



NEO EDUCATION, THE SMART LEARNING & DECODING OF CULTURE FOR TRAINING THE GLOBAL PERFORMER BY STEAM -FOCUS ON THE MUSICAL THEATRE

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Abstract- The objective of this study is to consider the international availability by on-line physical course as smart learning. The digital age, during social media era, has come entertainment industry has been developing and increasing very quickly. And it makes the education of physical practicing art department has to transform for following the needs that performers who are want to make the opportunities on the field they want through online. In addition, they want to check the monitor by themselves about their steps for developed. What make the students use the social media tool by themselves should be not only to understand the part of the contemporary culture decoding but to move the education paradigm shift. This work was supported by the National Research Foundation of Korea Grant funded by the Korean Government (NRF-2014S1A2A1A01028278)

Keywords – International Availability , Performing Arts, Global Performer, Physical Practicing

1. INTRODUCTION

1.1 Culture Decoding by STEAM

With global competition rising, not only America but a lot of the national are at a critical juncture in defining its economic future. Art and design are poised to transform economy in the 21st century like science and technology did in the last century, and the STEAM movement is an opportunity for America to sustain its role as innovator of the world.[1] To understand the contemporary as culture decoding with on-line world looks like be easy and close to us. Yet, although the NILE(National Institute Lifelong Education) was established as a result of the mandated requirement set forth by the national lifelong education policy and there are many course for schooling supplement education but it has regarded that physical training course has to do with teacher and student at the class. And It has the negative view for the on-line class, also. Nevertheless, nowadays there are many practical classes on Youtube and people have used them. In addition, the representative of schools and entertainment company's education program for practical arts have changed quickly as the transformed teaching method and tools with smart learning by on-line. It is the counter-evidence online's course quality that it could be the most affordable and flexible option for earning degree include it is delivering access to the curriculum from anywhere in the world not only getting the multi-course certificate programs, providing lifelong learning opportunities to people interested in music and working in the music industry. Therefore, we should prepare the paradigm shift of on-line practical training for the international availability as the culture decoding.

2. PROPOSED ALGORITHM

2.1 What make the students use the social media tool by themselves?

Recently, there are many kinds of educations are proved by smart learning as STEAM. The students who have been studied with the smart phone, I-pad or personal computer as a laptop with smart tools for the class are familiar about the speed about the feedback processing. It would make them learn the skill for their knowledge of a digital age, but it would not let them how to understand other people emotion as real although STEAM has emotion part also as they just have communication by social media tool as mention or re-tweet as like their amusements.

In case of the musical <Carrie>, it has a lot of useful things for the various studies department as a study of Musical play <Carrie> will be lead us to the world which adopted to the social problems as the youth school violence, family communication problem, and religion missing by script for the musical book not only for the musical interpretation. It is a kind of STEAMicalmusical to meditate for the contemporary issue as juvenile problems through Art as musical theatre.

Interpretation with Walter Benjamin' philosophy. <The Work of Art in the Age of Mechanical Reproduction> , Argues that the "sphere of authenticity is outside the technical" so that the original artwork is independent of the copy, yet through the original by changing its context. About "Aura"...[ref.] But!! now is the time for transform as get rid of "AURA" as make the synergy effect by copy on social media.

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2.2. How to Identify a Culture Leader Culture Leader

prove according to Modern philosophy as Tech + Art from Rene Descartes's 'Being'

How to produce the pop star through Entertainment Industry

/ The famous performer by Youtube ; compare with them of USA, UK, KOR, JAP, CHN....

Sing ; Jessi J's Karaoke application

Dance ; K-wave and music video

Athletics ; 2015 Beijing International Olympic's Javelin Winner, African who train by himself

with Youtube without coach

2.3. Global Performer Training and International Availability

How to Improve the Musical theatre Education through Entertainment Industry

/ Focus on Acting -> Eve's acting class method and affect to...

2.4. Role of the Smart Learning as Neo Education

Calling for efforts to ensure Internet access for everyone globally by 2020, Zuckerberg said

Internet connections are a dynamic tool for sharing knowledge, creating opportunities, lifting communities out of poverty and promoting peace. "A 'like' or a post won't stop a tank or a bullet, but when people are connected, we have a chance to build a common global community with a shared understanding," Zuckerberg told at a private luncheon with business leaders at the United Nations. "That's a powerful force." [2]

2.5 Neo Education for the International Performers

The digital age of 21st century , during social media era, has come entertainment industry has been developing and increasing very quickly. And it makes the education of physical practicing art department has to transform for following the needs that performers who are want to make the opportunities on the field they want. Because the class of the traditional academy has not taught them by reference of contemporaries with present culture but usually focus on the theory and skill by the textbook with past as the review. But nowadays the needs include the students who want to be dream come true desire to accept the new information not day by day. In addition, they want to check the monitor by themselves about their steps for developed.

