver.com/v/4616971>

The World Ethnic Dance Institute

K-Arts School of Dance founded the World Ethnic Dance Institute to establish the identity of traditional Korean dance and research in-depth on diverse ethnic dances worldwide through acting as a bridge to ethnic dance studies and international exchange. The institute continues to take the intangible cultural assets of East Asia and the globe onto the on-campus stage, while publicizing the outstanding traditional arts of Korea to the world. It also continues to strengthen the academic foundation for comparative studies on the ethnic dances of the world, the precious human heritage.

The School invites intangible cultural assets from other countries, including Japan, India, Philippines, China, Bangladesh, Cambodia, Mongolia, etc., providing an understanding of the

cultural emotions of each country. Conducting cross-cultural study on traditional arts with Japan, hosting the International Ethnic Dance Symposium, and publishing an academic journal <Ethnic Dance> are also included in the program of the institute. Students and faculty are offered an opportunity to learn brand-new dances around the world, to seek for various research topics, and to understand cultural diversity.

Historical research and restoration of Korean dance are also in progress, hence a rigorous restoration and representation of Sunjo Muja Year Yeongyeongdang Jinjakrye Ceremony, royal court ceremony for dining and drinking in Joseon Dynasty, has been successfully made in Changdeokkung Palace.



Performance Archive: The World Ethnic Dance Institute

The 40th K-Arts Dance Performance

Korean Dance



<Dan Chung>
choreography by Prof. Han Myungok
40 minutes 22 seconds
<https://youtu.be/8Vjh3pZHf5M>

Ballet



<Le Baiser>
choreography by Prof. Kim Yonggeol
34 minutes 7 seconds
<https://youtu.be/bvAgVbKckf4>

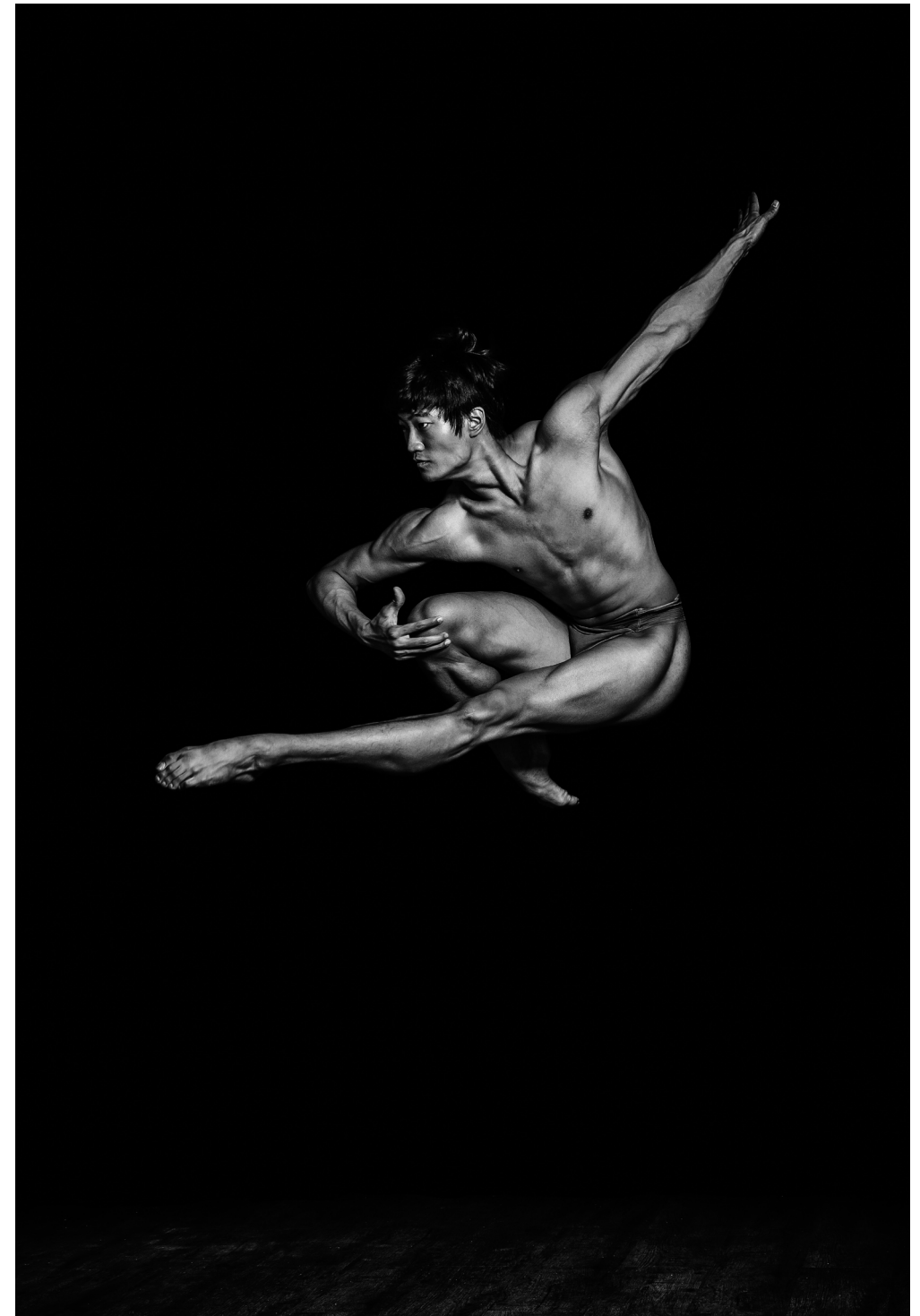
Contemporary Dance



<Promise>
choreography by Prof. Jeon Misook
39 minutes 51 seconds
<https://youtu.be/QT86VRv00Rs>

Alumni Worldwide, School of Dance

| | |
|---------------|---|
| An Jaeyong | Ballet Russe de Monte Carlo, Monaco |
| An Joowon | American Ballet Theatre, USA |
| Chae Jiyoung | Boston Ballet, USA |
| Choi Wonjoon | Wroclaw Opera Ballet, Poland |
| Choi Younggyu | Dutch National Ballet, Netherland |
| Ha Eunji | The Finnish National Ballet, Finland |
| Han Seohye | Boston Ballet, USA |
| Han Sungwoo | American Ballet Theatre, USA |
| Hwang Hwanhee | Sasha Waltz & Guests, Germany |
| Jeong Pilgyun | Tanztheater Bremen, Germany |
| Jung Gayeon | Joffrey Ballet, USA |
| Jung Heamin | Theater Bielefeld, Germany |
| Jung Jaeun | Polish National Ballet, Poland |
| Jung Jiyeon | Hungarian National Ballet, Hungary |
| Jung Youngdoo | Rikkyo University / Doo Dance Theater, Japan |
| Kang Hohyun | Paris Opera Ballet, France |
| Kim Byunggyu | Jacob Jonas The company, USA |
| Kim Chunwoong | Batsheva Dance Company, Israel |
| Kim Hyoungmin | Constanza Macras & Dorky Park, Germany |
| Kim Jaeduk | The New Zealand Dance Company, New Zealand |
| Kim Kimin | Mariinsky Ballet, Russia |
| Kim Minjeong | Hungarian National Ballet, Hungary |
| Kim Pansun | Kim Pan Sun Company, Italy |
| Kim Seoljin | Peeping Tom / MOVER, Belgium |
| Kim Yeji | Hofesh Shechter Dance Company, UK |
| Kim Yoojin | Alonzo King LINES Ballet, USA |
| Kim Yunshik | Czech National Ballet, Czech Republic |
| Kwon Sehyun | Norway National Ballet, Norway |
| Lee Chunghoon | Dance Theatre of Harlem, USA |
| Lee Eunwon | Washington Ballet, USA |
| Lee Gyeongjin | Theater Bielefeld, Germany |
| Lee Heungwon | Teatr Piesn Kozta / Song of the Goat Theatre, Germany |
| Lee Hyerin | LeeSaar The Company, Israel |
| Lee Jooho | Hong Kong Ballet, China |
| Lee Seunghyun | Tulsa Ballet, USA |
| Lee Seunghwan | GHT Görlitz-Zittau / Wee Dance Company, Germany |
| Lee Sojung | Boston Ballet, USA |
| Lee Soobin | Boston Ballet, USA |
| Lee Sunwoo | Boston Ballet, USA |
| Park Seeun | Opéra National de Paris, France |
| Park Yeji | Spanish National Ballet, Spain |
| Shin Ahyun | The Finnish National Ballet, Finland |
| Shin Youngjun | Theater Bielefeld, Germany |
| Won Jinho | Orlando Ballet, USA |
| Won Wonmyeong | Tero Saarinen Company, Finland |
| Yang Chaeun | The National Ballet of Canada, Canada |
| Yun Byul | Ballet Nacional Sodre, Uruguay |



Department of Dance Performance

| | |
|---------------|--------------------|
| Han Myungok | Korean Dance |
| Jeon Misook | Contemporary Dance |
| Kim Sunhee | Ballet |
| Woo Kwanghyuk | Dance Music |
| Kim Yonggeol | Ballet |
| Jo Juhyun | Ballet |
| Shin Changho | Contemporary Dance |
| Ahn Duckki | Korean Dance |
| Kim Hyoungmin | Contemporary Dance |



Department of Dance Performance

Experimentation and the acquisition of new movements are the focus of the Department of Dance Performance, which equips students for the field of dance. Course offerings include creative humanities-based approaches such as art history and aesthetics, alongside practical lessons in music, staging, and directing catered to student capabilities. The school provides specialized practical performance experiences, which serve as a foundation for future leaders of the artistic community.



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Major-Specific Courses

Students are required to take major-specific courses like Korean Dance, Ballet, Contemporary Dance, and Dance Music, which are divided into intermediate and advanced levels for an even more focused educational approach.

Creative Education

Improvisation and Choreography courses help students further their capacity for dynamic expression and movement by going into depth on the fundamentals of time, space, weight, flow, and energy.

Performance Practicums

Students' individual talents are nurtured through practical performance programs, which offer authentic performance experiences that boost imagination and creativity.

Dance Music (Graduate Program)

This program covers all areas of music relating to dance, including music improvisation for dance classes, performance music composition, music design, and music play.

Dance Performance Education - Ballet Method (Graduate Program)

This in-depth program combines classroom education and practical lessons to help students master the Vaganova and K-Arts Ballet Method for nurturing professional dancers.

Curriculum

Undergraduate Program

| | 1 | 2 | 3 | 4 |
|--------------------|--|------------------------------|------------------------------|------------------------------|
| Common | Practice in Dance Music 1~2 | | Dance Composition 1 | Dance Technique Workshop 1~2 |
| | Intensive Ballet Technique 1~8 / Jazz 1~8 / Basic Ballet 1~8 | | | |
| | Pas de Deux 1~6 / Character Dances 1~6 / Dance Improvisation 1~6 | | | |
| | Analysis of Classic Dance Masterpieces 1~4 | | Production Lab | |
| | Korean Traditional Performing Arts 1~2 | | | |
| | Expression in Dance 1~2 | | Dance Composition 2 | |
| Korean Dance | Advanced Technique 1~8 | | | |
| | Intermediate Technique 1~4 | | | Practice in Choreography 1 |
| | Male Technique 1~8 | | | |
| | Dance Repertoires 1~6 | | | |
| | Practice in Dance Music (Korean Dance) 3~4 | | Intermediate Technique 5~6 | Practice in Choreography 2 |
| | | Practice in Korean Music 1~2 | Practice in Korean Music 3~4 | |
| Contemporary Dance | Advanced Technique 1~8 | | | |
| | Intermediate Technique 1~4 | | | Practice in Choreography 1 |
| | Dance Repertoires 1 | | | |
| | Practice in Dance Music 3~8 | | | |
| | | Intermediate Technique 5~6 | | Practice in Choreography 2 |
| Ballet | Intermediate Technique 1~4 | | | |
| | Advanced Technique 1~6 | | | |
| | Dance Repertoires 1~6 | | | |
| | Practice in Dance Music 3~8 | | | |
| | | Intermediate Technique 5~6 | | |

Graduate Program

| | 1 | 2 | | |
|-----------------------------|--|--------------------|----------------------------|--------------------------|
| Common | Seminar for Dance | | Graduation Performance 1~2 | |
| | Choreography Workshop 1~3 | | | |
| | Dance and Performance 1~2 | | | |
| | Practice in Stage 1~2 | | | |
| | Movement Research | Dance Psychology | Methods of Expression | Master Piece Research |
| Korean Dance | Comparative Studies in Dance | Music Articulation | Rhythmic & Tempo | Contemporary Art & Dance |
| | Advanced Technique | | | |
| | Korean Dance Repertory 1~3 | | | |
| | | | | |
| | | | | |
| Contemporary Dance | Advanced Technique | | | |
| | Contemporary Dance Repertory 1~3 | | | |
| | Professional Performance Practice 1~3 | | | |
| | | | | |
| Dance Performance Education | Ballet Teaching Method 1~4 | | | |
| | Practice in Ballet Teaching Method 1~4 | | | |
| | Appreciation and Understanding of Ballet 1~2 | | | |
| | Analysis of Ballet Repertoires | | | |
| | Ballet Repertoires 1~2 | | | |
| Dance Music | Instrumental Practice 1~2 | | | |
| | Dance Music Design 1~3 | | | |
| | Keyboard Harmony & Improvisation 1~2 | | Dance Accompaniment 1~2 | |
| | Music Seminar for Dance 1~2 | | | |
| | Basic Ballet for Pianist 1~2 | | | |

Course Offerings

Undergraduate program

Major Requirements

Practice in Dance Music 1~2

Deals with musical instruments used in dance, in order to train students to develop a good ear for music necessary for dancers. Korean and Western percussion instruments, as well as the piano, are covered.

Advanced Technique 1~8

An advanced course of Intermediate Techniques, it deals with further specialized techniques of the three stream of the Department of Dance Performance, in order to enhance students' adaptability and flexibility to diverse styles of dance work.

Dance Composition

Students practice expression and improvisation in this class through choreography of short dances. This practice helps students to refine both creativity and artistry.

Practice in Choreography

This course aims to cultivate students' ability to recognize the flows of time, space, and energy, and apply them to dance creation. Actural chorography is encouraged.

Major Electives

Dance Improvisation 1~6

Makes practices in using imagination and concentration to discover body language potentials in a given environment ofr a given theme.

Form and Color 1~2

This course deals with the concepts and principles of form and color as represented in visual art. These visual languages and dance are compared to investigate common denominators, so as to provide an opportunity to expand dances' expression potentials as a composite art.

Basic Ballet 1~8

This course is designed for the students of in other stream (Korean Dance and Contemporary Dance) to learn the basic techniques of ballet.

Analysis of Classic Dance Masterpieces 1~4

Covers various dance languages of Korean dance, from court dance to peasant dance, which students can apply to dance creation.

Dance Repertories 1~6

This class teaches selected repertories of Korean Dance, Ballet, and Contemporary dance, with special emphasis on the features of each masterpiece.

Character Dances 1~6

Covers the various nations' traditional and folk dances that have been successfully adapted for stage production. Russian, Spanish, Hungarian, Tartar, polish, and Gypsy dances are taughted.

Expression in Dance 1~2

Tanztheater, a unique form of German expressionist dance is included. Students lean and practice principat techniques of expressionist dance.

Korean Traditional Performing Arts 1~2

Investigates the many and various Korean Traditional dances that are not classified as court nor as folk, from which the ones with potential to be adapted for creative dance are selected and studied.

Production Lab 1~4

Students are encouraged to make at least one performance every semester and/or to be guided for a competition, therefore they result in perfect stage. Students can take this course up to 4 times, encouraged to achieve an advanced technique and development.

Graduate program

Major Requirements Common

Graduation Performance 1~2

On the final year of curriculum, the third-semester students should prepare proposals for graduation projects and the fourth-semester students are guided for thesis examination and graduation project presentation.

Major Electives Dance Performance

Practice in Stage

Researches on the organic and comprehensive operation of the stage mechanism, which can reinforce the completeness of dance production as a starge art.

Major Electives Dance Music

Keyboard Harmony & Improvisation 1~2

This course aims at developing improvisation on the keyboard piano. Students are trained to play improvisation to diverse kind of music.

Music Seminar for Dance 1~2

A seminar that deals with the correlation between music and dance. Focuses are on what dancers need from music, and how that can be conveyed. Relevant instrumental practice follows.

Major Electives Dance Performance Education

Ballet Teaching Method 1~4

A systematic ballet education program to cultivate professional dancers. Pedagogic principals for 8-year teaching process is presented, including Vaganova ballet methods and R.A.D methods.

Analysis of Ballet Repertories

Develops creative methods based on the 19th-century classical ballet, so as to enhance the insight and creativity of the students as future leaders.

Admission

In their first practical examination for regular admission, students are evaluated on their ability to learn the movements and their mastery of basic dance techniques. In the second practical examination, students are required to choose a minor and be assessed in terms of their practical skills related to an area other than their major; students are also assessed on their self-expressive ability through an oral test. Gifted students are given the qualifications to apply for the special admission through a practical examination for high-potential students. High-school seniors from among the winners of the K-Arts Dance Competition are also given the required qualifications to apply for special admissions.

Application process for international admission

| | Undergraduate Program | | Graduate Program | | |
|-------------------|---|-----|--|---------------|-----|
| Foreign Admission | Application | 100 | Dance Performance | Application | 10 |
| | (including portfolio) | | | Live audition | 40 |
| | Major exam | 90 | | Oral exam | 40 |
| | Oral exam | 10 | | English | 10 |
| | | 200 | | | 100 |
| | | | Dance Performance Education | Application | 100 |
| | | | | | |
| | | | Dance Music | Application | 10 |
| | | | | Live audition | 60 |
| | | | | Oral exam | 20 |
| AMA Admission | | | | English | 10 |
| | | | | | 100 |
| | | | Applicants who fail the application evaluation will be disqualified from the next admission process. | | |
| | | | Portfolio and audition guide is available on K-Arts website, at foreign general admission page. | | |
| | | | | | |
| AMA Admission | Application | | | | |
| | Essay, Study plan, Letters of recommendation, Official transcript | | | | |
| | Minimum TOPIK level 2 (Interview in Korean is expected) | | | | |
| | Portfolio submission is recommended. | | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Choreography

Kim Samjin
Ahn Sungsoo
Jung Jaehyuk

Korean Dance
Contemporary Dance, Ballet
Contemporary Dance



Department of Choreography

The Department of Choreography nurtures individual students' imaginations and aptitudes to develop their creativity. Throughout their studies, students are encouraged to discover their personal body languages through independent experimentation, and pass on their grammars to other dancers.

