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Rendezvous

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Rendezvous is an independent journal dedicated to the encouragement of innovative, speculative, and creative work both inside and outside the traditional disciplines. Its purpose is to bring together on some common human ground varying and conflicting interests and approaches. We encourage the submission of any material that will generate thoughtful consideration by non-specialists.

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Please send all correspondence to:
The Editor/*Rendezvous*
Idaho State University
P.O. Box 8113
Pocatello, Idaho 83209-0009

Broadening Relationships Fulbright: A Life Changing Force

Marcia L. Lloyd

Introduction to Fulbrighting

My first knowledge of the Fulbright Senior Scholar program was through applications that my husband periodically submitted. The first time that he cleared all of the hurdles (30 years ago), we were to go to India where he would be working in Counselor Education, while I, as a full-time mother, would take care of our son and daughter, ages two and three. Then came the news that India and Pakistan were at war and that the United States had sided with Pakistan. India canceled all of the Fulbrighters.

My husband continued to apply for Fulbrights, and finally was selected for an assignment in Malaysia for the academic year 1984-85. This opportunity was to open many doors for my future relationship with this unknown part of the world—a country I had only heard about in a song, “Malaya,” on a record I frequently played during my high school years in the 1950s. The family immediately began geographical explorations about Malaysia and began studying materials sent by the Fulbright office in Malaysia. Also, during that time, a large number of Malaysian students were enrolled at Idaho State University. I had several Malaysian students in my dance classes, and we formed a close bond as I learned more about their culture. They were excited that I would be visiting their country soon.

In June 1984, I was spending the summer completing course work and my dissertation proposal at the University of Utah in Salt Lake City. I had moved into graduate housing the day before I met the family at the Salt Lake airport for a visit between their connections to Kuala Lumpur. Our daughter was seventeen and a recent high school graduate while our son was sixteen and would spend his junior year of high school at the International School in Kuala Lumpur. As I watched the plane taxi and take off, carrying my family away, I cried and waved goodbye as it disappeared from view. I felt very much left behind.

That day was certainly a mix of emotions ranging from great excitement—the family was going on an amazing adventure—to deep disappointment—I was staying behind until Christmas vacation. I was well into a teaching career in dance education at Idaho State University and had applied for tenure that year—that is an important time to be visible. I was on the verge of completing my doctoral course work in the summer. The fall quarter schedule included taking written and oral exams and presenting my dissertation proposal. While I felt very left behind, I came to realize that this was actually a good time to be left alone! Maybe this idea was a rationalization, but it helped me get through my own amazing adventures in the fall and spring semesters.

By the time that I arrived in Kuala Lumpur in December 1984 for a

month-long visit, the family was definitely at home in Malaysia. The children had selected the furnishings for our home and it was a most welcoming site. They had done a remarkable job of interior decorating, complete with matching bamboo designs on the pillow covers and draperies in the living room and dining room and framed pictures, bedspreads and curtains in the bedrooms. Our son had a five-minute walk from school and had completely immersed himself that year in studies and school activities, as if he had been always been there and was going to graduate from the International School of Kuala Lumpur. Our daughter had a fifteen-minute drive to her internship as a veterinarian assistant at the national zoo, where she worked with many Malay and Indian personnel and developed some mastery of the Malay and Tamil languages. My husband was busy commuting across the metropolis to his two universities. The family took great pride and joy in introducing me to friends and colleagues who had become a part of their lives, to the restaurants that were serving as the "family kitchens," and to the amazing sights and sounds of Kuala Lumpur. From that reunion onward, the Fulbright experiences brought about many changes in all of our lives that included (but were not limited to) an appreciation and understanding of new friendships, housing, food, clothing, cultural and religious practices, and the weather—summer all of the time! The month evaporated and I returned to ISU to teach during spring semester and continue to pursue my doctoral studies in the form of dissertation research and writing.

With comprehensive exams completed, the dissertation proposal approved and underway, and tenure granted, I returned to Kuala Lumpur in May 1985 for the summer, to close out my husband's Fulbright, and I was able to return to Pocatello with the family, completing another set of experiences to solidify my love affair with Malaysia. We did not know then that many of the friends we had made during that 1984-85 Fulbright would become lifetime friends and treasured colleagues, as we have continued our Malaysian connections nearly every year since that time. I had also made friends with colleagues at the Universiti Malaya and on the day we said goodbye, Dr. Ling Chu Poh said to me, "Now, Marcia, the next time you come to Malaysia, would you be willing to teach some music and movement to our preschool and kindergarten teachers?" My thoughts were "when I come back?" I had no idea if and when we would ever come back, though we thought a return trip would be nice. Nevertheless, I heard my voice say with conviction, "I would love to."

