

A Study on Development of Major Curriculum for Broadcasting, Entertainment and Acting in Connection with Cultural Content Industry

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문화 콘텐츠 산업과 연계된 방송 연예, 연기학과 전공 교육과정개발에 관한 연구

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Abstract In order to improve executive ability in response to need of job ability in cultural content industry and in connection with industrial scene, it is required to develop curriculum for department of broadcasting, entertainment and acting. First of all, environmental analysis of cultural content industry, survey on industry demand, survey on demand by enrolled students and graduated students, survey on demand by local community were made and conducted to draw job competency for acting art. In addition, the existing curriculum was analyzed through evaluation by field experts, enrolled students, and graduated students. Based on the analysis results, major curriculum was developed for department of broadcasting, entertainment and acting. Such curriculum development enables providing acting education that focuses on core competency to maximize education effect and cultivating actor who is suitable for the age of multimedia based on local infrastructure. Moreover, the curriculum development helps cultivating versatile actor, rather than famous actor.

Key Words : Job ability, Broadcasting, Entertainment and acting, Curriculum development

요 약 문화 콘텐츠 산업의 직무 능력 요구에 적응하는 산업현장과 연계된 실무능력 향상을 위해서 방송 연예, 연기학 교육과정 개발이 필요하다고 판단된다. 우선 연기 예술의 직무 역량을 도출하기 위하여 문화 콘텐츠 산업의 환경 분석, 산업체 수요 조사, 재학생과 졸업생 요구조사, 지역사회 요구조사를 실시하였다. 또한 현장 전문가와 재학생 및 졸업생들의 평가를 통해 기존의 교육 과정을 분석하였다. 위의 분석된 결과를 토대로 방송 연예, 연기학과 전공 교육과정개발을 수행하였다. 위의 교육과정 개발을 통해 핵심역량에 집중하는 연기 교육으로 교육 효과의 극대화를 꾀할 수 있으며 지역적인 인프라를 바탕으로 다매체 시대에 걸맞는 통합적인 배우를 양성할 수 있다. 또한 명배우를 양성하기보다는 쓰임새 있는 배우를 길러 낼 수 가 있다.

1. Introduction

It is not easy to define standards for job ability of actor in cultural content industry, especially in the field of

acting art. It is clear that film and musical industries have become large with huge amount of capital coming and going. However, since the industries have their own artistic roots, it is difficult to examine common work

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Received November 10, 2012

Revised (1st January 9, 2013, 2nd February 7, 2013)

Accepted March 7, 2013

value [1]. As the industries advance depending on response by the general public, their trend and flow have continued to change just like the case in the fashion industry. This is in accordance with the Korean wave policy by the current government that has been changed in the direction from "improvement of current practice" to "support for creation" even though the government has encouraged establishment of institutional and supervisory system for advancement of the Korean wave. Such trend is also applied to university education in association with cultural content industry. Therefore, the reality is that acting curriculum in most of the universities with theater and film or relevant department has been established based on experience and taste of professors who are in charge of education [2]. Against this background, the broadcasting, entertainment and acting department of this university has examined job competency of actor based on the opinions by various experts in film, broadcasting, theater, and musical scenes and developed curriculum with focus on education of such job competency with a view to establishing education system that can effectively cultivate talented persons that are required in the field through development of curriculum that meets the need of industrial scene, rather than curriculum that aims at artistic completeness. According to the National Competency Standards (NCS), the Sector Council (SC) has not yet investigated job competency of actor that is required equally for actor and art professional in film, broadcasting, musical, and theater. Investigation of such job competency would enable providing acting art education in a more efficient and transparent way. Above all things, the curriculum established based on the investigation results would help students take high-efficiency classes, which would provide them with more choices for selecting their job as they go into the field after graduation. In addition, if the curriculum is used to establish a model for cooperation with industry and develop a professional program that is required by a specific company (film company, theater company, musical production company, etc.) it is expected to secure a bridgehead for graduated students to enter into the field. As a result, it is required to develop curriculum that can provide customized and intensive major education that is required by industry and is suitable for current situation and practice of industry. Operation of such curriculum is

expected to cultivate talented people with excellent skill, which would help strengthen competitiveness of industry and ensure further development of the industry. This is believed to be the reason why curriculum needs to be developed for broadcasting, entertainment and acting.