The curriculum is tailored to the art of choreography, and is designed to maximize each student's capacity for dance while fostering cooperation with a variety of majors, allowing students to develop open minds ready for international communication and exchange. The department holds two experimental dance performances per year to help students perfect their choreography through practical experience.



© Kim Kyungsoo



Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| 1 | 2 | 3 | 4 |
|----------------------------------|------------------------------|--------------------------------|--------------------------------|
| Korean Dance 1~2 | | | |
| Contemporary Dance 1~2 | | | |
| Ballet 1~2 | | | |
| Improvisation 1~2 | Research Dance Music | Practice in Dance Creation 1~2 | Workshop in Dance Creation 1~2 |
| Fieldwork in Performing Arts 1 | Practice in Percussion | | Field Work in Cultures |
| | Composition | | |
| | Introduction to Choreography | | |
| Performance 1~8 | | | |
| Korean Martial Arts 1~4 | | | |
| Respiration & Vocalization 1~2 | Dance & Lighting | Music Production 1~2 | Dance in the 21th Century |
| Basic of Musical Language 1~2 | Beat and Rhythm | Dance Production | Dance Pedagogy |
| Dance and Drama | | | Dance Criticism |
| Stage Design | | | Senior Seminar |
| Readings in the Science of Dance | | | |

Graduate Program

| 1 | 2 |
|------------------------------|------------------------|
| Workshop 1~2 | |
| Choreography 1~2 | |
| Practice in Choreography | Dance Directing |
| Seminar for Choreography 1~2 | Choreography Workshop |
| | Graduation Performance |
| | Dance Pedagogy |
| Performance 1~2 | |
| International Activities 1~2 | |
| Internship 1~4 | |
| Workshop 3~4 | |
| Pilates | |
| Stage Tehcnique 1~2 | |

Course Offerings

Undergraduate program

Major Requirements

Korean Dance 1~8

This eight-semester course covers a series of Korean traditional dance, with a type of dance in intangible cultural asset, i.e., mask dance, ritual dance, intensively practices for a semester.

Contemporary Dance 1~8

A contemporary dance less in which students prepare the mind and body of the dancer for a wide range of movement possibilities. Dancing with strong but soft, concentrated and committed to the performance is encouraged.

Ballet 1~8

A classical ballet lesson with steps. Students can make more efficient movements using time, space, weight, and respiration, added to the basic ballet steps.

Improvisation 1~2

Practices in using imagination and concentration to discover body language potentials in a given environment for a given theme.

Fieldwork in Performing Arts 1~2

Helps students to acquire practical knowledge of art productino and management through participation in a series of performances.

Research in Dance Music

Analyzes dance music of various genres, through which students learn to select a perfect music for each dance work. Learning the basic grammar for musical language as well as recognizing the substantial interrelation between movement and music is also included.

Practice in Dance Creation 1~2

Practices in dance creation, from choreography to production. Discussions are on the directions and methodologies for creation.

Composition

Each student is required to create a short solo work, by connecting various shapes of the human body into movements and re-arranging the piece to his/her own state. Understanding the phrase of music and analyzing it by pitch-hearing is expected, therefore students add movements onto the temporality of the music.

Major Electives

Performance 1~8

Provides opportunities to experience the whole process of dance production based on students' own choreography. Though categorized in Major Electives, choreography majors are required to attend at least one of it to be eligible for the graduation performance.

Respiration & Vocalization 1~2

In this course students practice respiration an vocalization in such a way as to develop a natural environment for the human body, where one can fully perceive the vibration and reverberation of their own body.

Dance & Drama

Provides a comprehensive understanding of drama, in order to cultivate an objective eye and insight toward dance.

Dance & Lighting

An overall knowledge on lighting and the techniques to use lighting to express time and space is dealt with. In addition to personal image training, practices are done both in studio and on the actual stage.

Senior Seminar

This course is designed to support students to consider their career paths after graduation. Tracing chronological trends in dance and in-depth consultation with professors is encouraged.

Graduate program

Major Requirements

Seminar for Choreography 1~2

Reviews major trends in dance history, with a focus on various new forms of dance in regard to choreography. Analyses and discussions follow.

Workshop 1~2

In this workshop course, students are introduced to the dance-related experts from the other fields, i.e. music, theatre, visual art and video art. A good opportunity to expand students' experiences and broaden their visions.

Major Electives

Stage Technique 1~2

This course covers practical stage techniques on lighting and space design for dance performance production.

Dace Pedagogy

Aiming to develop the methods, techniques, and materials necessary for dance training, this course is designed to seek systematic notation methods for dance movements. To establish a more practical approach to design an educational program for dancers.

Performance 1~2

Provides practical performing experience through various on-campus performances, such as Experimental Dance Concert, K-Arts Company Concerts, and exchange performance in collaboration with other universities.

International Activities 1~2

Designed to support students' international activities, this course guides them to enter overseas dance competitions. To understand the requirements and trends is included.

Internship 1~4

This course allows students to partake, either as a performer or a staff, in professional dance companies acknowledged by the School in order to build practical knowledge of the field.

Admission

The admission system for the Department of Choreography focuses on evaluating the creativity required by choreographers today, including students' intellectual ability and understanding of movement. To evaluate creativity, students are tested on their ability to creatively deal with the given tasks and the time given. Moreover, intellectual ability is evaluated through objective task-based transcription. To examine understanding of dance performance, students are to prove their training skill, musicality and concentration of dance techniques through open classes of ballet, Korean dance and contemporary dance.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|--|---|-----|-----------------------------------|-----|
| Foreign Admission | Application (including portfolio) | 100 | Application (including portfolio) | 100 |
| | Major exam (Choreography, Writing) | 60 | Presentation | 50 |
| | Oral exam | 40 | Oral exam | 50 |
| | | 200 | | 200 |
| Applicants who fail the application evaluation will be disqualified from the next admission process. Portfolio and audition guide is available on K-Arts website, at foreign general admission page. | | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 2 Portfolio submission is recommended. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Dance Theory

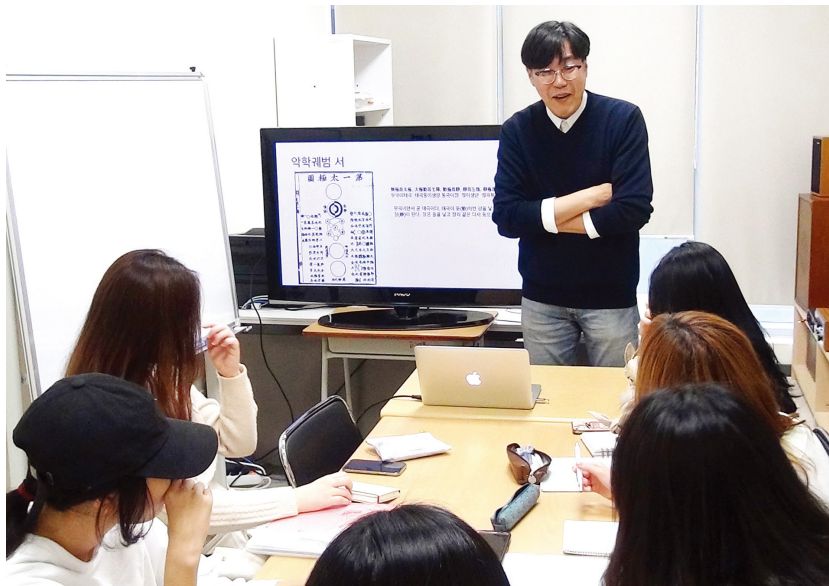
Na Kyungah
Seo Jungrock

Dance Science
Ethnic Dance



Department of Dance Theory

Dance Theory is a discipline that strives to understand dance from a variety of perspectives, including aesthetics, history, social science art and cultural studies, science, and management. The program integrates the study of dance with the liberal arts in a setting that encourages creative and intellectual exploration. Faculty members include leading authorities on dance studies, dance journalism, and art business in Korea. The department offers a wide range of interdisciplinary curricula with undergraduate and graduate degrees in dance philosophy, dance science, dance history, dance anthropology, and arts management. Graduates enjoy successful careers in various fields ranging from journalism, academia, and arts management to professional performance.



Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| 1 | 2 | 3 | 4 |
|---|--|---|------------------------------|
| Reading in Dance Literature 1~2 | Reading in Original Text of Korean Traditional Dance 1~2 | Introduction to Studies in Modern Culture | Workshop in Dance Theory 1~2 |
| Writing 1~2 | Practice in Dance Science 1~2 | Dance Criticism | Dance Work Analysis |
| Introduction to Aesthetics | East Asian Aesthetics | Dance & Sociology | |
| History of Philosophy | Research in Community Dance | Dance Education | |
| Dance Psychology | History of Contemporary Dance | History of Asian Dance 1 | |
| Basic Hanja (Classical Chinese) | | | |
| Dance Movement Analysis Technique | | | |
| Functional Anatomy of the Dance | | | |
| Introduction to Ethnic Dance | | | |
| Dance Aesthetics | | | |
| Participatory Studies for Cultural Fields | | | |
| Dance Biomechanics | | | |
| Trends in Arts History | Folklore | Dance in the 21th Century | Issues in Philosophy |
| History of Theatre | Dance Physiology | History of Asian Dance 2 | History of Asian Dance 2 |
| | | Theories in Korean Tradition & the Arts | Contemporary Dance Analysis |
| | | Advanced Dance Criticism | Dance Study Methodology |
| | | | Dance & Anthropology |

Graduate Program

| 1 | 2 |
|---|--|
| Ethnic Dance study | Studies in Dance Aesthetics |
| Studies in Dance Science | Workshop for Graduation Thesis |
| | Graduation Thesis Workshop 2 |
| Graduation Thesis | |
| Fieldwork in Dance Culture | |
| Research in the History of East Asian Dance | Korean Arts Study |
| Seminar Study in Dance Comparison | Laboratory Techniques in Dance Physiology |
| Prevention of Dance Injury and Physical Fitness Development | Dance Movement Analysis Techniques Workshop |
| East Asian Aesthetics | Research in Community Dance |
| | Special Issues in the Sociology of Dance |
| | Advanced Reading of Original Text Korean Traditional Dance |
| | History of East Asian Arts |
| | Dance Biomechanics |
| | Comparative Ethnology |
| | Special Issues in the History of Dance 2 |

Common

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|------------------------------------|---|-------------------------------|
| English | | | |
| | Production Management Training 1~2 | | |
| Introduction to Arts Management | Business Administration | | Fieldwork |
| Planning & Production of Performing Arts 1~2 | | | Internship Report |
| Arts Expression 1~2 | | | |
| Internship | | | |
| Field Trip in Performing Arts | | | |
| | Selected Topics | | |
| | Law and the Arts | Statistics | Marketing for Performing Arts |
| | Arts Education | Cultural Industry | Artist Management |
| | Cultural Policy & Administration | Festival Management | New Business |
| | Web Management | Fundraising | International Relations |
| | Cultural Economics | Audience Research | Seminar 1~2 |
| | Principles of Marketing | Advertisement & Public Relations | |
| | Finance & Accounting | Service Marketing | |
| | Practical Training on New Media | Contract Law and Practice | |
| | Cultural City | Stage Management | |
| | Organization Management | Theatre Management 1~2 | |
| | | Management of Nonprofit Arts Organization | |

Graduate Program

| 1 | 2 |
|------------------------------------|--|
| Critical Writing Skill of Dance | |
| Studies in Dance Policy Management | Special Issues in the History of Dance 1 |
| Ethnic Dance Workshop 1~2 | |
| Fieldwork | |
| Cultural Anthropology | |
| Advanced Dance Science | |
| Studies in Dance Science 1~2 | |

Course Offerings

Undergraduate program

Major Requirements *Dance Theory*

Dance Aesthetics

Covers various theories and research projects regarding the aesthetic aspect of dance, in order to define the nature and uniqueness of dance as a form of art. Reviews the realm of East Asian and Western thought to investigate fundamental aesthetic concepts is included, so as to apply the findings to building students' own aesthetical theory.

Practice in Dance Science 1~2

Practices in dance science, using the dance laboratory operated by the School of Dance. Computer-aided analysis programs are used to examine students' myocardium and flexor muscles, so that the training intensity is adjusted to an adequate level.

Participatory Studies for Cultural Fields 1~4

Students are encouraged to actively participate to the cultural and social events under the guidance of professors. Learning diverse trends and outlook of the culture industry through firsthand experience is the goal.

Functional Anatomy of the Dance

This course deals with the anthropotomical and physiological theories relevant to dance, so as to research and analyse the body movement. Biomechanics of the human body operation is investigated, and effective methods for dance notation sought.

Major Electives *Dance Theory*

Dance Physiology

Examines from a physiological perspective various functional changes in the human body that occur in response to the stimulation of dance. Adaptation phenomena are also discussed.

Advanced Dance Criticism

Covers various topics of dance criticism, including the scope of criticism, the objectivity of critical activities, the standards of evaluation, the clarity of interpretation, the accuracy of description, and the function of criticism.

Major Requirements *Arts Management*

Art Expressions 1~2

Aims to foster creativity for students in the Department of Art Management as facilitators of art and to gain understanding on topics discussed in the School of Music and School of Dance.

Production Management Training 1~2

By participating in performing art production organized by the university, aims to gain practical experience of different tasks in production and develop problem solving skills.

Fieldwork

Engages in professional work of art management at an organization, where students are evaluated by the direct supervisor.

Internship Report

Aims to develop skills on report writing in the course of an internship program, with a systematic analysis of lessons learned from work experience.

Major Electives *Arts Management*

Artist Management

Aims to gain an understanding of systematic practices of recruitment and management of artists, focusing on maximizing their potential.

Seminar 1~2

Provides consultations on career development and discuss prospect of art management field.

Graduate program

Major Requirements *Dance Aesthetics*

Critical Writing Skill of Dance

Discusses on the standards for dance criticism writing, in consideration of criticism's function and elements. Analysis of existing criticisms is accompanied by writing practice.

Special Issues in the History of Dance 1

Reviews the origins, variation, and development of both East Asian and Western dances. Myths, legends, pictographs and cave paintings are analyzed to trace the origins and archetypes.

Major Requirements *Ethnic Dance*

Ethnic Dance Workshop 1~2

Focuses on Asia ethnic dance, a field that has received less attention in comparison with other studies. Ethnic and traditional dance companies from the Asian cultural area are invited to give performance and join the workshop.

Fieldwork

A hands-on experience acquired at the actual dance scene. A better balanced knowledge of theory and practice is expected.

Major Requirements *Dance Science*

Advanced Dance Science

Surveys various fields of dance science with their characteristics, so as to help students to locate fields of interest.

Studies in Dance Science 1~2

Studies the current trends and advanced information in dance science, aiming for developing one's own field of research. Creative analysis activities are expected.

Admission

In the first examination, students are tested on their English skills, as required for them to interpret the foreign language sources required in the study of dance. They are to also prove their understanding of dance by taking a practical examination related to the understanding of movement, given that dance is an expressive art. In the second examination, students are to express in writing their thoughts on the topics of the given English texts. They are evaluated on their ability to interpret English, along with basic knowledge of dance and the logical structure of their writing. Their self-expressive ability is also evaluated through an oral test.

For admission to the Graduate Program, a special admission system is open to specialists engaged in the field of dance who seek to enrich and polish their theoretical knowledge.

Application process for international admission

| Undergraduate Program | | | Graduate Program | | |
|--|---|------------------------------|------------------|--------------|-----|
| Foreign Admission | Dance Theory | Application | 100 | Application | 100 |
| | | Essay exam | 30 | English test | 40 |
| | | Oral exam | 20 | Oral exam | 60 |
| | | English test | 50 | | |
| | | | 200 | | |
| | Arts Management | Application | 100 | | |
| | | Practical exam and oral exam | 100 | | |
| | | 200 | | | |
| Applicants who fail the application evaluation will be disqualified from the next admission process. | | | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 3 | | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Arts Management

Hong Seungchan Arts Management
Jeon Suhwan Arts Management



Department of Arts Management

Department of Arts Management aims to foster professional managers that act as facilitators of art, to systematically and efficiently manage the entire process of creation and delivery of performing arts and artistic interventions. The curriculum is designed for students pursuing a career as arts managers or professionals that understand both the arts and the management. Ultimately, the Department aims to facilitate creating a sustainable demand for performing arts and artistic interventions and to contribute to providing quality performing arts productions.



Department of Arts Management offers courses to understand the general process of performing arts and artistic interventions, and to practice skills and techniques on the management of organizations working for performing arts and artistic interventions. For the general understanding, the courses provide introductions on performing arts and artistic interventions, critical analysis, and language skills with exposure to performing arts and artistic interventions - the underpinning knowledge and theory. For the practicing of skills, the courses are designed to explore theories and cases on arts management as well as to provide the hands-on opportunity of experiencing and designing creative arts projects with workshops and fieldwork.

Curriculum

- Major Requirements
- Major Electives

Graduate Program

| 1 | 2 |
|--|-------------------|
| Research Methods | |
| | Graduation Thesis |
| Management for Performing Group / Business Strategy / Stage Management / Theatre Management / Program Planning / Understanding Arts Market / Management Information System on Performing Arts / Case study 1~2 | |
| Public Relations & Communication / Theatre Marketing / Service Marketing / International Relations / Performing Arts Industries & Media | |
| Legal Issue for the Performing Arts / Contract Law and Practice / Culture Policies | |
| Financial Management for the Arts / Fund Raising / Cultural Economics | |
| Arts Education / Leadership / Cultural Industry / Cultural Theories / Relationship Between Corporations and Arts | |
| Selected Topics / Fieldwork / Tutorship 1~2 / Research Seminar | |

Course Offerings

Graduate program

Major Requirements

Research Methods

Offers students the opportunity to learn various aspects of research process in order to design and conduct their theses.