My Malaysia

Just as we arrived home in 1985, Fulbright offered a new program for which former Fulbrighters could apply if there was an ongoing project. There was, he did, and we went! There I was in Malaysia from May to December 1987 with my doctorate finished, and on my first sabbatical leave, ready to teach "music and movement" to Dr. Ling's preschool and kindergarten teachers. I still wonder how Dr. Ling knew that we would be back. Meanwhile, my husband par-

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icipated in his follow-up Fulbright activities. I not only had the opportunity to teach creative dance to thousands of preschool and kindergarten teachers all over Malaysia, many of whom could only mimic my movements since I don't speak Malay, Tamil, Chinese, or any of the indigenous tribal languages, but also I taught modern dance at Universiti Pertanian Malaysia (now Universiti Putra Malaysia) by invitation of a physical education and dance colleague I had met there in 1985.

Although dance was certainly a part of the planning for this sabbatical, I determined to do something different than I did at home—teaching and researching dance. This turned out to be a foolish idea and I am glad I did not stick with this notion. I ended up doing the same things in Malaysia that I did at home—teaching and researching dance. But what I quickly learned and now treasure is the fact that doing the “same things” at home and abroad are very different.

My students, colleagues, and I participated in beautiful exchanges and invaluable learning experiences from our diverse cultural background. I had gone with the idea that I had so much to give, which I did. But instead, I returned home feeling that I had received so much more than I had given. What a wonderful lesson this was to learn about educational exchange, and the feeling has been the same with each successive trip to Malaysia.

Using the System

One thing that the first Fulbright to Malaysia taught us was “the system” by which to function in this country. On subsequent trips to Malaysia (nearly every year since 1984), we have made use of our knowledge of this system to get us “up and running” quickly. We learned how to expediently obtain university housing, a telephone, a car or other transportation, and how to locate laundry facilities, the post office, bank, the grocery store, and other shops necessary to daily living. In 1984, the family bought a little red 1976 Datsun, used it for the whole time, then sold it to incoming Fulbrighters who also rented the house from our landlord and bought all of our furnishings. They even said not to worry about cleaning out the refrigerator when we left! On the second visit in 1987, we managed to buy our little red Datsun back from the third set of departing Fulbrighters who had used it. We left our bank account open and have found that to be extremely useful during the past fifteen years. We even stored linens and other household items in the costume storage room of my colleague's dance school, retrieving our belongings on an annual basis for many years. We became very comfortable with the smell of mildew!

Dance in Malaysia

On my first trip to Malaysia, I learned what a richly diverse country it is. The Malay traditional dances are eloquent, unique, and challenging for this Westerner to learn with the same grace as performed by my Malay friends. The

Chinese have their own form of cultural dance that includes many props such as ribbons, fans, and umbrellas. And lion dances and dragon dances are an important part of the Chinese culture. I have become enamored with the "lions" as we have watched them dance to the accompaniment of drums and cymbals. The Indians brought with them their classical dance forms of Bharata Natya and Odissi from the south and Punjabi dances that I viewed as more like the style of folk dancing from the north. Kuala Lumpur also attracts major dance and theatre companies on tour, which further extends the already rich diversity of cultural activities.

Some of the productions that we have seen include the Bournonville Ballet Company from Denmark; the Seoul, Korea, Ballet Company, which arrived with over 100 dancers and props that took one 747 airliner to transport; a Japanese theatre company that performed the Greek tragedy *Medea*; another Japanese company that presented a shadow puppet performance, very different from the Malaysian shadow puppets; concerts by the Kuala Lumpur Dance Theatre; a Bangsawang, a traditional Malay dance drama; numerous cultural dance productions by the Malays, or Chinese, or Indians, for which we frequently seemed to be the only Westerners in the audience; and a variety of university sponsored dance festivals that hosted student dancers from Indonesia (Java, Sumatra, Bali, Suluwesi), Thailand, Myanmar, Japan, Turkey, and East and West Malaysia.