2. Background

2.1 Analysis of Cultural Content Industry Environment

The 21st century is the age of culture. As culture becomes more important, weight of cultural industry increases. Therefore, cultural industry is not only critical to determine national competitiveness but also the key to national development in the future. Such recognition has been reflected in national policies. The government also has made an aggressive investment in cultural content. In January 2009, it unveiled the plan to make an intensive investment in core, convergence and potential content to expand its market that was worth KRW 100 trillion and took up 5% of the global market for the purpose of making one of the world's top 5 powerful nations in content industry by 2012. In effect, the government spent KRW 2,840.5 billion in 2009, which was the increase in expenditure for investment by 7.8% compared to the year 2008 [3]. In particular, performance industry is "expected to have the high employment inducement effect with the significantly high labor intensity of 75.7 persons (per sales in KRW 1 billion)", which continues to draw attention to value of the industry [4].

"As of 2007, sales in domestic content industry (10 areas such as publication, comics, music, game, film, animation, broadcasting, advertisement, character, and edutainment) increased by 1.2% year on year to record KRW 58,614.7 billion, showing a trend of steady increase. In January 2009, the government announced the plan to make an intensive investment in core, convergence and potential content to expand its market that was worth KRW 100 trillion and took up 5% of the global market for the purpose of making one of the world's top 5 powerful nations in content industry by 2012. Moreover, the government spent KRW 2,840.5 billion in 2009, which was the increase in expenditure for investment by 7.8% compared to the year 2008 [3]. The results mean

that the government has recognized importance of cultural content and made an aggressive investment. The Ministry of Culture, Sports and Tourism has taken several steps to implement policy strategies for development of cultural content industry." On top of this, "tourism in connection with cultural content has taken a central role in linking tourist industry with cultural industry and become a new core strategy for cultivation of cultural and tourism industry." In consideration of all of these factors, environment for cultural content industry that features one source multi-use has become more important than in the past. In all the media that require actor such as theater, film, musical, and broadcasting, there have been ever-increasing needs and usefulness of acting art professional with creative competency [5]. Acting art professionals are one of the core and specialized manpower for cultural industry, especially broadcasting, film and musical. The acting art professionals are essential because it is no exaggeration to say that they determine quality of final cultural product. They are core talented people that secure demand all the time as long as cultural content industry grows or draws attention.

2.2 Regional Background

Geographically, Gyeongsang Province includes Busan city that has fast emerged as a mecca of film and Daegu city that has planned to take a leap to make a global city of musical festival. Thanks to geographical accessibility to the cities, the province takes a relatively dominant position in terms of job accessibility in cultural industry, except for the metropolitan area. Therefore, if curriculum is developed to cultivate creative talented people that are required for profession in cultural industry, especially acting art profession, and incessant work on feedback turns the curriculum to education program that specializes in the industry, industrial competitiveness of broadcasting, entertainment and acting department can be superior to that of the department in other areas.

3. Study Purpose and Method

3.1 Study Purpose

Mostly at home and abroad, institution that trains actors, regardless if it is school or organization, focuses

intensively on one media or one acting method or acting philosophy [6, 7]. In consideration of influential power that one great star has on cultural industry, it is very persuasive to have the purpose of cultivating a great actor based on the curriculum that is dedicated to one media and one methodology. In reality, however, the possibility is that only tens out of tens of thousands of would-be actors become great stars. Particularly, only tens out of thousands of graduated students who studied at the department of university related to theater and film make a great star. With these factors considered, it is crystal clear that economic efficiency should be considered to develop program that cultivates acting art professionals based on the industrial needs. To this effect, the broadcasting, entertainment and acting department has intended to develop a realistic curriculum for actor training that can strengthen competency for employment, rather than an ideal curriculum for actor training.