Graduation Thesis

Once the thesis topic is approved by the professor, students write their thesis under the guidance of faculty council.

Major Electives

Stage Management

This course aims to develop technical skills required to operate diverse kinds of performing arts, with an understanding of stage setting, lighting, and sound system.

Theatre Management

Designed to foster practical skills and knowledge for management of theatres by learning related business principles as well as practices of different cases.

Contract Law and Practice

Introduces basic principles on contract law and practices related to performing art production and looks into specific contract clauses with case studies.

Culture Policies

Explores the theory and practice of cultural policies to acquire skills for policy planning on cultural activities.

International Relations

Examines various ways to broaden the network for international exchange and cooperation projects with artists and organizations from abroad.

Public Relations & Communication

Examines cases of public relations in business, government, non-profit, and art and cultural organizations, to foster an understanding of PR activities. Works to draft campaign plans to explore diversity in PR concepts.

Legal Issues for the Performing Arts

Provides an extensive overview of law related to performing arts such as intellectual property law, with an introduction to some of the civil and criminal cases and research on precedents in music, film, performing arts, and broadcasting.

Leadership

Looks into attitudes and qualifications of leadership of managing an organization in the fields of art and culture. Provides training to understand the basic principles of leadership theory.

Financial Management for the Arts

Provides an overview of the financial aspect of art management such as budgeting, managing costs, and accounting practices, with research on different cases.

Fund Raising

Examines various cases of fundraising in art organizations, social welfare organizations, and educational foundations. Explores to develop a fundraising strategy applicable to non-profit organizations.

Understanding Arts Market

Looks into existing research papers on the art market and conduct research project for an in-depth understanding.

Management Information System on Performing Arts

Provides an overview of the information system for art management. Explores means to collect and analyze data on the internet and mobile to deliver accurate information to the audiences.

Performing Arts Industries & Media

Seeks to integrate culture industry and performing arts for the creation of original and creative contents, which presents new possibilities of performing arts.

Relationship Between Corporations and Arts

Aims to gain an understanding of interactions between corporations and arts by looking into different cases of art and cultural programs and corporate social responsibility projects.

Fieldwork

Conducts fieldwork by working for an art organization, production agencies, public institutions, or private foundations that support arts for more than three months.

Tutorship 1~2

Academic adviser provides individual tutorials on subjects based on the specific research interest beyond the curriculum.

Research Seminar

Provides an opportunity for the students to discuss with their academic advisers on individual research projects and develop into a graduate thesis.

Admission

Admissions assessment for the graduate program for Arts Management is associated with the process of testing candidates whether they're equipped with the capability of English comprehension and creative writing.

In the first examination, students are tested on their English skills, as required for them to interpret and explore the English-written sources for the study. Students are also to express in writing their thoughts on the chosen topic of the 2 given themes: *Management of Arts* or *Art for the Management* (for 2020 intake). The successful candidates will take the secondary examination, an oral test based on their application documents and the writing from the first screening.

A special admission system for quota admission is also open to the experts engaged in arts management fields for 10 or more years, including planning, marketing, and financing, in order to give field practitioners an opportunity to develop and learn theoretical knowledge.

Application process for international admission

| Graduate Program | | |
|---|---|-----|
| Foreign Admission | English exam | 30 |
| | Writing exam on major | 70 |
| | Oral exam | 100 |
| | | 200 |
| Applicants who fail the first evaluation (English and writing exam) will be disqualified from the next process. | | |
| AMA Admission | Application | |
| | Essay, Study plan, Letters of recommendation, Official transcript | |
| | Minimum TOPIK level 3 | |
| | Portfolio submission is recommended. | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign



Facilities

Dance Studios

The School of Dance is equipped with 11 mid- and large-size dance studios, which host studio classes for Dance Performance, Choreography, and Dance Theory. The tailor-made wooden floors have been finished with shock-absorbing pads to relieve physical pressure. Mirrors have been installed on walls where necessary to make the learning process more efficient. Recording equipment, DVD players, audio amps, audio mixers, equalizers, speakers and other audio infrastructure, TVs, and pianos for live accompaniment or music playback are available in each studio. The 5 regular studios (approx. 100m²), 3 medium-size studios (approx. 230m²), and 3 large-size studios (approx. 300m²) serve as venues for the school's intensive practical dance education.

Studio 105

Studio 105 has been equipped to be fully performance-capable and fitted with a second-floor control room to provide students with an authentic environment for practical performance. The ceiling has been fitted with lighting equipment, and 149 collapsible drawer-style audience seats have been fixed to the north-side wall. A black backdrop curtain has been installed behind the stage area on the south side of the studio. The studio hosts repertory performances by the Dance Performance and Choreography majors each year, and is also used as a venue for small-scale performance practicals. Like the other dance studios, Studio 105 is also equipped with recording equipment, a DVD player, an audio rack including an amp, mixer, equalizer, and speakers, a TV, and a grand piano.

Classrooms

As students in the Departments of Dance Performance and Choreography are required to supplement their studio work with theoretical knowledge, the classrooms play an integral part in the School of Dance. Classrooms are equipped with video projectors, large screens, and audio infrastructure for efficient in-class learning, and host faculty lectures, symposiums, seminars, and presentations.

Computer Lab

The school's Computer Lab is furnished with 15 computers (including 2 iMacs) dedicated to music production, dance music, and media studio work. Music software has been installed onto the computers for music editing and production work, allowing students to explore new opportunities not possible on personal computers.

Dance Science Lab

Korea's only scientific laboratory dedicated to dance, the Dance Science Lab provides services such as fitness management, dance capability diagnosis, injury prevention, movement analysis, and rehabilitation assistance to maintain student health and to help improve their skills. The scientific management system and examinations offered by the lab play a crucial part in helping prevent student injury and boost training efficiency, bolstering the school's efforts to produce professionals with practical experience.

Dance Therapy Lab

The Dance Therapy Lab offers medically proven injury management programs, providing health diagnosis, movement analysis, injury prevention, and rehabilitation services. It also prescribes exercise regimens and programs for boosting the efficiency of student practice.

Korea National University of Arts

www.karts.ac.kr

 facebook.com/kartspr

 instagram/karts.global

 twitter.com/Karts_Global

 youtube.com/kartstv



Korea National University of Arts School of Visual Arts

Fine Arts

Design

Architecture

Art Theory



| | |
|----|-----------------------------------|
| 2 | Korea National University of Arts |
| 4 | School of Visual Arts |
| 8 | Activities |
| 12 | Dept. of Fine Arts |
| 22 | Dept. of Design |
| 32 | Dept. of Architecture |
| 40 | Dept. of Art Theory |



Korea National University of Arts

School of Music

- Vocal Music
- Instrumental Music
- Composition
- Conducting
- Musicology
- Music Technology

School of Drama

- Acting
- Directing
- Playwriting
- Stage Design
- Theatre Studies
- Musical Theatre Writing Program

School of Film, TV & Multimedia

- Filmmaking
- Broadcasting
- Multimedia
- Animation
- Cinema Studies

School of Dance

- Dance Performance
- Choreography
- Dance Theory
- Arts Management

School of Korean Traditional Arts

- Korean Traditional Music
- Korean Traditional Dance
- Korean Traditional Dramatic Performing Arts
- Korean Traditional Music Composition
- Korean Traditional Arts Theory

Faculty of Arts and Liberal Studies

Vision: Deeper & Wider

Like a tree of life rooted deep into the earth.
Like the light of hope spreading wide to the world.
Deeper education, wider world of Art.

Our purpose

Create new classics for the future.

Our Mission

Nurture creative artists to lead global art.
Expand art education to contribute to social change.
Develop artistic imaginations for a better future.
Build arts and culture infrastructure for future growth.

School of Visual Arts

Department of Fine Arts
Department of Design
Department of Architecture
Department of Art Theory

The School of Visual Arts was established to equip exceptional artists with the skills they need to answer the ever-changing demands of the 21st century and build a foundation for proactive art education. As Korea's only national art university that encompasses every field of visual arts from the fine arts to design, architecture, and art theory, the school breaks away from traditional genre-focused, artisan-centered methodologies to pursue a creative, adventurous, and comprehensive new art education model.

Since its founding 20 years ago, the School of Visual Arts has endeavored to improve its admission processes and curriculum, acquire world-class education infrastructure and faculty, encourage close cooperation between majors and departments, and foster authentic educational experiences by utilizing exhibit facilities on- and off-campus. These efforts have given birth to an art school clearly differentiated from other institutions of its kind. The K-Arts School of Visual Arts continues to produce countless brilliant graduates each year.

Curriculum

Development of Renaissance-Minded Artists

The School of Visual Arts aims to answer the ever-changing demands of the 21st century by raising Renaissance-minded artists who cross the borders between genres and explore the potential of the arts, with a firm grounding in their understanding of people and the world. The school has recognized the limitations of traditional artisan-centered education and encourages bold new artistic attempts. The curriculum is focused on developing students' insight into many areas of society and culture, and fostering a strong drive for artistic practice.

Studio-Centered Education

The studio system traces its roots to the European apprenticeship tradition and continues to be utilized by European art institutions today. In this system, students receive comprehensive, in-depth instruction from a single supervising instructor. The School of Visual Arts adopted this system to overcome the limitations of instructor-centered and impersonal Korean education styles. The studio system allows students to work with the instructor of their choice and gives the instructor personal responsibility over the students in their care.

Presentation- and Critique-Centered Lessons

Since its founding, the School of Visual Arts has set itself apart from traditional Korean classroom settings by encouraging debate and discussion. Fields like Art Theory, Architecture, and Design have always lent themselves to dialogue and presentation, but the school also encourages the development of such skills in the Department of Fine Arts as well, making discussion and criticism a key component of lessons. End-of-term presentations, critiques of work in progress, and graduation project evaluations are mandatory for all departments. External experts are invited to take part in such critique and evaluation sessions to lend authority to the comments and give students authentic field experience. This reflects the Western styles of art education received by many of the school's faculty, who were themselves required to hone their discussion and presentation skills—crucial abilities for artists in training who are called not only to practice their craft but engage with others in related discourse.

Undergraduate Program

Graduate Program

| | | |
|--------------|----------------|--|
| Fine Arts | ④ Fine Arts | ② Painting |
| | | ② Display and Sculpture |
| | | ② Photography Art (including 3D Holography Art) |
| | | ② Video Art |
| | | ② Inter Media |
| | | ② Ceramic Art |
| | | ② Glass Art |
| Design | ④ Design | ② Interaction Design |
| | | ② Communication Design |
| | | ② Product Design |
| | | ② Transportation Design |
| Architecture | ⑤ Architecture | ② Architectural Design |
| | | ② Structural Design |
| | | ② History & Theory |
| Art Theory | ④ Art Theory | ② Art Theory |

Fine Arts, Design

- ④ 4 years (Bachelor of Fine Arts)
- ② 2 years (Master of Fine Arts)

Architecture

- ⑤ 5 years (Bachelor of Architecture)
- ② 2 years (Master of Architecture)

Art Theory

- ④ 4 years (Bachelor of Arts)
- ② 2 years (Master of Arts)

Activities



K-Arts Art Platform in Europe

K-Arts Art Platform in Europe, a.k.a. Nantes Project, intends to promote international cooperation, beginning with École des Beaux-Arts de Nantes Saint-Nazaire, and bring K-Arts School of Visual Arts to a higher level. K-Arts and École des Beaux-Arts de Nantes Saint-Nazaire agreed to provide complimentary creation / exhibition space for each School and seek to perform individual or joint projects.

Since the mutual agreement of cooperation in 2012, the two institutions have worked closely with each other. In 2017, École des Beaux-Arts de Nantes Saint-Nazaire established an art platform for K-Arts, while in the following year, K-Arts also set up a on-campus platform for the counterpart. Both Schools have run various arts programs, joint projects, as well as workshops, and secured a strategic foothold in the European

and Asian market respectively.

In particular, K-Arts strives to actively introduce the artworks of its faculty, students, and graduates to Europe, as a way of cultivating international network and vice versa.

In November 2018, faculty and students of School of Visual Arts visited the partner institution and held a workshop on urban regeneration. Other various cooperative projects such as joint curriculum and joint-degree program are also under discussion.



RIBA validated Architecture Program

The Department of Architecture at School of Visual Arts offers studio-based education with clear objective, 'educating architects', therefore the course is designed to build an organic interconnection among the design studio, history, theory, techniques, and ultimately the practical skills. The Department also strives to provide world-class architectural education, paving the road for students to succeed on the international stage.

In accordance with the recommendation of RIBA (Royal Institute of British Architecture), a series of guidelines for architectural education setted by UIA / UNESCO Charter, the Department of Architecture has shaped its curriculum and furnished necessary materials. In 2007 and 2012, the Department was consecutively validated by RIBA, which operates the review every

five years, and received revalidation in October 2016.

As RIBA annually visits the School and rigorously assesses the courses and examinations, the annual prospectus book has been published since 2008, describing the department's full program with schedules, activities, syllabus, faculty profiles, reading list and assessment methods.

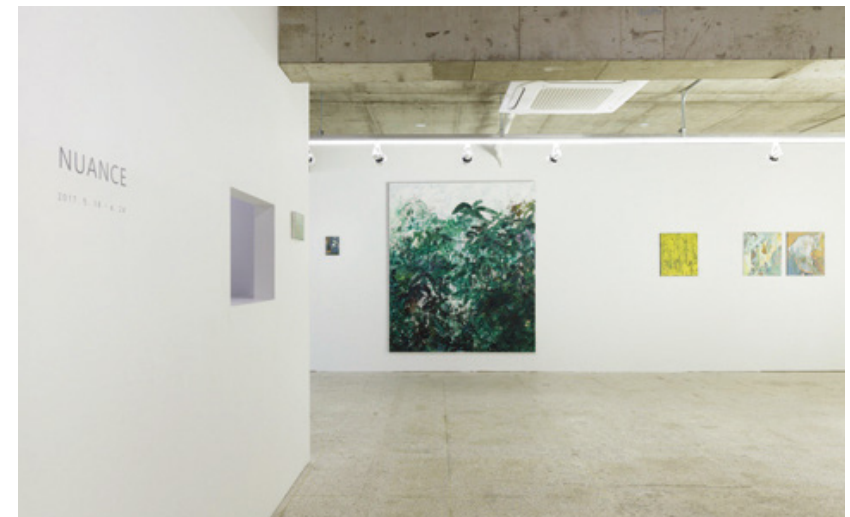


Creative Studio

Equivalent to the post-master's program of Visual Arts, K-Arts' Creative Studio offers artists an opportunity to select, produce, and finally present their own creative project. Any visual artists can apply for this one-year residency program, regardless of whether they're K-Arts graduates or not.

Every year a total of eight artists are evenly selected from each of four areas – Two Dimensional Space, Three Dimensional Space, Media Arts (photography, holography, video, new media, etc.), and ceramic/glass art. Successful candidates are allowed to use K-Arts' various facilities such as ceramic studio, glass studio, ironwork room, equipment room, and arts library. They are also required to present the plans for their project and seminar, and participate in the programs associated with K-Arts students.

During the residency period, the artists hold an open studio event where people can get an up close and personal glimpse of their creative process. Given that the studio is located on campus, the place may also serve an educational purpose by facilitating the exchange of information among art professionals on and off campus. Since its launch in 2016, Creative Studio has nurtured 24 artists for the past three years. In addition to Creative Studio, K-Arts School of Visual Arts also strives to create a variety of programs that may work as a stepping stone for new artists.



Department of Fine Arts

| | |
|---------------|-------------------------|
| Jung Junghwa | Video, Installation |
| Lee Juyong | Photography, Holography |
| Kim Jiwon | Painting |
| Park Sungwon | Glass Art |
| Chung Zuyoung | Visual Art |
| Lim Minouk | Painting |
| Kim Yeonyong | Visual Arts |
| Koo Jiyeon | Painting |
| Nam Hwayeon | Sculpture |
| Kim Minae | Sculpture |



Department of Fine Arts

Artistic Thinking, Practical Knowledge

Since its inception 20 years ago, the Department of Fine Arts has spearheaded transformation in Korean art education with its innovative application process and curriculum. Its core values emphasize artistry over technical skill, and encourage presentation and discussion, criticism, and openness to intermedia experimentation. Today the Department of Fine Arts continues to innovate and transform itself by tirelessly improving its systems and renewing its philosophy and curriculum. The department's aim goes beyond its humble original mission of priming artists for the professional world, now seeking to redefine the role of the artist as a catalyst of future change. The curriculum reshapes young artists' outlooks, bringing them out of the narrow world of art and into the wider community plagued by war, environmental destruction, natural disaster, social hypocrisy, and inequality, that they may consider the future of society and put their artistic talents to practice. The School of Visual Arts encourages students to ask themselves: What does it mean for art to change the world, and what does it mean for art to make people part of that world?



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Artistic Practice, Development of Aesthetic Values

The curriculum requires students to pour their skill and perspectives into specific works of art directed at the world. The Department of Fine Arts encourages students to apply themselves not only to practical offerings such as foundational courses, workshops, studio sessions, forums, team assignments and projects, and research and planning, but also to the specialized knowledge and skills acquired from the school's individual studios. Studio courses have been divided by material, medium, and major, pointing students to the creation of artistic value and the unique characteristics of art in practice.