Two new venues for dance and other performing arts in Kuala Lumpur include the brand new National Theatre which we toured during my Fulbright and attended a preview concert by the national symphony orchestra prior to the grand opening in October 1999. In this theatre the dance studio on the fifth floor more than equals the size of the Theatre's huge stage and can be used for rehearsals and informal performances. All of the technical parts of the stage are computerized and sets can be hydraulically moved in from stage right, upstage, "flown" in from the grid twelve stories above, and/or and brought up from five stories below the stage. This is the only theatre that I have ever seen that has a VVIP room for very, very important people, which would include royalty, the Prime Minister, and guests.

The Kuala Lumpur Philharmonic Hall is housed in the Petronas Twin Towers, the tallest building in the world. Petronas is a large oil company that does an excellent job of promoting Malaysian arts and culture. This elegant concert hall can host anything from a single performer such as the internationally renowned English organist Wayne Marshall, who gave a pipe organ concert, to the Petronas Cultural Dance Company who performed a Malay dance drama, to the civic symphony in residence. The Philharmonic Hall opened in August 1998 to a sold-out season.

My Book

Through my initial teaching experiences in Malaysia, I realized the need for printed materials for my students was vital and so I wrote a book, *Adventures*

in Creative Movement. A Guide for Teaching. The book was written in English and published in 1990 in Malaysia and used for my workshops all over East (Borneo) and West Malaysia. I also imported these books for my American students and colleagues. Shortly after the publication, I was contacted by a Malaysian colleague, Dr. Salmah Ayob, at Universiti Sains Malaysia in Penang, who offered to translate my book into Bahasa Malaysia, the Malay language. This was a wonderful request because Salmah had completed her doctorate at the University of Wisconsin in dance and had the "lingo" to do this work. Through her work translating my book, many Malaysian students of Salmah's and mine have been able to use the material to greater advantage. In 1998, the second edition of my book (completely revised and greatly expanded) came off the press by an American publisher.

Applying for Fulbright Programs in Dance

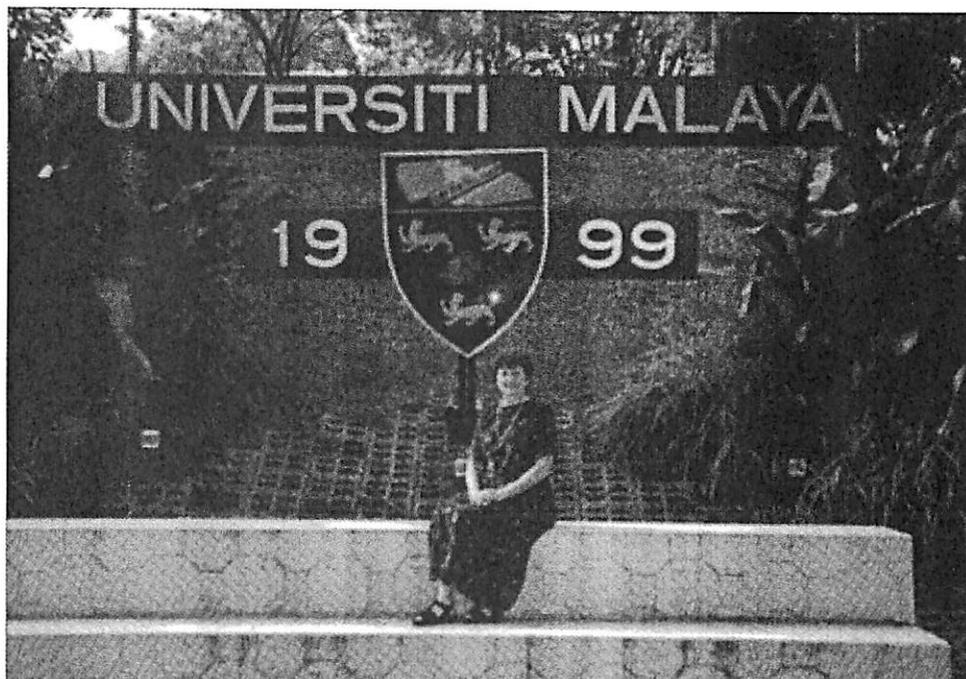
Since I have been professionally involved in dance and the arts, I have kept my eye on the annual Fulbright announcements noting dance listings for senior scholars. These listings have been few and far between. I have studied requests for scholars in dance by New Zealand, Romania, and India. The specific requests of the various countries have never quite linked to my qualifications; consequently, I created proposals to fit a variety of research-type categories that would be useful and suitable for Malaysia.