/Futurologist foresee...School and Professor will disappear in the future.

When the Berklee music school which is the representative of practicing course has started to

change their education course from off-line class to online class since 2008 Nowadays many university demand to prepare the on line class for save the money or ready to the digital education era.

2.6 Not suggestion but requirement

Decades before the advent of global technology, training performers was an intimate, vulnerable, hands-on practice that occurred primarily as a studio-based activity. The roles of teacher and student were well defined, and pedagogy was regulated by the expertise of the instructor and the demands of the training institution. This paradigm demanded small student- teacher ratios, dedicated studio spaces, traditional transmission of techniques and concepts, and common time reserved in students' and teachers' schedules. Sound performer training did not occur outside of an institutional, brick-and-mortar setting. That model required substantial dedicated-resources yet served a limited amount of learners. It was a true apprenticeship – a master teacher nurturing artists in a time-intensive activity in a common location.

In stark contrast today, educational institutions strongly encourage faculty to explore new modes by which to reach a larger body of learners, promoting accessibility and convenience. These institutions also champion (and fund) the development of learning communities and student- guided learning initiatives in the hopes of creating greater student interest and therefore higher immersion and impact. This advent created a unique challenge for the performance educator: web- based media did not support the traditional, specialized studio needs of training performers in artistic techniques and concepts, believed by a vast majority of educators to require in-person instruction, evaluation and feedback. The fear was, "How could one determine if a singer is breathing properly while relaxing their jaw and neck, and not locking their knees," using only a video camera and a computer or television screen? Likewise, how effectively could one diagnose a dancer's arabesque, turnout, alignment/structure, core, and extension via webcam? Or adequately assess whether an actor is connected throughout his body, breathing freely, releasing emotion without tension, and truthfully connecting to their character's given circumstances and their partner? These fears assumed that the learning environment must occur in real-time, in the same location (necessitating classroom time or private instruction). So how could a performance instructor

possibly incorporate technology that promotes student-centered learning, much less distance learning into traditional performer training? Challenging the paradigm in the traditional classroom setting requires new ways of developing and delivering content and evaluating student learning; yet, it may be easier than you would imagine. Creative ideas for incorporating technology are only limited to the instructors' imagination and technological resources, as well as the commitment level of the student. Teachers serve as guides to technological resources that the student must actively engage with, creative active learners and observers. Frank Camilleri, in his article "Towards the study of actor training in an age of globalised digital technology," asserts that the best practices in performance training depend upon methods: ...organised around the personal exigencies and technical needs of the learner. It is a tool that enables a form of knowledge acquisition and experience that I call 'guided auto-didacticism', i.e. a self-directed learning and training that utilises information from various sources, but which is ultimately dependent on self-organisation and self-evaluation, which in turn require self-discipline and a reflective capability respectively. Though the regulated reality of institutional training delimits the individual experience in various ways, it importantly serves as a support, safety net, and gauge that assists learners in achieving objectives. There is little of this in auto-didactic learning – however guided it may be – that is not fundamentally based on the will power and dedication of the individual, which in turn renders it a risky enterprise, prone to failure, if that level of commitment is lacking.

Incorporating technology in performer training requires the teacher to be less of a "deliverer of knowledge." Rather, the teacher becomes a "guide" to the students, to expand on core concepts/techniques. The instructor has less responsibility for repeated exposure to the concept or technique in the classroom, and more for finding lessons to reinforce and expand on those concepts or techniques at the student's leisure, interacting with that knowledge in their own space and time. The students are required to interact with the content with a sense of self-improvement, engaging their interest which in turn sparks their willingness to learn and explore.

IDEAS FOR THE MUSICAL THEATRE CLASSROOM (though other disciplines may adapt as desired to their own subject matter):

VIDEO RECORDING: Videotaping each class rehearsal or performance and then posting it on a class website (can be institutional one, or a Facebook group, etc.):

Classroom/Studio: Students are given a written assignment of self-evaluation. Instructions tell them to first watch without sound (only visual), then watch without picture (only sound), then watch together. Questions specifically ask students to compare and contrast their perceptions: does the vocal interpretation match the physical one? Are the weaknesses more prominent when combined, or less? How did you come to your conclusions (cite evidence from your observation).