Archive: Graduation Exhibition of
Department of Fine Arts
kartsfaa.org



Song Sooin | Screen

3 x 3 x 2.5(m) / Mixed Media, Installation



Kim Sojung | Seoul Desert

Mixed Media, Installation



Jeong Haseullin | 10!Practice, 18!Practice

100 x 80.3(cm) / Oil on Canvas
191.9 x 191.9(cm) / Oil on Canvas



Kim Soma | Under Score



Kang Soomin | Emma

102 x 38 x 60(cm) / Mixed Media



2MIN (Ryu Jimin, Kim Youngmin) | 2MIN 2018

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|---|---------------------------------------|------------------------------------|--------------------------|
| Issues of Modern Art 1~2 | | Studio 1~4 | |
| Foundation Program 1. Adventure of Sense - Drawing 2. Reinventing Stories - Archive & Document 3. Action & Movement - Performance 4. Construction & Transformation - Space & Object | Creative Workshop 1~2 | Study of Contemporary Artists 1~2 | Graduation Examination |
| | | Korean Art History | |
| | | Contemporary Korean Art History | |
| Mind-Body: Practice of Physical Activity | | Art and Culture A 1~2 | |
| Guest Professor Studio | | Art and Culture B 1~2 | |
| Photography & Video | Traditional Painting 1~2 | Paintings 1~2 | Independent Study A 1~2 |
| | Painting 1~2 | Print Making 1~2 | Independent Study B 1~2 |
| | Basic Print Making 1~2 | Creative Drawing 1~2 | Presentation & Portfolio |
| | Figure Sculpture 1~2 | Sculpture 1~2 | Exhibition Curating |
| | Video Editing and Digital Imaging 1~2 | Media Art Programing 1~2 | |
| | Basic Ceramics 1~2 | Ceramic | |
| | Basic Glass Blowing | Glass-Blowing | |
| | Basic Glass Casting | Photography & Holography 1~2 | |
| | Creative Photography 1~2 | Performance 1~2 | |
| | | Moving Image Creative Workshop 1~2 | |

Graduate Program

| 1 | 2 |
|---|--------------------------------------|
| Studio 1~4 | |
| | Graduation Exhibition & Presentation |
| Theory in Teaching Visual Arts | |
| Teaching & Learning Approach to Visual Arts | |
| Developing Teaching Programs on Visual Arts | |
| Individual Study | |
| Technical Workshop | |
| Collective Project-Studio | |
| Graduate Seminar | Comtemporary Philosophy Seminar 1~2 |

Course Offerings

Undergraduate program

Foundation Program

Foundation and Studio aims to foster creativity and originality by creating student's own artwork with various artistic experience by learning, conducting research and production experience. The courses provide practical training and seminars that reflect the latest arts scene with diversity and evolving changes, moving on from solving problems in individual projects to exploring different prepositions and conditions of artwork.

Major Requirements

Issues of Modern Art 1~2

Covers the overview of trends in modern arts from the 1960s and on, its background, changes in context and the meaning in art history. Topics include pop art, minimalism, conceptual art, performance, neo-figurative art, and video and new media art.

Creative Workshop 1

Begins with an analysis of creativity expressed in fundamental elements and process of development, and experiments ways to conceptualize the individual artwork. Four representative artists are analyzed in four core aspects (i.e. choice and judgment, framework and scope, material and methods, and results and finishing) and findings are applied to the individual artwork.

Creative Workshop 2

Main focus is to examine and experience the entire process of developing an artwork, from selecting the theme, concept, and method to delivering the final result. It starts from a blank mindset of an artist, to develop ideas and form a database where datasets are organized into concepts; expression mode and materials are then selected and the final work would fully reflect the original concept. All in all, students are exposed to the fundamental process of the creation of artwork.

Studio 1~4

Provides practical and professional training by the academic adviser, for students in junior and senior years.

Graduation Examination

Student's own artwork is presented and evaluated by a panel of academic adviser, professors, and external expert as a graduation requirement. The evaluation panel must unanimously agree to grade the work as Satisfactory or Unsatisfactory.

Major Electives

Guest Professor Studio

A visiting professor from other countries provides a studio for exposure to different cultures and broadening the scope of creative work.

Independent Study A1~A2

Explores to make choice on art practices and medium to realize individual imagination and ideas into visual arts. Students are guided to articulate and expand the potential artistic expression of art medium and language by direct and indirect experiences.

Independent Study B1~B2

Examines issues and challenges encountered in fine art, on how to address them by a critical review of exhibitions and arguments in art society. The study is organized with lectures, individual or group researches, and class debates, with a review of debated or controversial exhibitions for in-depth research.

Presentation & Portfolio

Focuses on developing skills for effective presentation and ways to build portfolio by approaching to personal body of work with a critique of aesthetic experience.

Graduate program

Major Requirements

Graduation Exhibition & Presentation

Student's artwork and written essay are presented at a gallery off-campus, and are evaluated by a panel of 5 or more professors. The panel must unanimously agree to pass the work to meet the graduation requirement.

Major Electives

Graduate Seminar

Focuses on fostering in-depth knowledge on fine art and humanities, covering artists and ideological debates, expanding into various art themes in contemporary art.

Contemporary Philosophy Seminar 1~2

Focuses on an increased understanding of concepts and debates in contemporary fine art, concentrating on the philosophy of the western world and Korea since the 1980s.

Individual Study

Provides an opportunity for students to conduct research on selected topics and methodology based on an individual area of interest, to strengthen original creativity in the artwork. The academic adviser reviews the research plan and provides guidance.

Technical Workshop

Provides training on technical skills development for creating artwork. The topics vary from video workshop, graphics programming, physical computing, photography and holography, pictorial characteristics, three-dimensional structure, and more.

Collective Project-Studio

Conducts joint projects on a selected topic by students from different majors for collaboration and creating a synergy effect in producing new artwork.

Admission

To select students with creativity, talent and intellectual ability, the School of Visual Arts breaks away from an over-reliance on the rigid conventional entrance examinations by adopting a multi-phase examination for verification. It implements an indepth practical test in the form of a workshop to assess students' diversity of thinking and their creativity, two capabilities that cannot be revealed through a simple practical test. This method allows the School to measure the students' thinking skills and scholastic ability by specifically observing their interest and talent in art.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|-------------------|--|-----|--------------------------------------|-----|
| Foreign Admission | Application | 100 | Application | 100 |
| | 3-day in-depth practical exam | 100 | (Minimum TOPIK level 3) Oral exam | 100 |
| | | 200 | | 200 |
| | The application must include all the relevant documents (including portfolio) required for first screening. | | | |
| AMA Admission | Application Essay, Study Plan, Letters of Recommendation, Official Transcript Minimum TOPIK level 2 or equivalent Portfolio should include the following: a book with more than 20 pages of more than 4 major artworks or video file(s) of more than 2 pieces of artworks | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Design

Yang Seungmu
Kim Kyungkyun

Interaction Design
Visual Communication Design



Department of Design

The raison d'être of design is to propose new values in the ever-changing world, and devise innovative new design cultures that shape future lifestyles. With its focus on the development of practical hands-on skill, the highly exclusive Department of Design produces experts who break out of the boundaries of concept and experimentation, instead seeing design as an innately creative and innovative social value.



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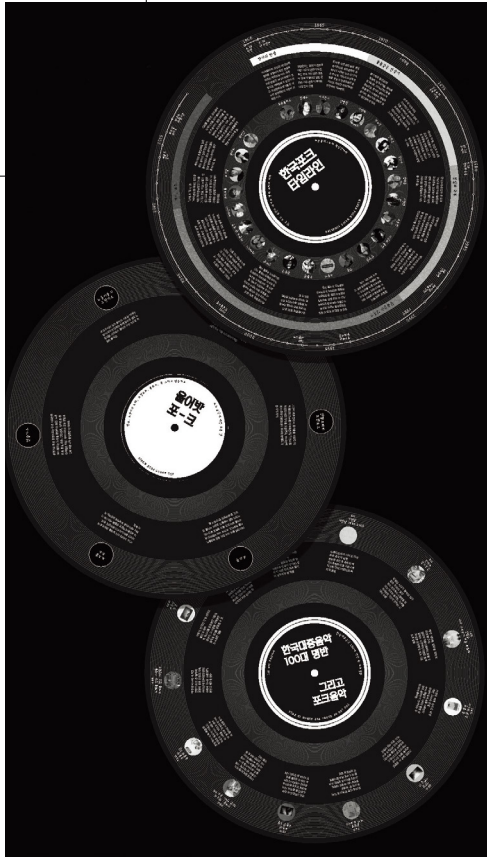
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Fostering Leading Designers

The Department of Design offers majors in Transportation Design, Interaction Design, Communication Design, and Product Design with the belief that hands-on projects are the most effective means to raise top-grade professionals. The department offers opportunities for cooperation with other majors in authentic studio environments, exposing students to the different characteristics and specialties of other fields. Through these projects, students gain the skills necessary to respond proactively to the changes that lie ahead and learn the importance of building synergy with complementary fields.



Archive: Graduation Exhibition of
Department of Design
www.kartsdesign.net



Seo Jiwon | KOREAN FOLK MUSIC KIT
Communication Design



Kim Minzi | Chowol
Communication Design



Moon Sungmeen | FRAMESCAPE
Communication Design



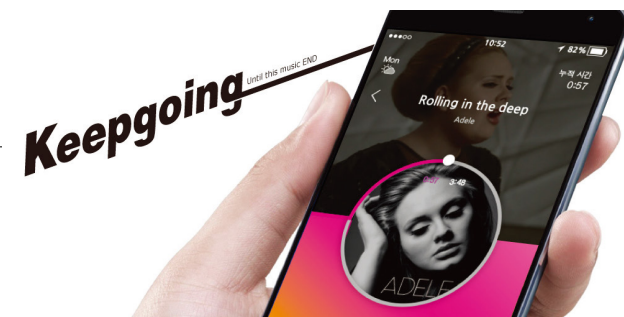
Kim Yuro | Blue Water Flow
Communication Design



Seo Jiwon | HYUNDAI ACV TYPE-B
Transportation Design



Seo Jiwon | Pin-mirror Smart glasses
Product design



Kwak Taejeong | Keep Going
Interaction Design

Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| | 1 | 2 | 3 | 4 |
|----------------|--|-----------------------------------|-------------------------------------|---------------------------------------|
| Common | Foundation Program | Portfolio Advancement Review 1, 2 | | |
| | | Introduction of Design & Culture | Culture and Design Review 1, 2 | Portfolio Review |
| | | Design Methodology | | Graduation Exhibition & Presentation |
| | | Design History | | |
| | Design Seminar | | | |
| | Convergence Project 1, 2, 3, 4 | | | |
| | | | Modelshop 1, 2 | |
| | Basic Design Research 1, 2 | Interaction Media Design 1, 2 | VR Multimedia Interaction Design | Movie & Digital Media for Interaction |
| | Design and Materials 1, 2 | Illustration 1, 2 | Editorial Design 1, 2 | |
| | Basic Modelshop 1, 2 | 3D Form Making 1, 2 | MAYA Modeling | |
| Interaction | Basic Interaction Design 1, 2 | Multimedia Design 1, 2 | Interaction Design Studio 1, 2 | Interaction Design Studio 3, 4 |
| | Basic Multimedia & Graphic Design 1, 2 | Interaction Design 1, 2 | Interaction Design Convergence 1, 2 | Interaction Design & Business 1, 2 |
| Communication | Graphic Narrative 1, 2 | Typography 1, 2 | Communication Design Studio 1, 2 | Communication Design Studio 3, 4 |
| | Basic Multimedia & Graphic Design 1, 2 | Basic Communication Design 1, 2 | Information Visualization 1, 2 | Brand Experience Design 1, 2 |
| Product | Basic Product Design 1, 2 | Form & Object 1, 2 | Object Design Studio 1, 2 | Object Design Studio 1, 2 |
| | Basic Digital Design & Modeling 1, 2 | Design and Expression 1, 2 | Interface Design 1, 2 | UX Design 1, 2 |
| Transportation | Basic Transportation Design 1, 2 | Form & Object 1, 2 | Object Design Studio 1, 2 | Object Design Studio 1, 2 |
| | Basic Digital Design & Modeling 1, 2 | Design and Expression 1, 2 | Digital Effect 1, 2 | Future Concept Design 1, 2 |

Graduate Program

| 1 | 2 |
|-----------------------------------|--------------------------------------|
| Graduate Design Studio 1~4 | |
| Design Critique 1~2 | Thesis Research 1~2 |
| | Graduation Exhibition & Presentation |
| Communication Design 1~4 | |
| Object Design 3 | |
| Fuse Project 1~4 | |
| Interaction 1-VR & Contents | Advance Interaction 1~2 |
| Interaction 2-VR / AR Convergence | |

Course Offerings

Undergraduate program

Major Requirements *Interaction Design*

Interaction Design Studio 1~4

Focuses on conducting experimental research, reflecting the prospect and future of design. With an integrated approach with videos and digital media, a project is assigned to practice the cycle of producing a final product by designing interactions.

Interaction Design Convergence 1~2

Aims to develop proficient skills for a creative and innovative design concept for a product, system, space, and service, required by a professional interaction designer.

Interaction Design & Business 1~2

Brings together the collaborative effort of students, faculty, research institutes, and business to expand the scope and domain of interaction design. Aims to foster the innovation and working capacity of interaction design and designing interactions, at a professional level.

Major Requirements *Communication Design*

Communication Design Studio 1~4

Provides an experience of developing creative solutions to a hypothetical client, in a cycle of research, concept development, product delivery, and final presentation.

Information Visualization 1~2

Aims to increase communication skills by using a visual language in forms including diagram, map, and pictogram.

Brand Experience Design 1~2

Offers a branding experience with exposure to topics of identity, image, product, marketing communication, and strategy.

Major Requirements *Product Design*

Object Design Studio 1~4

Focuses on developing an object design, open to all objects with three dimensions, from transportation to industrial equipment, furniture and more. The training is determined independently by the student, in conjunction with interaction or communication design studio.

Interface Design 1~2

Provides an overview of user interface design as an essential part of product design.

UX Design 1~2

Enhances skills for user experience design and product development process, with an introduction to basic techniques and professional practices.

Major Requirements *Transportation Design*

Form & Object 1~2

Provides training in finding a design solution to embody sensibility and logical use of objects such as industrial equipment, automobile, furniture, living goods, and other goods.

Digital Effect 1~2

Discusses methodology to enhance the completeness of design with digital effects. Involves practicing design process of using 3D modeling data with Alias AutoStudio and rendering high-performance visuals with MAYA and Adobe Premiere.

Future Concept Design 1~2

Explores the future design such as an automated vehicle, drone, robotics, and 3D printing, expanding to imaginary design with research of future prospect including high-speed train, aerospace, and marine industry.

Graduate program

Major Requirements

Graduate Design Studio 1~4

Focuses on the experimental design of new product and service in a joint project with other major /departments.

Design Critique 1~2

Engages in debates and discussion with experts in various fields to understand the community of designers and latest trends and practices, and thereby seek innovative design.

Major Electives

Interaction 1~2

University-industry collaboration course which is opened to K-Arts students from all Schools, bringing diverse students together into a one-stop production system. The course deals with VR Arts (performing arts, exhibition, convergence arts) and VR/AR contents (future communication media, interactions, design, etc.).

Communication Design 1~4

Explores the process of new product development, brand extension, brand identity design, consumer research, planning and strategy for a better understanding of the brand system, and looks into case studies. Actual projects and research is included.

Object Design 1~4

Examines the various design methodology in a process from concept development to final production. Experiments covered are any three-dimensional object such as transportation, industrial goods, and furniture and practical design process as professionals.

Fuse Project 1~4

Conducts projects of 'fuse' of disciplines to experience professional work that could be developed into a business, through lectures, training, collaboration with experts in various fields.

Admission

The Department of Design focuses on assessing the abilities required by designers, such as the ability to visually express their ideas and concepts, and the presence of communication skills grounded in validity and logic. The first examination measures the level of knowledge and refinement required by potential designers, and the second in-depth practical test analyzes and assesses the general knowledge and individual characteristics required to be nurtured as designers.

Based on the university's educational motto of nurturing limited number of creative experts, the design department selects students highly motivated to study and accomplish in their particular majors; transportation, interaction, visual communication, and product design.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|--|-----|-------------------------|-----|
| Foreign Admission | Application | 100 | Application | 100 |
| | 3-day practical exam | 100 | (Minimum TOPIK level 3) | |
| | | | Oral exam and portfolio | 100 |
| | | 200 | | 200 |
| The application must include all the relevant documents (including portfolio) required for first screening. | | | | |
| AMA Admission | Application Essay, Study Plan, Letters of Recommendation, Official Transcript Minimum TOPIK level 2 or equivalent Portfolio should include the following: a book with more than 20 pages of more than 4 major artworks or video file(s) of more than 2 pieces of artworks | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Architecture

| | |
|---------------|--|
| Kim Bongryol | Korean Architectural History and Theory |
| Kim Jongkyu | Architectural Design |
| Woo Dongsun | History of Modern Architecture |
| Kim Taeyoung | Architectural Design |
| Kim Byungchan | Architectural Design |
| Lee Kangmin | History of Asian Architecture |



Department of Architecture

Accredited with the Royal Institute of British Architects and the Korean Architectural Accrediting Board, the Department of Architecture equips students with the ability to work with all types of spaces used and occupied in daily life. Students are instructed in architectural design, interior, environmental design, residential planning, and city planning. As the only Department of Architecture in Korea that is under an art school, the department focuses on the creative aspects of the field, encouraging students to explore the functional and social potential of architecture. New media studio experiments also help students find new ways of thinking and expressing themselves in the language of architectural design.



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The 5-year program provides students with a strong theoretical foundation and practical theory education with design studio courses that focus on a different theme each year, and theory courses with a low student-to-instructor ratio. Students are equipped with a depth and breadth of education unprecedented in current architecture education.

In spring and fall of each year, students and faculty take part in domestic and international field trips to discover new perspectives on architectural environments and take part in active discussion. Culminating exhibits for both graduating and non-graduating students are held at the end of each school year and serve as an opportunity for constructive criticism. Topics that are difficult to address in classroom settings are brought to separate workshops so students may discover new directions and develop their abilities.