The categories for which I continually applied were only available for less than an academic year and, in a sense, required the applicant to be able to work efficiently in the country to complete the proposed project. A new country would most likely require a period of time to get acquainted before productivity could be realized. I was aware that my background of knowledge and experience in Malaysia could either hinder or help the approval of my proposals, however, because a part of the Fulbright philosophy is to expose scholars to new experiences. Maybe the selection committee would determine that I had already had a Malaysian experience and select other proposals. I was fairly certain, however, that mine was the only dance proposal for work in Malaysia! I was also sure that I could complete my projects because I knew the country and had colleagues standing by ready for my arrival.

In March, 1998, I served as the external evaluator for the Theatre Department (which includes the dance classes) at the Universiti Sains Malaysia in Penang. I spent two weeks with the faculty assessing and evaluating their program. Ghouse, my dance and theatre colleague since 1985, had recommended me for this opportunity. On the way home, we stopped at Universiti Malaya in Kuala Lumpur to visit colleagues. I had a chance meeting with the head of the Cultural Centre who had a keen interest and desire for curriculum development in dance and offered to host me as a Fulbright Scholar if my proposal was approved. I returned home in time to meet the application deadline.

Two sabbatical leaves to Malaysia (1987 and 1996) prepared me to con-

tinue writing Fulbright proposals concerning dance in Malaysia hoping that, eventually, one of my proposals would be selected. I was notified time and time again by the “thin letter” from the Fulbright office thanking me and rejecting my proposals as kindly as they could. Perseverance paid off however; I was granted an “any field category” Fulbright in 1999. I returned to Malaysia to serve as a Fulbright Senior Scholar to Universiti Malaya in Kuala Lumpur and to Universiti Sains Malaysia in Penang. At last I had received my very own “fat letter!” (The “fat letter” means you have made the first cut and now have the next set of papers to complete.)



Dr. Marcia Lloyd

Fulbright Experiences in Malaysia

My proposal was to participate in curriculum development in dance and conduct creative dance workshops for university theatre students and preschool/kindergarten teachers in Kuala Lumpur at the Universiti Malaya. I was also scheduled to spend some time at Universiti Sains Malaysia in Penang, conducting workshops for the theatre students and preschool/kindergarten teachers and giving guest lectures as requested. Familiarity with my colleagues, culture, campuses, and cities was essential for the successful completion of my projects in a limited period of time.

The results of my Fulbright included the completion of a proposal for a Bachelor of Performing Arts Degree in Dance at Universiti Malaya, Kuala

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Lumpur. This project was completed in collaboration with a dance colleague, Dr. Anis Mohd Nor and submitted to the administration. Dr. Anis and I have great hopes for the eventual approval of this degree, although we both know that the approval for curriculum proposals in Malaysia is a long and grueling process. One of the exciting aspects of this proposal is that Universiti Malaya would be the only university in the country to offer a dance degree. Quite possibly, I may have the opportunity to teach in this program when it is approved and implemented.

Since I was teaching in the Cultural Centre at Universiti Malaya, I had the opportunity to participate in activities beyond dance. A musical experience came about when I took a few classes and learned a little bit about playing gamelan instruments, which are percussion instruments in Malaysia and Indonesia. My instrument, the saron, a kind of metal xylophone, had six keys played one at a time by striking the key with a wooden mallet in my right hand and dampening the sound by touching the key with my left hand. This seemed simple enough! The trick was to learn the rhythm of the song, read the musical notation correctly, hit and dampen the right keys, and keep up with the rest of the ensemble. My teacher, an internationally known musician and composer, was excellent and very patient; my classmates were all very kind! We all knew I would need a lot more practice before I could ever join the ensemble in a performance.

At the Universiti Sains Malaysia in Penang, I conferred with theatre faculty, guest-lectured in a dance theory class, and conducted creative dance workshops for theatre students and physical education students. I conferred with a master's degree student in theatre, who was writing a thesis on contemporary dance in Malaysia. She and I had a number of very stimulating meetings about her topic. I was well versed in this topic, having watched the development of contemporary (or modern) dance since I first came to Malaysia in 1984-85. I knew all of the people about whom she was writing and had seen their choreography and had personally visited with them, so I felt qualified to make suggestions about her approach and ways in which she could document her information.