3.2 Study Method

3.2.1 Organization of Curriculum Committee

The NSC or the SC has not suggested any standards for job ability of actor and art professional in cultural content industry. Therefore, precedence task is to investigate core competency that is required commonly in this field with a view to developing curriculum that puts focus on job competency [8]. In addition, the purpose of curriculum reorganization this time around is to establish industrial need-centered curriculum that can maximize employment among graduated students. Therefore, it is more desirable to draw something common out of the opinions by professionals who work in various media as educational and empirical common denominators are minimized among experts who have worked in the field for a long time, rather than to investigate core competency in a deductive way based on academic and artistic job skill that is devoted to a specific media or an ideal image of actor. For this purpose, the curriculum committee considered that it was necessary to involve as many experts as possible. Moreover, the committee believed that it was required to secure members who could get involved in the process of curriculum development with sense of responsibility because responsibility was essential to the development. As a

result, members who participated in curriculum development with sense of responsibility were classified to external members and internal members depending on whether or not member was professor in the broadcasting, entertainment and acting department of this university. Member who did not participate directly in curriculum development but continuously provided consultation were classified as one of external advisory panel. Details on organization of committee are as follows.

1) External committee member: field expert or expert in curriculum development. The external member includes person who will participate actively in curriculum development and who falls under any one of the followings.

① Field expert: expert in the entertainment industry. The field expert should be the person who can determine job competency and performance for student in the broadcasting and acting department when the student graduates. The expert is required to have 10 years or more of experience at the minimum in the relevant field of occupation.

② Educational expert: educational expert who can determine curriculum that enables achieving job competency required for actor. The expert is required to have 5 years or more of experience at the minimum as a professor of theater and film or relevant department.

2) External advisory panel: field expert who has worked in the fields of film, broadcasting, theater, and musical for 10 years or more or person who has worked in theater and film or relevant department of university for 5 years or more as an educational expert. The panel member is required to have the competency to investigate job skill of actor, which can provide help for development of curriculum for this department.

3) Internal committee member: professor of broadcasting, entertainment and acting department

3.2.2 Deduction of Job Competency for Acting Art Profession

3.2.2.1 Core Job Ability Required for Acting Art Profession

Acting art profession has been underscored for its artistic aspect, rather than its industrial aspect, unlike other general industrial fields [9]. The reason is that despite relatively small size of the cultural industry of

South Korea, the cultural industry has various genres so that masters such as great actor and director have led development of the industry thanks to their artistic charisma, rather than thanks to quality at the industrial level. However, as visual industry has come to the front and performing arts have continued to make box-office hits along with change in national policies from the secondary industry to the tertiary industry and industrial approach to cultural industry, it is necessary to make an objective and consilient analysis of core competency for acting art profession. In particular, if actor training program is developed and used efficiently to cultivate actor not for one type of media only among film, broadcasting, musical, and theater but for the four types of media simultaneously, such program development would make contribution not only to development of cultural industry and cultivation of talented people in the industry but also to helping graduated students enter into the field. Therefore, it is obvious that development of such program has a great value. To this effect, the broadcasting, entertainment and acting department conducted survey on core competency for acting art profession, which targeted 17 field experts who worked in different media such as film, musical and theater. Based on the survey results, this study drew core competency after discussion among internal members and external members of the curriculum committee.

3.2.2.2 Survey on Industry Demand

For the purpose of investigation of core competency for acting art profession, survey was conducted for 17 field experts who worked in the fields of film, broadcasting, theater, and musical in the period from April 11 to April 22. However, as survey was being conducted, the survey was eventually limited to film experts for the fields of broadcasting and movie due to the majority opinion that there was no difference in core competency for actors who worked in broadcasting and film. The survey included external experts of the curriculum development committee. Major contents of the survey included questions if there existed job competency that was required for actor and was unique to each media of film, theater and musical, questions if there existed job competency that was required for actor commonly in various media, and questions if there existed any job

competency that was required particularly by each media for graduated student who studied at the broadcasting, entertainment, and acting department or for a new actor [Table 1, Table 2 and Table 3].