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 | 5 |
|--------------------------------------|---|---|--|---|
| Foundation Program | Design: Intermediate Studio 1~8 | | | |
| | | Environment and Sustainability 1~2 | | |
| | | | Technical Studio 1~2 | |
| Foundation Practice | Mechanics of Structure | Structure System | Structure Design | Architectural Practice and Management |
| First Year Design Studio 1~2 | Korean Architecture | Media Studio 4: Tectonic Realization and Material | Construction and Management | |
| Introduction to Architecture | Asian Architecture | European Architecture | Thesis Seminar | |
| Introduction to Urbanization | | Introduction to Building Code and Documentation | | |
| Introduction to Structure | | Modern and Contemporary Architecture | | |
| CAD | | Materials and Constructing Method | | |
| Media Studio1: Architectural Drawing | Media Studio 2~3: Tectonic Realization and Material | | Environment and Landscape Architecture | Korean Modern and Contemporary Architecture |
| Physical Exercises 1~2 | | | Urban and Site Planning | |

- Major Requirements
- Major Electives

Graduate Program

| 1 | 2 | |
|------------------------------------|---------------------------------|----------------------|
| Asian Architectural Theory | | Common |
| Modern & Contemporary Architecture | | |
| Housing Study | | |
| Theory of Korean Architecture | | |
| Theory & Practice | | |
| Architectural Research Studio 1~2 | | Architectural Design |
| | Advanced Research 1~2 | |
| History Research Studio 1~2 | | History |
| | Advanced History Research 1~2 | |
| Theory Research Studio 1~2 | | Theory |
| | Advanced Theory Research 1~2 | |
| Structure Design Studio 1~2 | | Structural Design |
| | Advanced Structure Research 1~2 | |

Course Offerings

Undergraduate program

Major Requirements

Foundation Practice

Provides an introduction to art and architecture to explore ways to see art in architecture, methods in architecture, and reflect the work upon completion.

First Year Design Studio 1~2

As a basic course on architectural design, conducts analysis and fundamentals in the architectural environment which consist of nature, urban, and architecture, and completes an assignment project where students present are evaluated on during the course.

Design: Intermediate Studio 1~8

Conducts a joint project among students in year 2 to 5 for architectural design. The projects cover various topics such as urban architecture, interior and exterior design, and landscape designs, which focuses on developing a solution. Each Studio covers certain areas with lectures, seminars by experts, site visits, and experiments.

Introduction to Architecture

Space being another expression of architecture, the course provides ways to reflect the space in architecture, by studying the history of space, the evolution of perception of space and technology, in order to express new forms of art. Lectures include a seminar with an invited speaker, architects from in and outside the country.

Introduction to Structure

Provides an introduction to the structure of architecture, the concept, and property of different elements in building materials. Conducts experiments and validation of designs using different materials and case studies of real-world examples.

Introduction to Urbanization

By addressing the fundamental issues in an urban setting, provides an overview of the history of urbanization and new and latest developments in urbanization. Lectures include a seminar with an invited speaker, architects from in and outside the country.

Construction and Management

Focuses on understanding the physical and chemical property of construction materials, by examining the texture and property with actual samples. Explores new ways of construction by observing the actual construction site and the work process.

Environment and Sustainability 1~2

Provides an overview of building equipment, with lectures from experts in sound equipment and exposure to equipment completion in a theater or music halls. Explores the methods to compute reverberation and other factors in an actual building.

Major Electives

Media Studio: Architectural Drawing

Explores the future of architecture by analyzing the existing and new developments in media.

Urban and Site Planning

Explores the organic nature of elements in site planning in an urban setting, to understand factors to consider and practice the actual planning methods, thereby increasing the knowledge of modern housing.

Environment and Landscape Architecture

Provides an introduction to landscape architecture to increase knowledge on "landscape based aesthetics" and promotes "Atelier d'art plastique nourri d'une esthétique du paysage", connecting fundamentals of aesthetics and sociology principles.

Graduate program

Major Requirements *Architectural Design*

Architecture Research Studio 1~2

Completes assigned projects by mapping a subject area throughout one year period. The final project outcome is presented at an exhibition or in publication.

Major Requirements *History*

History Research Studio 1~2

With literature interpretation and case studies, looks into a synthesis of particular facts and generalization of individual facts, and takes an approach to architecture grounded on historical and cultural context, ultimately establishing the theory of architectural culture.

Major Requirements *Theory*

Theory Research Studio 1~2

Students design their own process of learning from topic selection, literature review, thesis writing, and critical review. The completed thesis is presented at an academic conference organized by the Architectural Institute of Korea or Korea Association for Architectural History.

Major Requirements *Structural Design*

Structure Design Studio 1~2

Explores an integrated approach of merging structure theory and technique and structure design, with lectures on technique and studio for designing.

Admission

The Department of Architecture requires students to have the ability to scientifically analyze and integrate objects, express various concepts, and have both an enterprising spirit and critical thinking skills. The Department selects students who display talent not only in the engineering aspect of architecture, but also the creative aspect. Therefore, the entrance examination of the Department of Architecture measures the students' critical and logical thinking skills and intellectual rigor based on written tests and high school records, similar to the admission requirements at the architecture departments of other colleges. However, alongside this requirement, there is a practical test for applicants to assess the students' artistic talent, creativity, task analysis skills, spatial perception skills, and rational thinking skills. The oral test requires students to bring references that reveal their abilities and experiences, allowing the Department to assess the students' expressiveness, interest in the major and overall aptitude.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|---|-----|-----------------------------|-----|
| Foreign Admission | Application | 100 | Application | 70 |
| | Practical exam | 50 | (Minimum TOPIK level 3) | |
| | Oral exam | 50 | Online or offline interview | 30 |
| | | 200 | | 100 |
| The application must include all the relevant documents (including portfolio) required for first screening. | | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 4 and official English test score (TOEIC 630, TOEFL 72, TEPS 505, IELTS 6.0) score required. Portfolio should consist of a book with more than 30 pages of your recent 5 artworks. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Art Theory

Yang Jeongmu
Cho Insoo
Jin Whuiyeon

Western Art History
Oriental Art History
Western Art History, Modern Art



Department of Art Theory

The Department of Art Theory offers students in-depth education on the many visual cultures in human history and teaches them to analyze these cultures from an objective perspective. Students gain a solid understanding of Eastern, Western, and Korean art history, and use their knowledge as a basis for learning a wide range of fundamental concepts in art, focusing on contemporary aesthetic discourse. This methodology hones students' ability to evaluate art from the past and present from a balanced and unbiased perspective, and develops a keen, critical eye for discerning cultural meanings.



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Rigorous Major Education: Students are mandated to take only courses prescribed by the Art Theory major from the beginning of their academic careers. Early years of study are dedicated to the fundamentals of the humanities, and the basics of art history, and foreign language acquisition, with later years focused on the many forms of contemporary art and new art theories and research directions. The practical skills learned in art galleries and other authentic on-site settings are carried over into the classroom setting, where students are expected to take part in in-depth discussions to develop their creative, personal outlooks on art. The department also works with other schools to supplement areas that may be difficult for theory students to access, such as visual art practicums and on-site criticism. Field trips are conducted each term to give students a chance to affirm their academic progress, and the theories and art genres from the six schools at K-Arts help Art Theory students develop an open-minded perspective.

Curriculum

● Major Requirements
○ Major Electives

Undergraduate Program

| 1 | 2 | 3 | 4 |
|---|---|---|-------------------------------------|
| Foundation Program | Renaissance Art | Korean Modern Art | Bachelor's Thesis |
| Modernism in Art | Writing Workshop | Field Investigation | Korean Art Seminar |
| Reading of Modern Art | Studies on Korean Traditional Art History | From Cubism to Abstract Expressionism | Methodology of Art History Study |
| Foundation of Visual Art | 18th and 19th Century Western Art | Pracrice of Exhibition Planning | Seminar on Major Topics |
| Introduction to Western Medieval Art | Museology | Seminar in Western Early Modern Art | Seminar in Western Contemporary Art |
| Introduction to Western Ancient Art | History of Korean Painting | From Pop Art to the Art of 90's | |
| The Fundamental Concepts of Art History | | Korean Contemporary Art | |
| | Issues in Aesthetics | Art and Popular Culture | Art Theory Practice 1~2 |
| | Baroque and Rococo Art | Korean Art World 1~2 | Asian Aesthetics |
| | History of Japanese Art | European Architecture | |
| | New Media Art | Art Administration | |
| | Philosophy of Art | Public Art | |
| | History of Chinese Art | Researching Artists | |
| | Introduction to Buddhist Art | Reading Art History | |
| | Introduction to Christian Art | Connoisseurship in Art | |
| | Understanding of Modern Museums | Asian Contemporary Art | |
| | History of Indian & Southeast Asian Art | Practice of Art Criticism | |
| | | History of Korean Architecture | |
| | | History of Korean Crafts and Ceramics | |
| | | Museum Management and Education | |
| | | History of Modern Photography | |
| | | History of Contemporary Photography | |
| | | History of the Meeting of Eastern and Western Art | |

Graduate Program

| 1 | 2 | |
|---|---|----------------------------------|
| Methodology of Art History Study | Directed Research | Common |
| | Master's Thesis | |
| Seminar in Korean Art 1~2 | Studies in Asian Sculpture | Korean & Asian Art |
| Seminar in Asian Art | Contemporary Asian Art | |
| Seminar in Buddhist Art | Studies in Modern Korean Art | |
| Seminar in Asian Painting | Studies in Asian Crafts | |
| | Studies in Philosophy of Asian Art | |
| | Contemporary Korean Art | |
| Seminar on Western Contemporary Art 1~2 | | Western Art |
| Seminar on Western Pre-Modern Art 1~2 | | |
| Seminar in Greek and Roman Sculpture | Seminar in the Art, Society and Religion of the Middle Ages | |
| Contemporary Art and Visual Culture | Modern Western Artists | |
| Contemporary and Postmedium Art | Contemporary Asian Art | |
| Seminar in Renaissance Art | Seminar in Baroque Art | |
| Contemporary Korean Art | Seminar in Visual Culture | |
| Issues in Contemporary Art | Media Digital Art | |
| Seminar in Art Criticism | Curatorial Studies | Art Administration and Criticism |
| Seminar in Cultural Policy | Seminar in Museum Studies | |
| Studies on Museum Education | Korean Contemporary Art Criticism | |
| Art Administration and Planning | Curating and Internship | |
| Western Contemporary Art Criticism | Criticism of Field Studies | |

Course Offerings

Undergraduate program

Major Requirements

Reading of Modern Art

With knowledge of eastern and western art, provides training on reading the trends in modern arts. Students are encouraged to provide strong logic and reasoning.

Museology

Aims to build knowledge expected as a curator working for an art museum, covering topics such as exhibition planning, management, and administrative tasks.

Field Investigation

Focuses on building knowledge of Korean culture by visiting the historic scenes.

Korean Modern Art

Examines the Korean art from the early 20th century, during which western art was introduced, up to 1950s, during the Korean War. Looks into developing a critical view, on the connection between Korean modern art and western art.

From Cubism to Abstract Expressionism

Explores diversity in modern art from cubism to abstract expressionism and the interlinkage between art and philosophy, science, and politics.

Practice of Exhibition Planning

Examines the keywords in the history of curating, with in-depth research, in order to identify individual research methods and strategy of exhibition planning.

Seminar in Western Contemporary Art

Taking an interdisciplinary approach, aims to shed light on topics outside the introductory level courses, to foster knowledge, reasoning, and creativity.

Major Electives

New Media Art

Explores new possibilities of future technology by looking into cases of new media art with computers, in digital forms, on the internet and social media platforms.

History of the Meeting of Eastern and Western Art

Looks into the historical exchange of art between Europe and Asia centered on the Silk Road, to compare and contrast the western and eastern art.

Researching Artists

Examines the relationship between an artist's life and the artwork with research into artists' life history, social context, identity, and psychological background.

Art Administration

Provides an extensive overview of art administration, the characters, types, functions of art organizations, and the process of systematic collection of art.

Museum Management and Education

Examines categorization methods, lease, management of artwork, and development of educational programs in museums.

Connoisseurship in Art

Focuses on discussing aesthetics, art history, and social context around connoisseurship and practice judgment of an actual artwork.

History of Contemporary Photography

Looks into the expanded role and use of photography in contemporary art with some important case studies.

Practice of Art Criticism

Examines the history of art criticism and important discussions of the critics from Vasari to postmodernism.

Graduate program

Major Requirements

Common

Methodology of Art History Study

Aims to understand key findings from various research papers on methodology on art history study and looks into limitations and criticisms of such approaches.

Directed Research

Academic adviser and students interact for guidance on thesis writing.

Major Electives

Korean and Asian Art

Seminar in Korean Art 1~2, Seminar in Asian Art 1~2, Seminar in Buddhist Art
Explores in depth on topics from Korean art, Asian art, and Buddhist art.

Studies in Asian Crafts

Examines the traditions in craft in Asia with a particular focus on ceramics.

Major Electives

Western Art

Seminar in Visual Culture

Seeks to establish a new approach and understanding of art history with visual image and culture.

Media Digital Art

Explores the meaning of digital art and its influence on art history, and seek to define what constitutes digital.

Major Electives

Art Administration and Criticism

Seminar in Cultural Policy

Focuses on understanding the legal environment and government policies that impact art organizations and artists. Involves case studies, field visits and observations for experiential learning.

Admission

The goal of the entrance examination in the Department of Art Theory is to select students with the academic ability required to study their majors, build foreign language skills, and learn the basics of the humanities. The focus is therefore on a written admissions test designed to comprehensively judge the students' academic abilities. Since K-Arts does not reflect the College Scholastic Ability Test held by the Ministry of Education of Korea, the Department of Art Theory selects students based on the common written test of the School of Visual Arts, as well as high school student records, essay test and oral test in order to perform in-depth and objective evaluation of students' academic abilities.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|-------------------|---|-----|-------------------------------------|-----|
| Foreign Admission | Application (Minimum TOPIK level 3) | 100 | Application (Minimum TOPIK level 3) | 70 |
| | Oral exam | 100 | Online or offline interview | 30 |
| | | 200 | | 100 |
| | Official English test score (TOEIC, TOEFL, TEPS, IELTS) score and GRE score required. | | | |
| | The application must include all the relevant documents (including portfolio) required for first screening. | | | |
| AMA Admission | Application Essay, Study plan, Letters of recommendation, Official transcript Minimum TOPIK level 4 | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Facilities

Media Equipment Room

A facility housing photography, holography video, and media arts tools for student use. Students may borrow equipment room holdings as necessary.

Media Studio

Computer Lab

The lab hosts digital art classes, including digital photography, basic video editing, and computer programming. It is equipped with computers printers, and scanners for student use.

Editing Suites (Video, Sound)

The school houses a number of suites equipped with Speed Edit and Adobe Premier, including two installed with Toaster editing software for video work. One of the editing suites serves as a lecture, screening, and editing room in one.

Hologram Lab

The Hologram lab allows students to gain a deeper understanding of holographic media through hands-on work. It is equipped with lasers, chemicals and film stock, and hologram mirrors.

Woodworking Studio

The Woodworking Studio is equipped with circular table saws, cutters, mortisers, routers, band saws, and more, allowing students to understand the properties of wood as a material and explore the creative potential of the medium.

Metalworking Studio

The Metalworking Studio is equipped with welding gear, cutters, and more, allowing students to understand the properties of metal as a material and express themselves through a variety of sculpted works.

CAD Lab

The CAD Lab is equipped with 5 large-size plotters, along with laser printers and scanners for design and other relevant projects.

Printmaking Studio

The Printmaking Studio is composed of two rooms, one equipped with the tools for copperplate and silkscreen and another for woodcut and lithography. Lithography classes make us of large quantities of marble imported from Germany.

Glass Studio

The Glass Studio houses a smelting furnace that allows students to acquire a variety of hot-working techniques. Students may also practice kiln casting and cold-working techniques to explore a range of glass-working genres.

Ceramic Studio

The Ceramic Studio is equipped with separate rooms for ceramic forming, wheel throwing, casting, and glazing, as well as multiple gas and electric kilns for a wide range of lessons, from basic forming technique to plaster casting.

Gallery

Gallery 175

Located in Anguk-dong, Gallery 175 hosts undergraduate and graduate exhibitions as well as special, solo, international, and internal exhibitions selected through an official application process.

Gallery B104

Open to participation by all K-Arts students, Gallery B104 takes exhibition projects each term and opens spaces for student exhibitions. The gallery serves as an extension of the school's studios, giving students authentic, hands-on exhibition experiences.

Art Theory Department Galleries

The Art Theory Department Galleries have been set aside to help Art Theory students gain practical experience in the overarching process of exhibition planning, using part of the school building's hallways as an exhibition space.

Korea National University of Arts

www.karts.ac.kr

 facebook.com/kartspr

 instagram/karts.global

 twitter.com/Karts_Global

 youtube.com/kartstv



Korea National University of Arts School of Korean Traditional Arts

Korean Traditional Music

Korean Traditional Dance

Korean Traditional Dramatic Performing Arts

Korean Traditional Music Composition

Korean Traditional Arts Theory



| | |
|----|--|
| 2 | Korea National University of Arts |
| 4 | School of Korean Traditional Arts |
| 10 | Activities |
| 14 | Dept. of Korean Traditional Music |
| 24 | Dept. of Korean Traditional Dance |
| 32 | Dept. of Korean Traditional Dramatic Performing Arts |
| 40 | Dept. of Korean Traditional Music Composition |
| 48 | Dept. of Korean Traditional Arts Theory |



Vision: Deeper & Wider
Like a tree of life rooted deep into the earth.
Like the light of hope spreading wide to the world.
Deeper education, wider world of Art.

Our purpose
Create new classics for the future.

Our Mission
Nurture creative artists to lead global art.
Expand art education to contribute to social change.
Develop artistic imaginations for a better future.
Build arts and culture infrastructure for future growth.