One Saturday, I conducted a day-long workshop for local preschool and kindergarten teachers. At this workshop, I met a husband and wife team who own and operate a daycare center and a kindergarten. They were so excited about meeting me because they had never been able to attend any workshops that I had conducted over the years. They had purchased both the English and Bahasa Malaysia versions of my book, however, and told me that they had used "everything" in the book to great success. They proudly showed me The Idea Pages—blank pages at the end of each chapter for ideas and notes—in both books filled with Chinese characters and some English notes, too. They asked me to autograph each book, which is always very flattering to me. Meeting this charming, enthusiastic couple and visiting with them about the usefulness of my book confirmed that I had, indeed, written well enough for people to use my material even if they had never met me or seen the techniques demonstrated. *All* of the workshops I have conducted have been special, but this workshop was extra special to me because of this couple and their work.

Also in Penang, I conducted a creative dance workshop for 40 students (20 men and 20 women) at a teacher-training college. Since all of the students were Muslim, the men and women were segregated. I carefully chose activities that did not require any physical contact such as hand holding, since the Muslim men and women are not supposed to touch each other in public. The students had just begun their college experience and probably were wondering what in the world they were doing in a dance class. After a few warm ups, however, they relaxed and we all had a wonderful time creating some movement patterns that were just challenging enough to make the workshop stimulating. As is the custom in Malaysia following a presentation, the students lined up and applauded their thanks to me for the class, and the administrator presented a lovely briefcase embossed with the college seal. These moments are always very touching, special, and emotional for me because these people are so precious in the way they show respect and honor their teachers. American students have much to learn about respecting their teachers.

Fulbright Perks-External Travel

One of the perks of the Fulbright program, at least in Malaysia, is funding for an external trip. I submitted a proposal to the Malaysian American Commission on Educational Exchange (MACEE), the Fulbright office, to explore dance and arts in Vietnam and Laos. The proposal was approved. My department chair at Universiti Malaya was very excited about the proposal and wanted to make sure that I had requested a sufficient amount of time before giving permission for me to leave. She would have given me more time if I had requested it. My husband had previously visited Vietnam and Laos, and for my project we selected Hanoi, Vietnam, and Vientiane and Luang Prabang in Laos. Making all of the arrangements for visas and travel was challenging, but we worked with our regular travel agent who has booked many strange requests for us since 1984.

In Hanoi, a new city and country for me, I was surprised at the friendliness of the people, given America's role in the Vietnam war. I did realize, though, that a whole new generation had grown up and is now appreciating American influences. We visited many sights, one of which was a museum that housed an interesting collection of information by and about Ho Chi Minh, and we visited his mausoleum. We also saw the world famous Water Puppets that were accompanied by live musicians playing unique instruments. The puppeteers stand in knee deep water behind blinds and expertly operate the puppets with long extension rods, meanwhile sharing stories about kings and queens in boats, fisherman, farmers plowing with water buffalo, and a grand finale of water dragons that surface with flaming sparklers in their mouths. The puppeteers came out from behind their "hiding places" to take well deserved bows so that we could see behind the scenes.

Hanoi's guild section was also fascinating. We explored a street filled

with silver shops, another street of musical instrument shops, and many other artisan-specific streets. By walking almost everywhere (we also used rickshaws), we saw the daily activities of the people, their homes, markets, restaurants, and parks, all of which certainly gave me a different view of the world.

In Vientiane, Laos, we enjoyed cultural dance and music performances while dining at the restaurant that was home to the dance company, and gained experience in observing cultural arts forms that were new to me. We visited Carol Cassidy's silk weaving company where Laotian women, who used to deal in the opium trade to support their families, had learned to raise silk worms, harvest and process the silk, and weave beautiful textile. Cassidy, an American textiles expert, worked to gain governmental approval for her plan to preserve traditional Laotian weaving and provide employment for women, including a health care plan, the first in the country. We saw the whole operation and heard the remarkable story.

Flying over tree-covered mountains and golden spires of Buddhist temples, we landed in Luang Prabang, a UNESCO Heritage City, that is filled with beautiful Buddhist temples. The town is small and very "walkable," and I think we walked on almost every street. The huge Mekong River glides by, enhancing the beauty of this friendly and welcoming city. My dance connection here was accidental. One day, while walking along toward the central market, we heard a drum beating nearby, climbed steps leading toward the sounds, and saw the Children's Cultural Center. The drum beat was coming from a classroom where I saw young dancers taking a lesson. We gestured to request permission to watch and take pictures—yes to both requests—and seated ourselves. The boys had fin-



Marcia Lloyd - Students at Universiti Sains Malaysia August 1999

ished and were watching the girls complete rehearsal of a piece. All of the students appeared to be from about ten to fifteen years old. The grace and skill with which these dancers perform is exquisite. At the end of class, I thanked the teacher and said what beautiful students she had; neither of us spoke the other's language, but we knew what we had expressed to each other. Besides, dance is a universal language.