[Table 1] Survey on Common Job Competency of Film Actor n=17

No.	Core Competency	Importance Very Low ⇔ Average ⇔ Very High				
		1	2	3	4	5
		1	Capability to understand and analyze script			
2	Capability to communicate smoothly with director or fellow actors in work					
3	Correction of dialect					
4	Capability to understand visual media					
5	Capability to get understanding about camera					
6	Capability to build own image					
7	Personality and sociability					
8	Special talent or individual skill					
9	Capability to read the lines					
10	Vocalization (when voice is too low or high)					
11	Wit & humor, and comedy acting					

[Table 2] Survey on Common Job Competency of Stage Actor n=17

No.	Core Competency	Importance Very Low ⇔ Average ⇔ Very High				
		1	2	3	4	5
		1	Capability for physical expression			
2	Capability for vocalization and conversation					
3	Correction of dialect					
4	Capability to analyze script and build character					
5	Appearance or image					
6	Special talent (singing, dancing, mime, instrumental play, etc.)					
7	Personality and sociability					
8	Theoretical knowledge about theater and acting					
9	Understanding of sound, lighting and stage					
10	Reading or humanities knowledge					
11	Imagination and sensibility					

[Table 3] Survey on Common Job Competency of Musical Actor n=17

No.	Core Competency	Importance Very Low ⇔ Average ⇔ Very High				
		1	2	3	4	5
		1	Outstanding skill in vocal solo			
2	Technical skill in expressive singing and acting (gesture, expression, movement, etc.)					
3	Harmonics (for duet, vocal ensemble and chorus)					
4	Instrumental play					
5	Music theory					
6	Dance					
7	Capability to analyze and understand script					
8	Capability to analyze and understand music					
9	Acting ability					
10	Experience of acting in theater or film					
11	Understanding of performance mechanism such as sound, lighting, stage, etc.					

3.2.2.3 Survey on Demand by Enrolled Students and Graduated Students

One of the critical points in curriculum development this time around is to differentiate the new curriculum from the previous one by changing supplier-centered curriculum to consumer-centered one. For this purpose, the curriculum committee conducted the anonymous survey for 15 freshmen and 4 sophomores at the broadcasting, entertainment and acting department in the period from April 18 to April 23. The survey questionnaire included questions on if the current curriculum of the department was helpful for the students to grow up and make actor and art professional. The survey also asked the students to freely write about new subject to be opened or new department to be established that they wished [Table 4].

3.2.2.4 Survey on Demand by Local Community

Characteristics of local community mean local demand and vision for graduated students who studied at the broadcasting, entertainment and acting department of the Gyeongsan University College.

[Table 4] Survey on Demand by Enrolled Students and Graduated Students n=19

Course Name	Importance				
	necessity for very	necessity	Regular	Unnecessary	Unnecessity for very
Breathing and vocalization					
Collaborative creation					
Working					
Speaking Skills					
Basis of acting					
Audition techniques					
Vocal classes					
Basis directing practice					
Scenario Analysis					
humanics and writing					
Kendo					
Performance production practice					
Dance and rhythm					
Musical ensemble					
Intermediate acting					
Mime					
Scenes					
Musical scene Practice					
Vocal technique					
Acting psychological training					
Jazz Dance					
Extempore acting					
Concert field training					
Groove study					
storytelling acting					
Expression as the body language					
Clear voice					
Image making					
Korean mattress					

The Gyeongsan University College has geopolitical advantages that it is close to Daegu city that plans to reform itself to make a city of musical festival and Busan city that plans to take a leap to make a new mecca of movie. As a result, the survey intended to investigate if

there existed separate job competency for acting art that was demanded by the local community or if there existed anything that needed to be emphasized even more for education. To this effect, a separate survey was conducted for experts in the local community [Table 5, Table 6 and Table 7].

[Table 5] Survey on Demand by Local Community (Theater)

Survey on Demand by Local Community (Theater)
1. What knowledge do you think is required to master in order to work as stage actor in the area of Daegu and North Gyeongsang Province?
2. What content of general education and major education do you think the department should provide importantly as a specialized acting educational institution that can cultivate actor to reflect local characteristics of Daegu and North Gyeongsang Province?
3. Please, feel free to describe what needs to be taught by a specialized acting educational institution.