- School of Music**
- Vocal Music
 - Instrumental Music
 - Composition
 - Conducting
 - Musicology
 - Music Technology

- School of Drama**
- Acting
 - Directing
 - Playwriting
 - Stage Design
 - Theatre Studies
 - Musical Theatre Writing Program

- School of Film, TV & Multimedia**
- Filmmaking
 - Broadcasting
 - Multimedia
 - Animation
 - Cinema Studies

- School of Dance**
- Dance Performance
 - Choreography
 - Dance Theory
 - Arts Management

- School of Korean Traditional Arts**
- Korean Traditional Music
 - Korean Traditional Dance
 - Korean Traditional Dramatic Performing Arts
 - Korean Traditional Music Composition
 - Korean Traditional Arts Theory

Faculty of Arts and Liberal Studies

School of Korean Traditional Arts

Department of Korean Traditional Music

Department of Korean Traditional Dance

Department of Korean Traditional Dramatic Performing Arts

Department of Korean Traditional Music Composition

Department of Korean Traditional Arts Theory

The School of Korean Traditional Arts aims to foster performers capable of carrying on the spirit of Korea's heritage (centered on instrumental music, song, and dance) in the modern world and professional researchers of traditional Korean art performances. It seeks to overcome the limitations of the rote apprenticeship-style training of earlier traditional art education, and instead instilling passion and openness in students that they may fully express themselves in their art. The marriage of tradition and creativity is the school's ultimate aim; to preserve the authentic spirit of the past while recreating tradition, as befits Korea's living archive of traditional artistic content. The School of Korean Traditional Arts shares its expertise with other schools in the university to develop new forms of performance and works tirelessly to redefine Korean art for contemporary times.

Curriculum

The School of Korean Traditional Arts is composed of five departments: the **Department of Korean Traditional Music**, which is divided into the Instrumental and Vocal majors; the **Department of Korean Traditional Dance**, which seeks to build on the foundations of traditional Court and Folk dances to devise new forms of Korean dance; the **Department of Korean Traditional Dramatic Performing Arts**, which covers a wide range of performing arts including mask dance, pungmul, and shamanistic performance; the **Department of Korean Traditional Music Composition**, which aims to develop and expand the repertory of Korean music; and the **Department of Korean Traditional Arts Theory**, which seeks to establish an aesthetic framework for and anticipate the future of Korean traditional performing arts.

Practical experience is one of the main focuses of the school. Students at the School of Korean Traditional Arts hold exhibits and performances of exemplary works from the school year to gain hands-on experience. Students also receive the chance to perform alongside faculty and give presentations and performances each term to internalize the experience of working in authentic contexts. Full-fledged cooperative efforts between genres is made easier by close proximity of the Music, Dance, and Dramatic Performing Arts departments, allowing the school to pursue the comprehensive development of all three pillars of Korean traditional arts—instrumental music (Ak), song (Ga), and dance (Moo).

Undergraduate Program

Graduate Program

| | | |
|---|--------------------------------------|--|
| Korean Traditional Music | 4 Instrumental Music (Gayageum) | 2 Traditional Music |
| | 4 Instrumental Music (Geomungo) | |
| | 4 Instrumental Music (Daeguem) | |
| | 4 Instrumental Music (Piri) | |
| | 4 Instrumental Music (Haegeum) | |
| | 4 Instrumental Music (Ajaeng) | |
| | 4 Instrumental Music (Percussion) | |
| | 4 Vocal Music (Jeongga) | |
| | 4 Vocal Music (Pansori) | |
| | 4 Vocal Music (Folksong) | |
| Korean Traditional Dance | 4 Vocal Music (Gayageum Byeongchang) | |
| | 4 Traditional Dance | 2 Traditional Dance |
| Korean Traditional Dramatic Performing Arts | 4 Pungmul | 2 Traditional Dramatic Performing Arts |
| | 4 Mask Dance | |
| | 4 Shamanistic Music | |
| | 4 Group Theatrical Performance | |
| Korean Traditional Music Composition | 4 Composition | 2 Composition |
| | | 2 Conducting |
| Korean Traditional Arts Theory | 4 Traditional Arts Theory | 2 Traditional Arts Theory |
| | | 2 Korean Art History |

4 4 years (Bachelor of Traditional Arts)
2 2 years (Master of Traditional Arts)

Major Specialisation in Korean Traditional Arts



Gayageum

A twelve-silk-stringed zither with twelve movable bridges. It is one of the most well-known of all Korean traditional instruments to date and has a clear and graceful sound.



Geomungo

A six-stringed zither with twelve movable bridges. It is one of the most well-known of all Korean traditional instruments to date and has a clear and graceful sound.



Daegeum

A transverse flute normally made of yellow bamboo with prominent nodes. It produces a clear sound with a special timbre and is commonly used in both solo and ensemble performances.



Piri

A double-reed end-blown wind instrument, containing eight finger holes. It produces a wide range of pitches and is known for its soulful sound, making it a key instrument in a variety of pieces.



Haegeum

A string instrument made with two strings played with a bow. Despite only having only two strings, it produces cheerful and sad sounds that vary greatly depending on the skill of the musician.



Ajaeng

A seven-stringed instrument, but some may have up to 9 strings for a wider range of sound. It produces a deep, rich, loud sound that makes it the perfect addition to an orchestra or wind ensemble.



Jeongga

A traditional form of Korean vocal music sung by noble scholars. It has a strict and restrained beauty without expressing the full emotions, while Pansori or Minyo expresses human feelings candidly and unreservedly.



Pansori

A vocal form in which a professional singer, accompanied by a drummer, relates long dramatic tale with songs, speech, and action. UNESCO recognized it as a Masterpiece of the Oral and Intangible Heritage of Humanity. (2003)



Korean Folksong

A genre of the song which is significant as a musical mother tongue that embraces the vicissitudes of human life. They have been passed down orally from one generation to another.



Gayageum Byeongchang

A performing genre in which a performer sings and plays the Gayageum at the same time. The song is the main pillar, and the instrument supports the performance as an accompaniment.



Pungmul

Farmers' band music and play. Pungmul musicians not only play instruments but also execute vigorous dance movements and intricate formations.



Mask Dance

The dances performed with masks on. It is not just dances, but plays containing significant dramatic contents and singings.



Shamanistic Music

A ceremony for a Kut (the Korean shamanic ritual). It is derived from rich musical sources and maintains some original characteristics associated with the deeper layer of Korean traditional culture.



Group Theatrical Performance

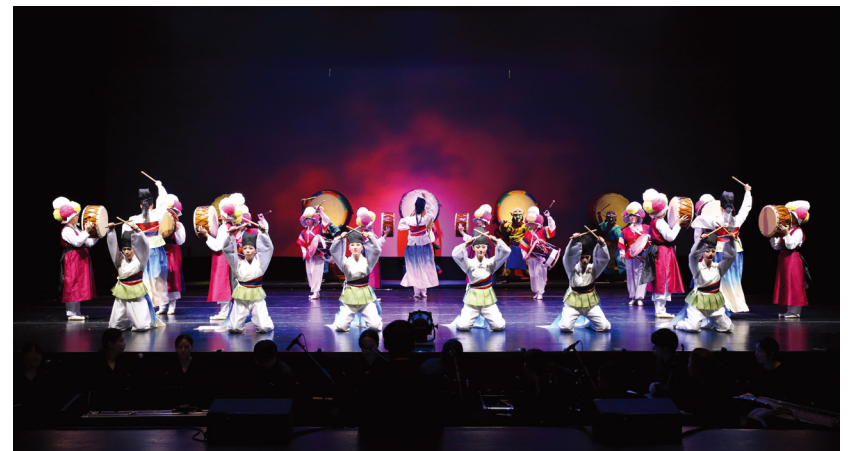
A troupe of wayfaring entertainers which employed farmers' instrumental music, acrobatics, mask dance dramas, and puppet plays.

Activities



Dharma, within the flowers bloom

Celebrating its 20th anniversary, School of Korean Traditional Arts presented "Dharma, within the flowers bloom". School of Korean Traditional Arts brings together music, singing, and dance by which characterize Korean traditional arts, and offers programs in different departments of Korean Traditional Music, Korean Traditional Dance, Korean Dramatic Performing Arts, Korean Traditional Music Composition, and Korean Traditional Arts Theory, with collaborative effort for synergy through interdisciplinary courses. For new creations and advancement of Korean traditional arts, the School presents a new piece of performing arts. This performance is a realization of new 'total theatre', a performing arts reflecting the present-day culture and creativity beyond keeping the tradition and practices.



<Dharma>
Part 1~4, 1 hour 55 minutes
<https://youtu.be/5wd0dopNwQM>

'Ssitgim-gut' ritual to comfort the deceased spirit of victims of Sewol ferry sinking

The Department of Korean Traditional Dramatic Performing Arts works to recreate traditional performing arts of Korea that synthesizes traditional music, instrument playing, and dance. In its 18th annual performance for the year 2014, the Department presented a piece of "Jeolla-do Project, 'Eo-u-reong Deo-bu-reong' (together and with)". This performing arts piece presents contemporary version of the original Korean traditional culture, in the form of ritual to comfort the spirits of young student victims of Sewol ferry sinking, in an tragedy that occurred a month before.

The performance was a stage of Korean traditional dramatic performing arts, combining 'Jindossitgim-gut', the ritual performance to comfort the spirit and 'Honamudojeongeup-nongak' the

percussion music and dances that was historically performed by farmers of western area of Jeolla Province. The performance aims to offer comforts to the spirits of victims and wishes the best in their passage into eternity. Also, Jindossitgim-gut is originated from the Jindo island where the incident took place. The students planning the performance wished the comfort for all people who are in suffering, and showed genuine feelings towards them in their songs, dances, and instrument playing.



<Ssitgim-gut: Requiem for Sewol victims>
34 minutes 46 seconds
<https://youtu.be/BTVq5EpAKww>

Gayageum Ensemble 280

Gayageum Ensemble 280 is a student group whose members are Gayageum majors at the Department of Korean Traditional Music and has been organizing its annual performance since 2008. Students have been putting passionate efforts to broaden the horizon of traditional music with the great bond between junior and senior members. The performance is put together entirely by voluntary participation of students. The team seeks to compose their own music together or collaborate with alumni and colleagues for a new piece, and provide their own variation of traditional music, as an effort to pursue the tradition yet recreate a total new forms of arts.

Gayageum is one of the main Korean traditional instrument which

is known to be developed in the early 6th century in the territory of Gaya.

The zither-like instrument is made of 12 strings made of silk on top of soundbox and is played by flicking the string with fingers. The sound is gentle and soft and is widely used for an ensemble or for a music accompanied by singing.

Students majoring in Gayageum at the K-Arts have the opportunity to participate in international internship programs at Korean Cultural Centers in Germany (Berlin) and Turkey (Ankara).



Gayageum 280 Concert
1 hour 16 minutes
<https://tv.naver.com/v/3213019>

Department of Korean Traditional Music

| | |
|----------------|-------------------------------|
| Min Euisik | Gayageum |
| Geong Sooneon | Haegeum |
| Yoo Youngju | Geomungo |
| Kim Jeongseung | Daegeum |
| Chae Soojung | Pansori |
| You Kyunghwa | Korean Traditional Percussion |



Department of Korean Traditional Music

The Department of Korean Traditional Music works to preserve Korean musical traditions and foster students with the creativity and capacity to thrive in the 21st century. Students are required to build a solid foundation basis in existing traditional music to prepare them to develop new performance styles. As they expand their repertory, students grow to maximize their performance and creative capacity, forming tangible emotional connections with the audience which ultimately contributes to the longevity of the field.



Focus on Specialized Training and Practical Education

The Department of Korean Traditional Music is divided into Instrumental majors in Gayageum, Geomungo, Daegeum, Piri, Haegeum, Ajaeng, and Korean Traditional Percussion and Vocal majors in Pansori, Minyo, Gayageum Byungchang, and Jeongga. Over the 4-year study period, students receive one-on-one instruction from 2 distinguished instructors per term. They are also required to hone the techniques and artistry necessary for group performances, original performances, and orchestral music, which serve as a foundation for Korean traditional music as a whole. Vocal majors are taught to overcome the boundaries between genres and lead the way for the development of new styles of performance art. The department also holds major-specific extracurricular performances to help students build on-stage experience. Students are also required to give a solo performance in order to graduate, preparing them for professional careers in the field.

Focus on Creativity Backed by Solid Fundamentals

In addition to its practical courses, K-Arts offers a large number of classes on a range of subjects in the humanities. Students are required to attend not only department-specific courses like Introduction to Traditional Music, History of Korean Music, and Analysis of Traditional Music, but also English, Classical Chinese Texts, and Choral Singing to bolster their general knowledge base. The Performing Arts and Media courses develop a critical perspective on art and an understanding of traditional art content for contemporary times, guiding young artists to not only preserve the past but also wield their creativity to help the field thrive in the future.

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|--|--|---|
| Ensemble for Wind Instruments 1~4 | | | |
| Practice of Musical Instruments 1~4 | | | |
| Exercise in Performance Technique 1~4 | | | |
| | Exercise in Shamanic Songs 1~4 | | |
| | | Exercise in Composition and arrangement 1~4 | |
| Chamber Ensemble 1~2 | Exercise in Traditional dance 1~2 | Practice of Drum Technique 1~2 | Traditional Performing Arts of Asia 1~2 |
| | Study on Ancient literature 1~2 | History of Performing arts 1~2 | Method of Basic Conduction 1~2 |
| | | Acoustics of Traditional Musical Instruments 1~2 | Practice of Tanso (Korean Vertical Flute) 1~2 |
| | | Exercise in Musical Notations 1~2 | |
| Practice of Major: Gayageum / Geomungo / Daegeum / Piri / Haegeum / Ajaeng / Percussion Instrument | | | |
| Orchestral Music 1~8 | | | |
| Sightsinging and Listening 1~4 | | | |
| Introduction to Traditional Music 1~2 | English of Korean Traditional Arts 1~2 | History of Korean Music 1~2 | Analysis of Traditional Music 1~2 |
| Fundamental Theory of Western Music 1~2 | Folk Music Ensemble 1~2 | Traditional Performing Arts Media and Contents 1~2 | |
| Jeong-ak Ensemble 1~2 | Choral Singing (Chorus) 1~2 | | |
| | Academic Chinese Texts 1~2 | | |

Graduate Program

| 1 | 2 |
|--|---|
| Discography of Korean Traditional Music | Source Reading in Korean Performing Arts |
| | Transcription and Analysis |
| | Introduction to Musicology |
| | Method of Conducting 1~2 |
| | Practice in Chamber Ensemble |
| | A Study on the Korean Traditional Vocal Story |
| Practice of Major: Gayageum / Geomungo / Daegeum / Piri / Haegeum / Ajaeng / Percussion Instrument | |
| A Study on the Korean Music Text 1~2 | Research Method of Performing Arts |

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|--|--|---|
| Ensemble for Wind Instruments 1~4 | | | |
| Practice of Musical Instruments 1~4 | | | |
| Exercise in Performance Technique 1~4 | | | |
| | Exercise in Shamanic Songs 1~4 | | |
| | | Exercise in Composition and Arrangement 1~4 | |
| Chamber Ensemble 1~2 | Exercise in Traditional Dance 1~2 | Practice of Drum Technique 1~2 | Traditional Performing Arts of Asia 1~2 |
| | Study on Ancient literature 1~2 | History of Performing Arts 1~2 | Method of Basic Conduction 1~2 |
| | | Acoustics of Traditional Musical Instruments 1~2 | Practice of Tanso (Korean Vertical Flute) 1~2 |
| | | Exercise in Musical Notations 1~2 | |
| Practice of Major: Pansori / Minyo / Jeongga / Gayageum Byungchang | | | |
| Vocal Exercise Rally | | | |
| Sightsinging and Listening 1~4 | | | |
| Exercise on Stage 1~6 | | | |
| Drama Technique 1~4 | | History of Korean Music 1~2 | Analysis of Traditional Music 1~2 |
| Introduction to Traditional Music 1~2 | English of Korean Traditional Arts 1~2 | Instrumental Practice 3~4 | |
| Fundamental Theory of Western Music 1~2 | Theory of Traditional Vocal Music 1~2 | Exercise in Musical Notations 1~2 | |
| | Academic Chinese Texts 1~2 | Diction of Song Text 1~2 | |
| | Choral Singing (Chorus) 1~2 | Traditional Performing Arts Media and Contents 1~2 | Exercise on Stage 7~8 |
| | Instrumental Practice 1~2 | | |

● Major Requirements
○ Major Electives

Graduate Program

| 1 | 2 |
|--|---|
| Discography of Korean Traditional Music | Source Reading in Korean Performing Arts |
| | Transcription and Analysis |
| | Introduction to Musicology |
| | Method of Conducting 1~2 |
| | Practice in Chamber Ensemble |
| | A Study on the Korean Traditional Vocal Story |
| Practice of Major: Pansori / Minyo / Jeongga / Gayageum Byungchang | |
| Materials of Korean Traditional Vocal Music 1~2 | Research Method of Performing Arts |
| A Study on the Korean Music Text 1~2 | |

Course Offerings

Undergraduate program

Major Requirements Common

Practice of Major 1~8

Students practice in their individual majors through individual and group lessons.

Sight Singing and Listening 1~4

An acoustic training and music reading course, in which students are divided into different group levels. Subjects include 'movable do' solmization, rhythm reading, modulation in pentatonic scales, sight-singing, etc.

History of Korean Music 1~2

Research the history of Korean music, with its features of each style and period. Tracing the historical evolution of Korean artistic ideas up to modern times, students analyse critical issues of Korean art and examine it in a way to provide a foundation for performing arts studies.

Major Requirements Instrumental Music

Jeong-ak Ensemble 1~2

Understand the fundamental of Jeong-ak, the 'right music', which was cultivated mainly by the upperclass literati in the late Joseon Dynasty and practice it in a way of orchestral ensemble.

Folk Music Ensemble 1~2

Learn Sanjo (an instrumental solo accompanied by drumming), Changgeuk (a musical drama), and a accompanying music for dance, for folk song, and for shaman's dance.

Orchestral Music 1~8

Compositions written in both traditional and Western musical grammars are practiced, with a focus on articulation and ensemble performance techniques.