Suddenly, our "out station" trip had flown by and we were winging our way back to Kuala Lumpur and to the continuation of conferring with colleagues. Fulbright proposals are required to be very concrete; there was no place to anticipate or record any affiliations with faculty that might occur. In my case, the conferring with colleagues (Anis in dance, Sunetra in music, and Janet and Ghouse in theatre) was an extremely valuable experience for us all.

Anis and Sunetra were involved in a joint research project with the University of the Philippines to record, document, and preserve dance and music of many of the islands located off the coast of Sabah, East Malaysia, on the island of Borneo. They shared videos (yet to be edited) of some of these villages, including a water village where the natives performed their dances in boats!

Janet, a faculty member in theatre at Universiti Sains Malaysia in Penang, was involved with a children's theatre in Kuala Lumpur. The project involved taking theatre to children in poverty neighborhoods; props and costumes were made from recycled materials, and the play was presented in a park area or a blocked-off street. The subject matter of the play, which was written, directed, and produced by faculty from the 5 Arts Center in Kuala Lumpur, was not only entertaining, but had a moral to share with the audience.

Ghouse commuted to Kuala Lumpur one day each week to teach courses to students at the National Academy of Arts (music, theatre, dance, and creative writing are the subjects taught). The government created this academy in 1994 and selects students (who have finished the equivalent of high school) who have promising artistic talents and educates them at the academy. Many of those who finish their course are offered positions in the arts and culture section of the government offices. Ghouse was also off to the jungle to meet with village members and document dance and theatre in the northern sections of peninsular Malaysia as part of his ongoing research. We also attended a unique play that Ghouse had written, directed, and produced. University theatre students performed in this production, which went unadvertised because the university administration felt that the topic, corruption in the government, was too controversial. All of the posters that had been put up around the campus were required to be taken down.

With my colleagues, we also dialogued about the joys and sorrows of university life in general and more specifically about students, the administration, promotion and tenure procedures, politics, funding, and research and writing activities. As a senior faculty member, I was able to empathize, sympathize, and encourage these younger colleagues (Anis, Sunetra, and Janet) even though we are in different university systems. Commonalities in many of these "university topics" exist and overcome any cultural differences. The times we shared in

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offices, over meals, or at cultural events were priceless and invaluable experiences, and in retrospect, have become an important outcome of my Fulbright.

I also became friends with the group of secretaries in the Universiti Malaya Cultural Centre as they helped me with computers, keys to rooms, and supplies that I needed. One day near the end of my assignment, there was a flurry of activity with my measurements taken, questions about my color preference, and a time selected to meet before I left. The appointed time arrived and I was surprised by their handmade gift, which they had sewn in the office, of a beautiful Badu Kurong, a typical dress that Malay women wear. It fit perfectly and we were all excited to share this special moment as we took pictures and said goodbye.



Secretaries at Universiti Malaya and my dress which they made for me, a Badu Kurong. July 1999 Kuala Lumpur

When we returned to Penang, a week-long dance festival had begun; we attended a concert and saw dancers and musicians that we had seen perform at the restaurant in Vientiane, Laos, weeks before. The Lao dancers and musicians subsequently performed again at the university and we had an opportunity to visit with them after the performance with the help of an interpreter. Such a small world to see dancers in Laos and later, by chance, in Malaysia.

A few evenings before we left Penang for home, we saw a unique lantern festival that was an important ritual for the Chinese. Performances of Chinese music and dance served as interludes between the lighting of these hot-air type balloons beautifully decorated with animals, flowers, doves as peace symbols, and Chinese writings, that were released and floated up over the sea and disap-

peared into the night sky. Small torches of opened flames were lit inside these heavy paper lanterns. (I did not notice any fire brigades standing by and fortunately none were needed.) Several lanterns had been specially made and transported from parts of China, Thailand, and other areas of Malaysia for this occasion.

After the Fulbright—How have I changed? Now what?