[Table 6] Survey on Demand by Local Community (Musical)

Survey on Demand by Local Community (Musical)
1. What knowledge do you think is required to master in order to work as stage Musica in the area of Daegu and North Gyeongsang Province?
2. What content of general education and major education do you think the department should provide importantly as a specialized acting educational institution that can cultivate actor to reflect local characteristics of Daegu and North Gyeongsang Province?
3. Please, feel free to describe what needs to be taught by a specialized acting educational institution.

[Table 7] Survey on Demand by Local Community (Broadcasting)

Survey on Demand by Local Community (Broadcasting)
1. What knowledge do you think is required to master in order to work as stage actor in the area of Daegu and North Gyeongsang Province?
2. What content of general education and major education do you think the department should provide importantly as a specialized acting educational institution that can cultivate actor to reflect local characteristics of Daegu and North Gyeongsang Province?
3. Please, feel free to describe what needs to be taught by a specialized acting educational institution.

3.2.3 Analysis of the Existing Curriculum

Analysis was made as field experts and enrolled students/graduated students evaluated the job competencies that were deducted for the existing curriculum.

4. Study Results

4.1 Results of Survey on Industry Demand

Film, musical and theater have something in common that actor plays drama, whereas they are quite different in terms of expression and delivery. As a result, it was expected that various spectra could be obtained from the survey results. Astonishingly, the scores was 18 points for film, 33 points for theater, and 24 points for musical. Therefore, the respondents in the survey answered that understanding of script, building of character, acting that was sincere with individuality were the most important in all of the media. In particular, since musical is the most distinctive media where actor plays all of dramatic moments by singing, it was expected that importance of singing would be highlighted. However, the respondents answered that analysis and understanding of script (24 points) was more important competency. Despite such result, importance of singing (23 points) was found to be similar to that of competency for analysis and understanding of script as was expected in the beginning. Eventually, there was no doubt that analysis of script, building of character, sincere acting with personality could be defined as core competency of actor in all of the media such as broadcasting, film, theater, and musical, which demonstrated that the key to curriculum for broadcasting, entertainment and acting department should be to help students strengthen their competency.

Table 8 provide summary of the answers by field experts. Table 8 includes unique competency and common competency required by each media as well as requirements for new actor. In the meantime.

Based on the results of survey, the curriculum committee of the broadcasting, entertainment and acting department defined that the core competency required for acting art professional was "the capability to analyze script in a creative way, work with director and fellow

actors in a cooperative way, and play character according to nature of media." Moreover, the committee included "the attitude to participate in audition with character and sociability" as core competency in consideration of the nature of job among acting professionals because they need to find a new job whenever a new show is planned, which is different from the case with common company where an employee can continue to work until he or she moves to other company or company goes bankrupt.

[Table 8] Survey on Industry Demand

Media	Competency Required for Actor	Requirements for New Actor	Competency Required also in Other Media
Film	Understanding about camera Understanding about role Knowledge and experience about image	Acting that reflects his or her own life Acting with sincere emotion Understanding about image Capability to analyze scenario Practical experience and imagination	Understanding of character and lines Capability to study response from counterpart Mastering of script and understanding of character Cooperation for acting with counterpart
Theater	Capability for long breath and vocalization Understanding and sensibility Energy and artistic presence Technique Vocalization with chest voice and abdominal breathing Embodiment of acting	Imagination and personality Investigation of living acting for role Confidence Respectful treatment of superiors Self-control Various experiences about human and life Maturation Attitude of mind as actor	Creation of character Concentration and understanding Communication and communion with audience Delicate expression and emotion Acting without exaggeration Vocal response Script analysis Concentration Reality of acting
Musical	Vocal and physical training Acrobatic Capability of acting on stage Mastering of choreography Understanding about voice and vocalization	Building of charming image Dance, singing, acting, and conversational skill Character building, imagination and sensibility Sincere attitude and understanding of music Building of character through singing	Basic vocalization Acting ability, conversational skill and character building Imagination and sensibility Organic movement of body Conversational vocalization for delivery of lines