Major Requirements Vocal Music

Vocal Exercise Rally

Vocal students to learn various exercises in the original Korean vocal music and singing techniques, so as to make an annual performance every March.

Exercise on Stage 1~6

Vocal students will have 40-minutes performing opportunity on their own major study, Pansori; Jeongga; Gayageum Byeongchang; and Folk Songs, to the audiences, and this course supports them to show more organized and improved expertise.

Drama Technique 1~4

In recent times, art companies require vocal artists to be equipped not only vocal skills but dancing and acting. Therefore Korean traditional dances are practiced to grasp a flow of traditional arts in general, while abilities for acting are trained through Korean classical operas and musicals.

Major Electives

Acoustics of Traditional Musical Instruments 1~2

Designed to cultivate student mastery of musical instruments, the course deals with science of sound to integrate performing skills with theoretical knowledge.

Exercise in Composition and Arrangement 1~4

The musical meanings of melody, rhythm and harmony are mainly covered, so as to cultivate students' ability of music analysis and musical expression. Trains how to formulate one's ideas and emotion into the music, to describe it with melody of sequences, and to create a structured score work.

Graduate program

Major Requirements

Practice of Major

Repertoire are selected in a way to accommodate all of the various genres of traditional music performance.

Major Electives

Source Reading in Korean Performing Arts

Primary sources, i.e., Samguksagi or Akhakgwebeom, be read in original texts, so as to broaden the understanding of the origins of Korean traditional performing arts.

Transcription and Analysis

Practice transcription and analysis of Korean traditional music, in a way to understand the structure and characteristics of traditional music.

Method of Conducting 1~2

Aim to cultivate the knowledge and techniques required of a conductor of symphonic orchestra, chamber orchestra, and choir of traditional music. Distinctive rhythm, volume and timbre of each traditional instrument are covered for successful harmonization.

Practice in Chamber Ensemble

Practice in chamber ensemble performance which requires techniques for harmonization. An enhancement of individual instrumental performance is also expected.

A Study on the Korean Traditional Vocal Story

Students are trained in paraphrasing and interpreting abstruse vocal stories of traditional music. A further understanding of the wisdom and gustoes melted in vocal stories is aimed for.

Admission

The Department of Korean Traditional Music has different tests for each major. The Instrumental Music major assesses students' performance of traditional music, sanjo and created songs on the basis of technique and musical understanding. The Vocal Music major assesses whether students fully understand the diverse repertoires of their specialties. Both majors require students to take a sight-singing test.

The second examination includes greater in-depth assessment of the major, testing students on their thoughts about culture in general, as well as their logical skills through a written test, which is taken by students irrespective of major, including Instrumental Music, Vocal Music and Composition. In addition, an oral test evaluates whether students can cogently express their thoughts in speaking.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|--|-----|------------------|-----|
| Foreign Admission | Application | 100 | Application | 10 |
| | Live audition for a major | 70 | Live audition | 60 |
| | Oral exam | 30 | Oral exam | 30 |
| | | 200 | | 100 |
| The application must include all the relevant documents (including portfolio) required for first screening. | | | | |
| AMA Admission | Application Essay, Study Plan, Letters of Recommendation, Official Transcript Minimum TOPIK level 2 or equivalent Portfolio should contain the evidence of at least two performances (required) | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Korean Traditional Dance

Park Eunyoung Korean Traditional Dance



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Department of Korean Traditional Dance

The Department of Korean Traditional Dance nurtures a practical understanding of the essence of traditional dance and a range of other art forms, which will allow students to respond to the demands of the era and become faithful and creative successors to the rich history of Korean dance.



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A structured curriculum

The first two years of study are composed of foundational practical courses and comprehensive classes covering all genres of Korean traditional dance. Students are firmly grounded in the origins of Korean dance, from those designated as intangible cultural heritages to those passed on since modernization, to those from even earlier in Korea's history. Students' practical training is complemented by compulsory theory courses offered by the department.

In their third year of study, students develop their analytical and critical skills through classes like Dance Choreography, Analysis on Dance Artworks, and Aesthetics of Korean Dance. Emphasis is placed on the process of reinventing tradition, encouraging students to become future leaders in the field of Korean dance.

In the fourth and final year of the curriculum, students must internalize the lessons from previous years by performing dances in their chosen genres, developing original choreography, and presenting the results of their work at the graduation performance to qualify for their degree.

A rigorous curriculum

As Korean traditional dances are largely group-oriented, the curriculum is largely composed of compulsory courses. The emphasis on teamwork and community motivates students to remain diligent in their training. As every class and performance requires the full participation of each member, students are required to focus on their training, acquiring the discipline necessary to become masters of their craft.

The field of dance requires intense physical control; therefore, students must frequently perform on stage and participate in creative studio work to become skilled and nuanced performers.

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|--|--|---|
| Korean Court Dance 1~8 | | | |
| Exercise in Various Dances of Korea 1~8 | | | |
| Exercise in Cultural Assets of Dance 1~6 | | | |
| Balance Exercise 1~4 | | | |
| Introduction to Traditional Dance | Practice in Changdan Technique 3~4 | Dance Choreography 1~2 | Seminar in Stage Performance 1~2 |
| Korean Court Traditional Vocal Music 1~2 | English of Korean Traditional Arts 1~2 | Analysis on Dance Artworks | Exercise in Dance Performance for Stage 1~2 |
| Understanding to Traditional Music | Practice of Traditional Instruments | Reading & Interpretation of Original Documents | |
| History of Korean Dance | History of Western Dance | Aesthetics of Korean Dance | |
| Korean Dance Repertoire 1~8 | | | |
| Traditional Dance of Korea 1~8 | | | |
| Exercise in Performance Technique 1~2 | | History of Performing Arts 1~2 | |
| Foundation of Dance Exercise 1~2 | | Comparative Study in Asian Dance 1~2 | |

● Major Requirements
○ Major Electives

Graduate Program

| 1 | 2 |
|--|------------------------------------|
| Major in Traditional Dance 1~4 | |
| Source Reading in Korean Performing Arts | Research Method of Performing Arts |
| Periodical Study in Korean Dance History | Theory of Traditional Folk Dance |
| Movements Theory | |
| Performance Production 1~2 | |

Course Offerings

Undergraduate program

Major Requirements

Exercise in Cultural Aspects of Dance 1~6

This six-semester course covers a series of Korean traditional dance, with a type of dance in intangible cultural asset, i.e., mask dance, ritual dance, intensively practices for a semester.

Exercise in Various Dances of Korea 1~8

An intensive practice course aiming at developing works of Korean traditional dances into heredity. Various dance works ranging from folk dances to ritual ones are covered, with a task piece given each semester for students to practice for the final examination.

Analysis on Dance Artworks

Conduct an analysis of Korean tradition dance which can be categorized by court dance and folk dance, and make a comparative research on aesthetic consciousness and heredity.

Dance Choreography 1~2

This course deals with choreographing solo and group dances based on Korean traditional dance. The process of dance making in the context of time and space is practiced.

Reading & Interpretation of Original Documents

Conduct a textual research by learning how to understand the original sources of Korean traditional dance, including Goryeo-ak-ji, Jangjae0mu-do-ho-gi, and Ak-hak-gwe-bom.

Aesthetics of Korean Dance

Investigate the aesthetic nature, features, and realm of Korean traditional dance, with an aim to cultivate an artistic insight.

Exercise in Dance Performance for Stage 1~2

A practical course in which students are required to participate in the stage performance. A further-developed performance is aimed at.

Seminar in Stage Performance 1~2

A seminar course in which students discuss an overall process of stage performance production. An enhanced understanding of the performance stage and its operation is expected.

Korean Court Traditional Vocal Music 1~2

There are different rules and meaning in every traditional court vocal music. Identify the exact meaning of each work and sing them along, aiming for further understanding of Korea's court culture.

Major Electives

Korean Dance Repertoire 1~8

Students practice in Korean dance masterpieces renowned for artistry, with a focus on comparing each other. Developing a refined eye for Korean dance creation is aimed at.

Exercise in Performance Technique 1~2

This course aims at a mastery of various techniques of traditional dance used in dance works designated as intangible cultural heritage.

Foundation of Dance Exercise

Learn inner and outer elements for making an entertaining act. Improvisations in playing and acting is trained to maximize each students' imagination, concentration, sensation, and reaction.

Comparative Study in Asian Dance 1~2

This course conducts a systematical review on the evolution of traditional dance in Asian countries, such as China, Japan, India, and Thailand, etc., so as to undertake detailed comparative analysis.

History of Performing Arts 1~2

Through an review of the performing arts history, this course investigates the artistic understandings on which various art works, diversified by periods and regions, and art phenomena are based.

Graduate program

Major Requirements

Major in Traditional Dance 1~4

Practice almost all repertoire of Korean traditional dance, including royal dance, ethnic dance, buddhist dance, and modern Korean dance, in a way to understand the structure and characteristics of traditional music.

Research Method of Performing Arts

Dealing with basic research methods for academic approaches to traditional performing arts, students apply the methodology to the actual cases to audit feasibility and utility. Discussion of strategical issues and review will be covered.

Theory of Traditional Folk Dance

Focus on the academic importance of traditional folk dance in research of danceology. The concepts of dance folklore as well as the methods of field research are also discussed.

Major Electives

Periodical Study in Korean Dance History

Review the evolution of Korean dance from a historical perspective with political, social, cultural approaches. Relevant materials from anthropology, aesthetics, and folklore studies are researched to broaden the understanding of Korean dance history.

Movements Theory

Research on various movements in dance, assorted by types. Concepts and characteristics of each type are investigated and put into simple symbolism using motif theories. Students are encouraged to analyze and record various dance structures.

Performance Production 1~2

The specialty as well as creativity to be trained for when planning and producing a performance.

Admission

For the first examination of the Department of Korean Traditional Dance, students can select one Korean dance of their choice for the test, and are assessed on the ability to express core dance steps. The second examination requires students to quickly learn the movements of a short piece that is composed of basic dance steps provided on the day of the test. Like the second examination of the Department of Korean Traditional Music, students also take a written test in which they organize their thoughts in writing, and an oral test in which they express themselves in speaking.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|---|-----|---------------------------|-----|
| Foreign Admission | Application | 100 | Application | 10 |
| | Live audition for a major | 70 | Live audition for a major | 60 |
| | Oral exam | 30 | Oral exam | 30 |
| | | 200 | | 100 |
| The application must include all the relevant documents (including portfolio) required for first screening. | | | | |
| AMA Admission | Application Essay, Study Plan, Letters of Recommendation, Official Transcript Minimum TOPIK level 2 or equivalent Portfolio submission is recommended, but not required. | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Korean Traditional Dramatic Performing Arts

Kim Wonmin
Park Insoo

Traditional Dramatic Performing Arts, Pungmul
Traditional Dramatic Performing Arts



Department of Korean Traditional Dramatic Performing Arts

The Department of Korean Traditional Dramatic Performing Arts provides students with practical education in pungmul, shamanistic and masked dances, and performances by professional groups to restore and preserve the original essence and mindset of traditional performances. Students are encouraged to go beyond the scope of tradition and carry on past heritage into the future, breathing new life into their chosen discipline with the creativity they hone through their studies.



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A Varied Mix of Educational Offerings

Students build strong fundamentals by learning a variety of regional performance styles of Traditional Korean Dramatic Performing Arts. The foundations formed in early years of study serve as a starting point for the creation of new performances rooted in tradition. The Dramatic Performing Arts do not stand alone—they must combine song, dance, instrumentals, and drama to be considered a whole, which is why the department requires students to learn other genres in the field of traditional Korean arts, including dance and music performance on melodic instruments and vocals. Graduating students are equipped with an extensive knowledge base in every area of traditional performance. The department also bolsters students' practical education with theory classes that explore the essence and highlight the characteristics of Korean art.

An Emphasis on the Future of Korean Traditions

The undergraduate curriculum provides students with the ability to skillfully perform traditional Korean dramatic performing arts, a grounded understanding of the field, practical education that emphasizes the characteristics of traditional Korean arts, and further first-hand experience and knowledge on general performing arts. Graduates go on to become creative performers who build the future of traditional Korean dramatic performing arts. The department produces artists, the catalysts who create moving performances. Therefore, it seeks to address issues like interpreting past traditions in the present, learning from exemplary traditional performances, and creating new performances in the field and brings them into the classroom. The Department of Traditional Korean Dramatic Performing Arts reminds students of past traditions so that they may create the traditions of the future.

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|---|--|---|
| Exercise in Creative Traditional Performing Arts 1~8 | | | |
| Exercise in Pungmul Performance 1~6 | | | |
| Exercise in Shamanistic Performance 1~6 | | | |
| Exercise in Masked Dance Performance 1~6 | | | |
| | Practice in Professional Arts Troupe 1~4 | | |
| Introduction to Traditional Theatrics 1~2 | Korean Traditional Performing Arts Integrated Understanding 1~2 | History of Korean Folklore Performance 1~2 | Aesthetics and Thoughts of Korean Traditional Performing Arts |
| Practice of Samulnory 1~2 | | | Practice in Various Traditional Performing Arts A 1~2 |
| | | | Practice in Various Traditional Performing Arts B 1~2 |
| | | | Studying for Methodology on the Korean Traditional Folklore 1~2 |
| | Practice of Traditional Music 1~4 | | |
| Fundamental Theory of Western Music & Sightsinging and Listening 1~2 | Practice in Changdan Technique 3~4 | Stage Movement 1~2 | |
| Introduction to Traditional Music 1~2 | English of Korean Traditional Arts 1~2 | | |
| | Percussion Workshop 1~2 | | |
| | Korean Traditional Performing Arts Dance 1~2 | | |

● Major Requirements
○ Major Electives

Graduate Program

| 1 | 2 |
|--|---|
| Major in Traditional Performing Arts | |
| Theory of Traditional Theatrics 1~2 | |
| Source Reading in Korean Performing Arts | Workshop for Developing Korean Traditional Performing Arts Contents |
| Shamanistic and Pungmul Performance | Seminar in Korean Traditional Performing Arts |
| | Myth with Imagination |
| | Cultural Policy of Korean Traditional Performing Arts |
| | Performance Planning and Marketing |
| | Korean Traditional Performing Arts Field Research |

Course Offerings

Undergraduate program

Major Requirements

Exercise in Pungmul Performance 1~6
Students practice various techniques of pungmul, a representative performance of Korean folk theatrics, covering regional variations. Samulnori, the traditional percussion quartet that is a successful adaptation of traditional pungmul, is also practiced to develop skills for traditional theatrics.

Exercise in Shamanistic Performance 1~6
Learn diverse variations of shamanistic performance of southwestern, southeastern, and central regions of Korea. An enhanced performance based on in-depth understanding of sing, dance, and instrumental music (Ga-Mu-Ak) is aimed at.

Exercise in Masked Dance Performance 1~6
Practicing mask dance theatrics from several regions, dance of satirizing and enthusiasm, strengthens students' ability to interpret the meaning and act.

Exercise in Creative Traditional Performing Arts 1~8
Discuss the fields for traditional performance in accordance with training-practicing-creating-producing, in a way to seek the planning and production processes suitable for traditional theatrics.

Practice of Samulnori 1~2
Learn and study Utdari Pungmul of Kyunggi province, Honam Udo-gut of Jeolla province, Youngnam Garak of Kyungsang province, and Samdo Nongak-garak.

Practice in Various Traditional Performing Arts A, B 1~2
Intensive training in major: Pungmul; Mask Dance; Shamanistic Music; and Group Theatrical Performance that students have learned for 3 years, aiming for development of theoretical and practical exercises on their study.

Practice in Professional Arts Troupe 1~4
This course deals with the specialized arts, such as puppet play (Deolmee), Beona, and a tightrope act (Jultagi), succeeded by travelling performer groups. Acquisition of various techniques used in diverse fields of traditional theatrics is aimed at.

History of Korean Folklore Performance 1~2
Through a review of the performing arts history, it investigates the artistic understandings on which various art works, diversified by periods and regions, and art phenomena are based. Adapting it to the present time and developing it for the future is also focused.

Major Electives

Practice of Traditional Music 1~4
Gayageum Byeongchang and playing the Taepyeongso is included to encourage an in-depth understanding of traditional music, an axis of traditional theatrics.

Korean Traditional Performing Arts Dance 1~2
Develop abilities of theatrical expression by learning movements and breathing in traditional performing arts dance.

Practice in Changdan Technique 3~4
Changdan, Korean traditional rhythm, with its basics and variations will be trained. Using Janggu, a double-headed traditional drum, students understand both normal and counter beat used in various genres of Korean traditional music.

Stage Movement 1~2
Acquire the basic anatomic knowledge of the human body related to motion and movement. The maximum use of active energy through physiotherapeutic exercise is expected.

Graduate program

Major Requirements

Workshop for Developing Korean Traditional Performing Arts Contents
Study the change of traditional art pattern by time period. To identify the facts and trends in performing arts will be dealt with, so as to explore the future opportunities for traditional theatrics in comparison with contemporary ones. Work incorporating diverse technology will be also tried.

Major Electives

Shamanistic and Pungmul Performance
Practice in individual majors in traditional performing arts, i.e., Pungmul theatrics, Mask Dance theatrics, and Shamanist theatrics, etc. A comprehensive performance follows.

Myth with Imagination
Myth is considered as the shelter of collective memories of Korean history and culture. By learning the motifs and themes used in mythology throughout the every form of art, from literature to performing arts, students can be inspired to create a new classics.

Performance Planning and Marketing
Discuss the fields for traditional theatrical performance by specifying the life-cycle process of performance, market analysis, and trend studies. To increase of ability to plan a performance as well as to organize a marketing strategy suitable for traditional theatrics is a goal.

Cultural Policy of Korean Traditional Performing Arts
There are several rules and regulations requiring protection and development of Korean traditional theatrics at a national level. By studying them, students would be encouraged to have a strong self-esteem as well as a responsibility. Discussion on development strategy is also expected.