Having been a “resident” of Malaysia for a few months almost every year since 1984, I have learned a lot about myself and my profession. On the human being side, I have discovered that we are more alike than different. For example, through the numerous workshops that I have conducted in Malaysia and America, I have discovered that teachers the world over are very much alike—they want something they can do with students right away, and they want handouts to use immediately, too! Both the American and Malaysian flags have thirteen red and white stripes to indicate thirteen colonies in America and thirteen states in Malaysia. The American eagle is a protected bird, and only the Native Americans can legally possess eagle feathers. The hornbill is a protected bird in Malaysia, and only certain tribes can legally possess hornbill properties for their rituals. In both countries, I have consciously ensured that my students can locate the other country and/or state on a world map. The state of Idaho is approximately the same size as peninsular Malaysia; this gives a little bit of perspective to geography. And finally, all of my students—East and West—have been eager to learn to create dance as a form of self expression.

Connections and Exchanges Because of Fulbright (Ongoingness)

I believe that one of the goals of the Fulbright program and experience is to create an ongoing relationship with a country and colleagues there—we have done that with Malaysia! The Fulbright program for the Lloyd family has done all that and more than ever dreamed by the creator, Senator J. William Fulbright. He lived long enough to help celebrate the fiftieth anniversary of the Fulbright in 1995. I am indebted to him and his creation of international opportunities for educational exchange. I am honored to have been a Fulbright recipient and taken part in this prestigious program.

The Fulbright program brought us to Malaysia first, and my husband and I have continued the connections. One of those connections is Dr. Mohd Ghouse Nasuruddin, a dance/theatre faculty member at Universiti Sains Malaysia, whom I met in Malaysia in 1985 and have kept in touch with since that time. In 1988, he was on a Fulbright from Malaysia to study in America at UCLA. I invited Ghouse to Idaho State University for a week-long residency to teach master classes in Asian dance forms, present a solo concert, and conduct workshops in the Theatre Department. His family came and thoroughly enjoyed visiting our university, community, and home. We have enjoyed visiting his university, commu-

nity, and home as well over the years. Ghouse arranged teaching experiences for me at his university, requested that I serve as an external examiner for his department in 1998, and arranged part of the Fulbright assignment for me in Penang. All of these experiences and friendships would have been missed had it not been for our various Fulbright connections.

Prior to my Fulbright, but certainly as a result of the Fulbright program, I met and continue to maintain contact with a dear dance colleague and friend, Lee Lee Lan. I first met her in April 1985 at a dance conference in Cincinnati and assured her that I would see her in Kuala Lumpur in May. In 1987 I was in charge of an international dance day for a national conference, for which Lee Lee Lan brought ten dancers to Las Vegas, Nevada, to teach and perform Traditional Malay dance. I had no budget to bring anyone in—she came because of our Malaysian connection and our love for promoting dance on an international level.

The Fulbright experiences took our family to new levels of understanding and appreciation of ourselves, each other, and of other cultures, in a way that would not have happened otherwise. Our children gained experiences in Malaysia that have forever enhanced their lives and helped them to become citizens of the world. My husband and I have grown to consider Malaysia as our second home and have returned often see our beloved friends and offer our skills wherever they can be used. Many of our Malaysian colleagues ask why we keep coming back, especially when we pay our own way. Malaysian academics are accustomed to sponsorship for their travels. Our answer is: “We love the people, the food, and the climate—in that order.” One time my husband and I were walking across the Universiti Malaya campus when a former student stopped him and said, “I haven’t seen you for a while.” Rather than explaining that we had been in America for our regular nine-month contract of teaching, Arthur just said, “Oh, I have been on leave!”

I was very proud to be the spouse of a Fulbrighter. I am very proud to join the company of highly esteemed Fulbright Senior Scholars and have my own experiences. Receiving a Fulbright is a humbling experience because of the opportunities and friendships that grow out of the difficult and challenging task of proposal writing, into a highly competitive selection process, and finally culminating in a hard-earned, well-deserved reward when the proposal is approved. One can stop or be stopped at any step along the way, including receiving the dreaded “thin letter,” if one doesn’t give up before. I am glad that I did not give up and continued to pursue a Fulbright.

My Fulbright assignment was a most satisfying, fulfilling, wonderful and amazing set of experiences that have truly broadened my relationships at home and abroad, both personally and professionally.



Dr. Andrew Kramer, the Executive Director of the Malaysian American Commission on Educational Exchange (MACEE) Kuala Lumpur, Malaysia & Dr. Marcia Lloyd at the KL Fulbright office June 1999