4.2 Results of Survey on Demand by Enrolled Students and Graduated Students

According to the survey results, students thought that

the current curriculum had insufficient subjects related to film, drama and broadcasting. In particular, they thought that practicum was needed for film or broadcasting. This means that students who hoped to play in the media of film or broadcasting wanted experience of shooting while would-be singer or musical actor wanted to experience recording or play in the well-equipped theater. This issue can be resolved on the premise that school expands facilities, rather than opening class. For example, students can satisfy their desire for practice in film and broadcasting scene when they practice making a short digital film. To realize this, it is necessary to have edit suite, studio and filming equipment. It is also necessary to have recording studio or sound equipment for recording or music (musical) performance. Furthermore, it is meaningless to open relevant classes if there is no equipment or facility. Currently, students of the broadcasting, entertainment and acting department are allowed to freely use the Omnia Hall so that they have more space to practice. However, lighting or sound facility in the Omnia Hall is much insufficient for performance of play, let alone for musical or music performance. Even though the department is for teaching of broadcasting, entertainment and acting, the reality is that the department has no equipment to practice film acting. Consequently, it is interpreted that most of the students expressed their dissatisfaction on the issue.

4.3 Results of Survey on Demand by Local Community

A separate survey was conducted for experts in local community. The results of survey are shown in Table 9. In conclusion, distinctive competency required for theater or musical in local community was pointed out to include personality and attitude such as sense of duty or vocation for local community and respect and etiquette toward fellows, seniors and juniors. It is interpreted that compared to the case with Seoul, actors cannot work in stage of local community simply with enthusiasm because they get low economical or honorary rewards from their success. Therefore, it is desirable to teach enrolled students and graduated students value of local community culture development if the curriculum intends to meet the demand by local community.

[Table 9] Demand by the Theater and Musical Circles in Local Community

Media	Knowledge Required in Local Community	Contents of Teaching by Acting Department in Local Community
Theater	Basic training (movement, breathing & vocalization, and sentiment) Endurance & patience, diligence and modesty Recognition of difference between central and local areas Intonation, vocalization, pronunciation, volition, and stage experience Rapidness and experience of various characters	Basic training and speech correction Understanding of difference between Seoul and local area and competitiveness Expressiveness in acting and various characters Breathing and vocalization Classic play and education suitable for the level of students
Musical	Mind-set for contribution to local community Dance, signing, acting, vocalization, and conversational skill Character building, imagination and sensibility Understanding about musical	Understanding about image, sound, stage, and music Vocal, acting and dance Stage space usage

4.4 Deduction of Core Competency for Acting Art Profession based on the Results of Survey on Demand

Job competency for acting art was deduced based on the consultation by external committee members who analyzed the results of survey on industry demand, survey on demand by enrolled/graduated students, and survey on demand by local community, which was followed by examination of validity. Such examination included: first, examination of validity and scope for competency at the level of higher education; second, examination of the survey results on demand by consumers; and third, examination of segmentation of job competency. Through such verification of validity, the committee broke down job competency for acting art profession into seven areas that included ① script analysis, ② expression in acting, ③ delivery of lines, ④ building of character, ⑤ understanding of media, ⑥ personality and sociability, and ⑦ skill in audition. The committee investigated knowledge, attitude and technique that were required for each area.

4.5 Analysis of the Existing Curriculum

4.5.1 Analysis based on Job Competency for Acting Art Profession

The existing curriculum has the total of 80 credits that include 66 credits for strengthening of core competency of actor and 14 credits for strengthening of musical competency. The curriculum puts too many hours on strengthening of core competency, which weakens training for adaptation to media. It is true that acting competency is the most important virtue to training for actor. However, if the educational objective of college is to cultivate professional as defined in the Article 47 of the Higher Education Act, it is right for the college to establish curriculum that cultivates professional who will work in content industry, rather than curriculum that cultivates artist spirit. Therefore, weight for acting in media was increased in the new curriculum that had the purpose of strengthening of core competency for acting art profession as the curriculum had 48 credits for strengthening of core competency, 14 credits for film and broadcasting, and 16 credits for musical.