The prompts are an art themselves – posing enough questions to guide student inquiry, but few enough to pique their interest and allow them the joy of making connections in the concepts, technique, and even connections to related studies on their own. They "connect the dots" for themselves, gaining deeper knowledge of the subject matter and themselves in the process. This exercise also allows the student to live in the moment without the worry of archiving what exactly happened – the recording is their scribe, allowing them to then be analytical rather than creative, repeating observation as often as desired/needed. Students often find that while they think they are committing to such a huge degree when rehearsing, their perception via the camera shows that those "Herculean" efforts are not evident to an audience; this forces them to realize the level of physical nervousity (energy) required of the performer. **Rehearsal:** Videotaping rehearsals and then posting them on a class website or a social media closed group for study purposes. This allows students who are visual learners the ability to go back and observe choreography specifics, for example. Students can seek the knowledge themselves this way, rather than tracking down their instructor for the information/steps. This further allows students to compare their observation with notes the director(s) may have given in response to the rehearsal (again, allowing subject experience in the rehearsal and objective in the subsequent viewings).

Performances: Videotaping department/school performances for archival purposes is common, but the educational value is lost if they go on a shelf unused until someone retires and you want to fete their long-ago work. Rather, consider use of these videotaped performances for self-evaluation purposes, or for critique of work not by an immediate peer, but one from a different class/year at this same level of study.

3. INTERNET RESOURCES

Pinterest: A creative spin on the traditional character analysis. Written analysis of character can be supplemented by an assignment to make a pin board with visual aspects of the character: type, age, race, clothing, environment, personal articles, dances and other social activity, etc. Ask students to post the link to your class website or Facebook group.

YouTube: An assignment that always garners student interest and knowledge is recreation projects. State an example that you wish them to recreate (original Broadway choreography, movie choreography, a Fosse piece from PBS, Broadway or movie duets, etc.) – as long as they can find it online at YouTube (or Vimeo, etc.). The assignment requires them to research the material, select an appropriate match to the assignment, cut it to an appropriate length (specified by instructor), post the link to the original on the class webpage or Facebook group (for all to review and assess/compare accuracy), then recreate the original intent: stylistically correct, technique-appropriate, and emotional experience able.

Another assignment option is to have students analyze lyrics to a section of a song, preferably not from any show they know well, and then analyze the music thereto so that they have a strong sense of the textual/vocal/acting obligations. Then, pick five to eight acting clips online to have students observe and evaluate for aesthetics in meeting those obligations. Which do they like best, and why specifically. What was obviously not a strong interpretation based on the textual givens, vocal demands or emotional obligation? What performer “issues” do they share with any of those on the videos (hatchet arms, lobster hands, wandering feet or parallel gestures, e.g.)

Skype: Many companies are foregoing in-person auditions in favor of video submissions only. For this reason, educators should consider assignments that teach students 1) how to set up a computer or phone camera to capture all that is needed (and nothing that is not), 2) simple editing techniques, and 3) how to best videotape oneself. Perhaps an assignment where students must submit a “mock” audition video based on instructor’s guidelines (much like a casting call would be written).

Skype is now used by many professionals on tour or traveling with a gig. Private voice teachers of established learners can give remote voice lessons, assisting in availability, ease, and eliminating the need for a private studio for the instructor (freeing up classroom space for other institutional needs).

These are just some of the examples of uses of technology to supplement classroom or studio instruction. Until technology is more affordable, advanced application of practical instruction will be a challenge for instructors and students alike. However, combining creativity with the tools that most teachers and learners have available to them, educational institutions can begin to bridge the gap between the slate chalkboard and the electronic highway.

4. CONCLUSION

In conclusion, technology today is a given – it is deeply embedded in our everyday lives. We can embrace this, or fight it to no avail. Educators cannot afford to fail – we must advocate and stimulate the “pollen that will lure the most bees.”

End Notes: Personal experience requires that this essay deal only with a traditional classroom setting in an educational institution, though the implications for technology in enhancing performer training goes well beyond the classroom to reach to any individual with a computer and internet. Additionally, those who belittle the idea of videotaping because it could become “Acting for the Camera class,” my students have noted that the camera set-up in the classroom affords a better/ closer view than an audience member’s perception in a large theatre. If it reads for the camera, it will read on a Broadway stage.

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5. REFERENCES

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