Admission

The Department of Korean Traditional Dramatic Performing Arts is divided into the sub-majors of Pungmul, Mask Dance, Shamanistic Music, and Group Theatrical Performance. The first examination requires students to play the traditional tunes used in pungmul, mask dance and shamanistic dance with janggo or kkwaenggwari regardless of major, and present performances relevant to the particular sub-major. The second examination assesses the students' musical qualification in beating out the rhythm of sanjo music, and tests students on their ability to sing a traditional song of their choice. Students are also evaluated on their ability to improvise and be creative by performing a piece they created, which determines whether the students have the basic competencies required by Korean traditional music. Moreover, like the Departments of Korean Traditional Music and Korean Traditional Dance, students take a written test in which they organize their thoughts in writing, and an oral test in which they express themselves in speaking.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|-----------------------|-----|---|-----|
| Foreign Admission | Application | 100 | Application | 10 |
| | Live audition | 70 | Live audition | 60 |
| | Oral exam | 30 | Oral exam | 30 |
| | | 200 | | 100 |
| The application must include all the relevant documents (including portfolio) required for first screening. | | | | |
| AMA Admission | Application | | Essay, Study Plan, Letters of Recommendation, Official Transcript | |
| | | | Minimum TOPIK level 2 or equivalent | |
| | | | Portfolio submission is recommended, but not required. | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Korean Traditional Music Composition

Lim Junehee
Lee Guisook

Composition
Composition



Department of Korean Traditional Music Composition

The Department of Korean Traditional Music Composition equips students with a fundamental understanding of traditional Korean music with new musical grammars and techniques. The department works to preserve the music of the past while reinventing it with a contemporary touch, seeking ways to bring Korean traditional music into the domestic mainstream and onto the international stage. Its curricular offerings give students the chance to compose and present original works, and consist of four basic stages: Education, Composition, Presentation, and Evaluation.

Each stage feeds into the ultimate goal of developing individual students' capacity for practical composition, supported by music history, musicology, media studio, and instrumental music courses. In each year of the undergraduate course, students receive one-on-one instruction from multiple professors from different fields, as well as classroom lessons. Students are required to present their work each term during a school-wide studio course, and once a year at the annual presentation event. At the end of each term, students must find performers for their pieces, practice their work, and record their compositions. Students in their final year present their work at private recitals.



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Throughout their eight terms of study, students are also instructed in staged learning from 1 to 8 on Korean traditional music grammar. Composition workshops serve as a venue for in-depth discussion on student work, and general studies courses as well as practical lessons reinforce students' capacity for answering the demands of the contemporary world. The department invites experts from a wide range of areas and seeks to expand students' horizons also by working in close cooperation with other majors, equipping young composers with expertise in fields like music for performance, dance, film, applied music, and even computer music.

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|--|-----------------------------|---|
| Practice of Composition Major 1~8 | | | |
| Workshop | | | |
| Exercise in Electronic Music 1~8 | | | |
| Structure of the Korea Traditional Music 1~8 | | | |
| Compositional Technique 1~8 | | | |
| Sight-Singing and Ear-Training 1~4 | | | |
| | English of Korean Traditional Arts 1~2 | History of Korean Music 1~2 | |
| Performance of Compositions 1~8 | | | |
| Practice of Musical Instruments 1~6 | | | |
| Piano Practice 1~4 | | | |
| Introduction to Traditional Music 1~2 | | Academic Chinese Texts 1~2 | |

Graduate Program

| 1 | 2 | |
|--------------------------------------|------------------------------------|-------------|
| Workshop | | Common |
| A Study on the Korean Music text 1~2 | Research Method of Performing Arts | |
| Practice of Composition Major | | Composition |
| Orchestration 1~2 | Analysis of Compositions 1~2 | |
| Practice of Conducting Major | | Conducting |
| Score Reading 1~2 | Conducting Practice 1~2 | |

Course Offerings

Undergraduate program

Major Requirements

Practice of Composition Major 1~8
Students begin with a set of basic composition skills and are expected to move to expert level. One-on-one mentoring sessions may be included.

Structure of the Korea Traditional Music 1~8

This course focuses on promoting understanding of the melody, rhythm, and beat of the Korean traditional music. Compositions based on the Korean traditional tunes will be also discussed.

Compositional Technique 1~8

Students gain a command of various musical composition techniques including harmony, counterpoint, instrumentation, and more.

Exercise in Electronic Music 1~8

Students learn how to compose and arrange electronic music. The methods exercised will include musical notation, recording techniques, digital audio production, and more.

Sight-Singing and Ear-Training 1~4

An introduction to the basic skills for musical composition. Students learn how to listen for melody, harmony, and rhythm.

Workshop

This workshop is designed to promote convergent creativity, covering several topics from various areas. Students must prepare to present their creative piece to class.

Major Electives

Practice of Musical Instruments 1~6

Students are required to master at least one Korean traditional instrument. The current curriculum requests students to take courses in the following order – geomungo, haegeum, and janggu.

Piano Practice 1~4

In an effort to improve piano playing, students practice the pieces of prominent Western composers.

Introduction to Traditional Music 1~2

Devoted to the analysis of a great deal of theses, this course aims to broaden students' knowledge of the theoretical aspects of the Korean traditional music.

Performance of composition 1~8

This course is designed to stimulate creative composing activities and enhance students' performance techniques. In order to receive the course credits, students are required to submit proof of documents certifying that they played their own compositions at least three times.

Graduate program

Major Requirements

Common

A Study on the Korean Music Text 1~2

Devoted to the analysis of a great deal of theses, this course aims to broaden students' knowledge of the theoretical aspects of the Korean traditional music.

Research Method of Performing Arts

After examining various research methods of the Korean traditional music, students apply them to real-life cases and attempt to discover the most suitable method for their own research.

Major Requirements

Composition

Practice of Composition Major

Composition majors learn various repertoires across all genres in this practical training course.

Orchestration 1~2

Orchestra is an important part of the Korean traditional music, as well as the basis for almost all kinds of musical composition. Therefore, students need to learn orchestration and strive to write music in many different styles in order to enrich the repertoires of the Korean traditional music.

Analysis of Compositions 1~2

By analyzing the musical compositions written from the 1960s to the present, students endeavor to improve their composition techniques.

Major Requirements

Conducting

Practice of Conducting Major

Conducting majors learn various repertoires across all genres in this practical training course.

Conducting Practice 1~2

Under the supervision of the professor, students will conduct a chamber orchestra.

Admission

The entrance examination of the Department of Korean Traditional Music Composition can itself be regarded as a preparation for a unique curriculum. The practical test of each major is held twice. The first test includes an assessment of music dictation, which is the key element of composition, writing a solo for Korean traditional instruments according to a given motif, and both a piano and traditional instrument performance. High school records are also included, though it takes up only a small percentage of the overall admissions decision. The second examination requires students to compose a song according to the given lyrics and interpret chords (one question in soprano and one in bass). Students must also take a written test about a given topic or subject, as well as an oral test. In aiming for in-depth and broad educational pathways to pave the way for traditional arts in the future, the Department of Korean Traditional Music Composition selects students through a rigorous and focused admissions procedure.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|---|-----|------------------|----|
| Foreign Admission | Application | 100 | Application | 10 |
| | Live audition | 70 | Live audition | 60 |
| | Oral exam | 30 | Oral exam | 30 |
| | | | | |
| | 200 | | 100 | |
| The application must include all the relevant documents (including portfolio) required for first screening. | | | | |
| AMA Admission | Application | | | |
| | Essay, Study Plan, Letters of Recommendation, Official Transcript | | | |
| | Minimum TOPIK level 2 or equivalent | | | |
| | Portfolios should include at least three composition works (e.g. sound files, videos, music sheets, etc.) | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Department of Korean Traditional Arts Theory

| | |
|--------------|---|
| Sung Kisook | Korean Traditional Dance Theory, Dance Criticism |
| Lee Dongyeun | Culture Theory, Culture and Art Policy |
| Lee Jinwon | Korean Music Theory, Ethnomusicology |
| Jeon Jiyoung | Korean Music Theory, Musicology |



Department of Korean Traditional Arts Theory

The Department of Korean Traditional Arts Theory instructs students to undertake academic research on traditional arts like music, dance, and performances, and the historical, philosophical, and aesthetic definition of the field to clarify the future direction of Korean traditional art. Students are guided to establish new cultural theories for the contemporary succession of tradition, and to lay a theoretical framework upon which new performance styles may be devised.



Interconnected Education for Developing a Global Mindset

The department works closely with theory and cooperation program courses from other schools at K-Arts to jointly develop and bolster the academic foundations of K-Arts' general education offerings. The first two years of the undergraduate curriculum include foreign language classes, analytical skills, basic arts theory, and basic practical education in Korean traditional arts. Students are also expected to undertake comparative studies with arts from other countries, rooted in their understanding of humanities and arts research methodology. Through interactive learning environments that allow for interaction with other art genres, students develop open minds and the objectivity to assess the status quo of the Korean traditional arts in contemporary times, as well as the ability to promote and develop Korean traditional arts from a global perspective.

Intensive and Rigorous Major Studies

In the third and fourth years of study, undergraduates are split into majors like music, dance, and performance for in-depth instruction in their chosen fields. Korea's foremost experts on each subject are invited to provide one-on-one guidance. Curricula are divided into areas of applied art like history, systems, or planning and culture theory, and students must produce at least one paper in order to graduate. The papers are generally presented at the annual academic symposium every October. Students must also publish a separate graduation thesis at the end of their eighth term of study, after being evaluated by multiple faculty members.

Curriculum

Undergraduate Program

| 1 | 2 | 3 | 4 |
|--|---|---|---|
| English for Korean Traditional Performing Arts 1~2 | Research Method of Performing Arts | Major in Theory | |
| Source Reading in Chinese 1~2 | Introduction to Arts Theory | Introduction to Korean Theatrical Arts | Introduction to Culture Studies |
| Art History of Korean Music 1~2 | Introduction to Korean Musicology | Aesthetics and Ideas of Oriental Arts 1~2 | Issue of Modern Thoughts |
| | Introduction to Korean Danceology | Aesthetics and Ideas of Western Arts 1~2 | Policy of Culture and Arts |
| | History of Korean Thoughts for Arts 1~2 | | |
| Fundermental Practice in Tradional Performing Arts | Methodology of Field Research | Readings in Performing Art Literature 1~2 | Decipherment of Korean Old Manuscripts |
| Fundamental Theory of Western Music | Korea's Traditional Culture | Performing Arts of North Korea 1 | Traditional Performing Arts of Asia 1~2 |
| | Seminar in Korea Popular Arts | Study on Royal Protocols | Management of Performing Arts 1~2 |
| | History of Western Music | | Creative Workshop |

Graduate Program

| 1 | 2 | | |
|--|--|--|--|
| Fieldwork for Performing Arts Planning | Methods and Practices of Arts and Culture Policy 2 | Discography of Korean Traditional Music | Fieldwork for Performing Arts Planning 2 |
| Periodical Study in Korean Dance History | Study of East Asian Culture | Study in Culture Narration | Field Observation and Recording of Culture |
| Studies in Korean Culture Topography | | | |
| Philosophy of Oriental Arts | | | |
| Periodical Study in Korean Arts History | Research Method of Performing Arts | Major Guidance | |
| Source Reading in Korean Performing Arts | Studies in Source Material of Korean Arts | Topic Study for Korean Thought in Arts | |
| | | Seminar in Korean Arts Theory | |
| Transcription and Analysis of Korean Traditional Music | | | |
| Analysis on Traditional Dance Artworks | | | |
| Source Reading in Korean Performing Arts | Culture Study and Culture Theory 1 | Major Guidance | Culture Study and Culture Theory 2 |
| Methods and Practices of Arts and Culture Policy 1 | Research Method of Performing Arts | Research and Investigation of Modern Performing Arts | |

Traditional Arts History

Traditional Arts Theory

● Major Requirements
○ Major Electives

Course Offerings

Undergraduate program

Major Requirements

Source Reading in Chinese 1~2

Read in Chinese texts so as to encourage and enable students to read original sources of Korean traditional arts.

Art History of Korean Music 1~2

Provide a chronological overview of Korean traditional music. A balanced understanding of the present conditions and the future perspective for Korean traditional arts are expected.

History of Korean Thoughts for Arts 1~2

Trace the historical evolution of Korean artistic ideas up to modern times. Research achievements and issues of art history of each period are examined in a way to provide a foundation for performing arts studies.

Introduction to Korean Theatrical Arts

Research Korean theatrical arts in diverse approaches, including category, classification, openness, transmitting groups, performing artistic features, critical functions, performance-festival relation, subject-object correlation, contemporary adaptation, etc.

Policy of Culture and Arts

Deal with the concepts, methods, categories, and agendas of culture and art policies. Relevant subjects of research and its achievements are also reviewed.

Aesthetics & Ideas of Oriental Arts / Western Arts 1~2

Review the Oriental aesthetic and thoughts related to Taoist and Confucian art theories as well as Western theories which had exerted substantial influence upon Korean traditional and contemporary arts.

Issue of Modern Thoughts

Discuss issues in modern thought that are closely connected to art, with the aim of establishing unbiased values of artistic ideas.

Major Electives

Seminar in Korean Popular Arts

Discuss how to understand Korean popular arts from an art theoretical viewpoint, and what status and features to find in them in general. Focus is on understating the elements that differentiate popular arts from high arts.

Reading in Performing Art Literature 1~2

This course covers reading in original literature on performing arts. An enhanced ability to understand original texts is aimed at.

Performing Arts of North Korea

This course reviews the features of North Korean performing arts through analyses of the culture/art operational structure and literary theories of North Korea. Functional principles and knowledge system of culture/art in North Korea are analyzed in comparison with those of Korea, so as to find the elements of the South-North cultural heterogeneities. Future plans for cultural exchange are also discussed.

Graduate program

Major Requirements

Common

Source Reading in Korean Performing Arts

This course researches on the original historical literature, such as Samguksaki and Akhagwebom, as primary sources for Korean performing arts. A further understanding of historical documents is expected.

Major Requirements

Traditional Arts History

Topic Study for Korean Thought in Arts

This course examines the historical evolution of Korean thought in the arts from ancient to modern times. Research achievements and issues regarding each period of art history are discussed, in a way to build a refined foundation for performing arts studies.

Major Requirements

Traditional Arts Theory

Culture Study and Culture Theory 1~2

Investigate and analyze cultural phenomena currently occurring in Korea. In addition to a basic understanding of Western cultural theories, the establishment of Korean cultural theories are sought.

Major Electives

Philosophy of Oriental Arts

This course reads in Zhuangzi, with a focus on the relation between art and philosophy. Students are guided to discuss living as an artist and its meaning.

Fieldwork for Performing Arts Planning 1~2

Review existing researches on the concepts and features of festivals, so as to investigate the festivity of Korean tradition as well as contemporary times. Finding out festive elements in ordinary life and Hands-on planning of a festival or a performance is expected.

Admission

The Department of Korean Traditional Arts Theory selects students through an essay test that evaluates their ability to coherently and clearly describe their views on the characteristics of traditional arts, contemporary meaning and art culture in general. In addition to the essay, the first examination also includes a language skills element (English reading) that forms the basis of all humanities-based education at K-Arts. For the second examination, students take a Korean Traditional Arts history test as well as an oral test.

Application process for international admission

| | Undergraduate Program | | Graduate Program | |
|---|--|-----|------------------|-----|
| Foreign Admission | Application | 10 | Application | 70 |
| | Writing exam | 40 | Oral exam | 30 |
| | English test | 50 | | |
| | Exam on a major | 70 | | |
| | Oral exam | 30 | | |
| | | 200 | | 100 |
| The application must include all the relevant documents (including portfolio) required for first screening. | | | | |
| AMA Admission | Application Essay, Study Plan, Letters of Recommendation, Official Transcript Minimum TOPIK level 3 or equivalent Portfolio submission is recommended, but not required | | | |

- Foreign Admission: Applicants who completed all years of schooling abroad; Applicants and their parents are all foreign nationals; or North Korean defectors.
- AMA Admission: Applicants who're holding citizenship from ODA recipient countries.

For detailed instructions, visit: www.karts.ac.kr/en/karts/foreign

Facilities

Media and Recording Studio

The Media and Recording Studio is equipped for the digitization of traditional music. Dedicated to lessons and research, the studio is furnished with tools for sampling and digitizing music, and editing student compositions. The combination of digital technology and traditional music is expected to play an important role in the development of new kinds of Korean music. Thanks to the state-of-the-art infrastructure offered by the studio, K-Arts students do not need to turn to expensive recording studio rentals for basic soundtrack production work. The School of Korean Traditional Arts has boiled down the studio environment to the bare essentials of recording and editorial equipment that still function as a solid facility for student work. The studio is also capable of handling non-traditional music.

Audio / Video Room

The Audio/Video Room is an archive of video and audio material on Korean traditional art and is fully equipped to provide a classroom media environment. Individual students may also utilize the TV, VTR, and audio equipment found in this room to peruse the archive contents at their leisure. The room is also equipped with editing and copying facilities for dance and performances. Providing laptops, audio kits, beam projectors, and other gear for media use in class, the Audio/Video room plays a crucial supporting role for the school. School events and performances are also digitized for archival at this facility for ease of reference. The archive boasts a collection of rare soundtracks donated by faculty, as well as multiple audio sources published after the Japanese occupation, and is a pillar of research and organization in the field of Korean Traditional Arts.

Wind and String Instrument Room

The Wind and String Instrument Room is used for large-scale classes involving both wind and string instruments at the School of Korean Traditional Arts. The room has been soundproofed to block out external noise, and is opened to students after regular class hours for team practice purposes. Sets of *pyeongyeong* and *pyeonjong*—highly expensive traditional instruments—have been installed in this room for large-scale performances, and the room is also equipped with two grand pianos for ensembles that combine Korean and Western music.

Instrument Room

The Instrument Room stores the valuable school-owned instruments used for Korean traditional music. It offers almost every kind of Korean traditional instrument used in classes and loans instruments to students from difficult economic backgrounds for no charge to support their studies. The school has also purchased instruments essential for ensembles but difficult for individuals to maintain and made them available at the Equipment Room for performances at the school.

Korea National University of Arts

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