4.5.2 Analysis based on Evaluation by Field Experts and Enrolled/Graduated Students

Most of the experts presented the positive evaluation on the current curriculum and subjects for the broadcasting, entertainment and acting department of this university. It is advised not to stretch the meaning of evaluation because the evaluation of curriculum was conducted from the perspective of the broadcasting, entertainment and acting department itself, rather than from the perspective of direction that the department should be headed for. However, they expressed doubt about why some subjects should be opened. It is believed that such expression does not mean that the subjects are not necessary for actor education but means the question raised from the perspective of individual domain such as cultivation of film actor among film experts, cultivation of musical actor among musical experts, and cultivation of theater actor among theater experts. For example, some experts of theater and film considered that the subject of sight singing/ear training was unnecessary while some experts of musical thought that the subject of mime was not necessary. However, it can be said that the subjects of sight signing/ear training and mime are very important

to musical and theater respectively. The basic purpose of curriculum development this time around is to investigate core competency of actor before providing an intensive education based on the investigation results to make contribution to students efficiently achieving professional technique and contribution to improvement of their employment rate. Therefore, it is required to reconsider opening of subjects that were pointed out by various experts with a view to strengthening core competency and cultural knowledge of media. According to the opinions by enrolled students, the students reckoned that film drama and broadcasting were neglected in the current curriculum, strongly complaining that practicum related to film acting was needed. For instance, the freshmen responded in the survey that 21 out of 40 subjects were unnecessary in the two-year curriculum for the broadcasting, entertainment and acting department. In particular, more than 20% (3 students) of the freshmen answered that 7 subjects were unnecessary in the curriculum that they were currently taking [Table 10]. Since such opinions can lead to grievance against the department, it is required to find out the reason. In consideration that a considerable number of students among the freshmen hoped to study applied music, the primary reason would be that students who wish to major in applied music may be discontented with the curriculum that focuses on acting. However, the subjects that the freshmen found unnecessary included vocal music class, anthropology and writing, kendo, actual training of musical scene, vocal technique, jazz dance, and yoga. Therefore, it is believed that dissatisfaction is not about the curriculum for acting that has nothing to do with acting class. Consequently, it can be interpreted that the reason is lack of qualities as an instructor of the subject concerned or inefficient class. However, it is difficult to say that any one of them is the reason because the freshmen were not taking classes of such subjects as of the date of survey (April 18 to 23 in 2012). Furthermore, the subject that the freshmen and the sophomores found unnecessary simultaneously was only anthropology and writing (1). As a result, it can be said that the opinion is limited only to the freshmen. Even though voluntary opinions of students need to be valued, it can be postulated that the freshmen were likely to make an impromptu decision because they lacked knowledge about major. In particular, the subjects that they found

unnecessary were related to physical training for four subjects (kendo, actual training of musical scene, jazz dance, and yoga), vocal training for two subjects (vocal music class and vocal technique), and cultural studies (anthropology and writing). Therefore, it is likely to interpret that the freshmen did not like physical training or were not willing to take if subject was not directly related to what they wanted to do (singing or acting). It is the most reasonable to consider that the freshmen provided accidental answers to questions before taking major classes for intensive education. However, it is required to take more time to investigate if there is any more deep-rooted reason.

Additionally, the subjects that enrolled students and experts found unnecessary simultaneously are shown below. It is careful to make a comprehensive analysis on unnecessariness of the subjects below because there was difference in spectrum of subjects that were received by respondents in the survey for experts and the survey for freshmen and sophomores. However, consideration was taken for the purpose of curriculum revision that was to draw practical college education with educational focus on strengthening of core competency of actor to improve employment rate of graduated students, and the subjects below were reviewed again from the perspective of the induced core job ability. This led to the conclusion that some subjects should be abolished such as anthropology and writing, kendo, musical ensemble, vocal technique, jazz dance, groove study, and storytelling and acting technique.

[Table 10] Analysis based on Evaluation by Field Experts and Enrolled/Graduated Students

[Table 10] Demand by the Theater and Musical Circles in Local Community

Course Name	Unnecessary	Unnecessity for very
humanics and writing	2	1
Kendo	4	5
Performance production practice	2	
Musical ensemble	1	
Vocal technique	2	
Jazz Dance	3	
Groove study	2	2
storytelling acting	3	

4.6 Deduction of Subjects

Based on the analysis results of core competency for acting art profession that was drawn from the survey on demand and the analysis results of the existing curriculum, the curriculum was revised and complemented before curriculums in Table 11 and in Table 12 were developed.

[Table 11] Deduction of Subjects(culture subject)

subject	Grade 1				Grade 2				Total
	One semester		Second semester		One semester		Second semester		
	Course name	Lecture time	Course name	Lecture time	Course name	Lecture time	Course name	Lecture time	
culture	Understanding of the drama	2	Image acting	2					
	Toughness guide	2							
	Understanding of the movie	2							
	Total	6	Total	2	Total		Total		8

[Table 12] Deduction of Subjects(major subject)

subject	Grade 1				Grade 2				Total	
	One semester		Second semester		One semester		Second semester			
	Course name	Lecture time	Course name	Lecture time	Course name	Lecture time	Course name	Lecture time		
major	Basis acting1	2	Basis acting2	2	Intermediateacting1	2	Intermediateacting2	2	8	
	Voice 1	2	Voice 2	2	Speaking Skills1	2	Speaking Skills 2	2	8	
	Performance production practice1	4	Musical production practice	4	Performance production practice2	4	Short Film Production	4	16	
			Permanence of scene	2	Scenario Analysis	2	Audition research	2	6	
			Movement	2	Basis directing Practice	2	Field Practice	2	6	
			Vocal Practice 1	2	Vocal Practice 2	2	Image making	2	Portfolio production practice	2
Choice	Psychological training	2	Musical scene acting	2	Physical training	2	Character Creation Workshop	2	8	
					Chorus	2	Improvisation acting	2	4	
	Dancing	2	Musical dance	2/2	Photographing acting	2	historical drama acting	2	8	
Total	14	Total	18	Total	20	Total	20	72		

5. Conclusions

The broadcasting, entertainment and acting department is expected to make achievements as follows by developing curriculum based on the curriculum that aims

at strengthening of core competency for acting art profession.

1. The department can maximize education effect by providing acting education that focuses on core competency.

It is possible to investigate job skill that is commonly required in theater, musical, film, and broadcasting and to establish curriculum for education that focuses on the job skill, which is expected to provide the maximized and high-efficiency educational program for differentiated education.

2. The department can cultivate actor who is suitable for the age of multimedia based on the regional infrastructure.

Since it is close to Daegu city that has measures for promotion of musical at the city level and Busan city that has emerged as a new mecca of film, it is advantageous to utilize the almost only regional base, except Seoul, to revitalize theater, musical and film if the Theater Association of Daegu Metropolitan City is also taken into consideration. Thanks to such advantage, the department can cultivate actor who is able to work in all of the fields of broadcasting, film, theater, and musical, rather than cultivating actor who is dedicated to a specific media, so that it can grow to make one of the best acting departments in local area in 2020 along with GS2020 through intensive education for core competency and education for comprehensive media.

3. The department can cultivate versatile actor, rather than famous actor.

Unlike any other industry, the reality is that technical expectation is high for a new actor in the field of actor and art. In general industry, high school graduates have their own stage for competition among them while college graduates also have their own stage for competition among them. As a result, it is a strong point that they have their own job opportunity despite relatively low pay. In the acting industry, competition for the same role is open to anyone from experienced actor to new actor, which in effect requires high level of technical perfection. Against this background, if competition is based on artistic completeness, there may be no place for college

graduate, especially the one from college in local area. Consequently, it is required to establish curriculum that can cultivate versatile actor, rather than famous actor.

If actor appeals to the audience through acting that reflects regional characteristic or local color, the acting can be recognized as individuality that cannot be copied in Seoul or the metropolitan area. If pathway to employment for graduated students is developed by examining the needs of local arts groups and strengthening ties with them, the fact that a graduated student studied at college in local area can be utilized as a strong point. In addition, as these efforts have been made, college can be recognized as an educational institution that cultivates actor. Based on such recognition, if it is possible to develop specialized curriculum in association with specific company, film company, production company, and theater company, the department will be able to have a nationwide competitiveness that is comparable to its peers.

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Information, Education