The Impact of Interactive Acting Learning as an Alternative to Digital Acting Teaching in Malaysian Art School: A Comprehensive Review

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ABSTRACT

The surge in online learning has transformed education, impacting how acting is taught in Malaysian Art Schools. To ensure continual learning progress, diverse instructional strategies are employed, but the pandemic has disrupted traditional studio and in-the-field acting training. This study addresses the challenge of adapting fundamental acting education for lower secondary students at a Malaysian Art School in the context of remote learning. The conventional hands-on, in-person approach to teaching acting conflicts with the current demand for technology-infused learning, hindering cognitive growth. The absence of tailored Alternative Teaching Aids (ABM) for digital online learning further compounds the issue, emphasizing the need for a more engaging teaching method aligned with the school's curriculum. This project aims to evaluate the impact of interactive learning on the digital acting teaching approach within the existing syllabus. It seeks to provide teachers and basic theatre acting coaches with a comprehensive foundational acting module that embraces digital interactivity, catering to the needs of students at the Malaysian Art School and beyond. The study employs a hybrid teaching approach, merging traditional, recorded, and interactive mediums to develop a module based on established theatre textbook references. By integrating technology into the teaching process, the module addresses the limitations of the in-person model, fostering a dynamic and engaging learning environment. The results of this study hold potential significance for both the educational and industry realms. By incorporating interactive elements, the developed module not only enriches acting education at the Malaysian Art School but also provides a framework for similar institutions globally. The indirect technological applications of this training module extend beyond school settings, impacting various related sectors and contributing to the advancement of interactive acting learning systems worldwide.

1. Introduction

COVID-19 has had a significant economic impact on a global scale. The national lockdown had disrupted multiple economic activities, including that of the Creative and Cultural industries. In the

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performance and celebrations domain, under which live events (i.e., theatre and performance) and technical production services (i.e., technical support and services for theatre and performance) resort, the postponement or cancellation of events in the face of the pandemic had a devastating effect on lives and livelihoods [1]. In United States, a system called an intelligent tutoring system (ITS) is created to mimic and offer the behaviour of the current educational system. Interactive learning environments use basic to sophisticated tools to provide students thoughtful feedback [2]. In order to comprehend the importance of interaction for a genuine performance in acting, the current study aims to investigate the underlying intrapersonal changes through interaction throughout an acting course that emphasises paying attention to a partner.

The kid must learn the letters in the language of teaching, as well as vocabulary, pronunciation, and basic reading skills. Along with learning the essential concepts and methods of arithmetic and geometry, they also need to be able to identify objects, their features, and the relationships between them. These techniques are strict in terms of engaging the teacher and students. Novice students usually change their communication style as the course progresses; this pattern diverges even more from that of expert performers. Whereas actors focus more on their relationship with their partner and exhibit more balanced communication, beginners rely on general inference to make assumptions about the emotional states of others [3-5].

Children's possibilities to learn skills that they can utilise outside of acting school have long been emphasised through acting workshops and theatrical education. Acting classes are effective at teaching language, story, empathy, theory of mind, and emotional regulation, according to a growing corpus of empirical evidence. But neither the actual activities in acting classes nor the reported pedagogical methods of acting teachers have been the basis for these studies [6-11]. Since "all the world's a stage," those of us in the spotlight in the classroom can improve our performance by mastering the explicit methods taught in drama schools. Many excellent teachers are also effective performers, frequently adopting communication techniques that are comparable to those employed by theatre pros either explicitly or unintentionally.

The expansion of traditional libraries into online repositories is a result of the digital learning revolution. Repositories for learning objects are used to provide several lifecycle-related functionalities. Nevertheless, the descriptions of these instructional resources are sometimes inadequate, lacking, for instance, educational metadata and learning objectives [12,13]. This practical and imaginative book encourages readers to think critically about their own teaching methods while providing helpful ways to improve higher education teachers' abilities to lead and facilitate interesting and interactive learning sessions. Higher education and the performing arts are placing an increased emphasis on transparency and accountability. Universities and accreditors are promoting an approach to teaching interactive acting that is more learner-centered while simultaneously making teachers more and more accountable for the learning outcomes of their students. As taken from the previous studies, universities and students alike are also advocating for more egalitarian classroom procedures, such as increased transparency and student ownership [3,5,7,11,14]. An extensive comparison between teaching and acting advances the notion that educators could benefit greatly from the training of digital acting craft.

By understanding the effects of interactive learning environments on acting students' intrapersonal changes and communication styles, educators can tailor their pedagogical approaches to enhance students' engagement, emotional understanding, and performance skills. The study can contribute to the ongoing discourse on the role of digital technologies in reshaping education. It highlights how the use of digital tools, modelled after intelligent tutoring systems, can supplement traditional acting pedagogy, and potentially lead to more effective learning outcomes. Besides, it also

guides the development of interactive and engaging learning experiences not only in performing arts but also in other disciplines, offering a template for integrating technology and pedagogy effectively.

2. Review of Study
2.1 Interactive Acting Learning

Interactive learning techniques can be highly beneficial for the cognitive development of art school students. These techniques engage students in the learning process by encouraging them to actively participate and collaborate with others, leading to increased motivation and deeper learning. One effective technique is project-based learning, which involves students working on projects that require them to use their creative and critical thinking skills to solve real-world problems. This approach can help students develop their problem-solving and decision-making abilities, as well as their ability to work collaboratively with others.

Acting as a new, integrated source of knowledge for both listeners as teachers and learners, it allows for the huge amount of high quality content produced by the station over the years to inculcate by a broader audience in the future, with both more efficiency and value-added [15]. The interactive character of this study distinguishes it from other attempts at traditional reuse and value addition of the digitised stored materials of the Malaysian Art School. Aiming to improve the quality of acting in theatre, relevance of their content and expand on their target audience, our research team mediates by incorporating the design thinking method of cross-domain integration, along with a service design approach, in creating a new interactive learning platform for the current approach.

Interactive acting learning in Malaysia Art School can be individualised and collaborative environments can be built using Web 2.0 technologies. In order to grasp what we know and what we wish to know, social networking technology allows learners to weave their own human networks through direct interactions. Interactive learning requires social interactions that reveal identities, awareness, links, linkages, and exchanges among and between learners. Self-presentation, individualised learning environments, and collaborative community learning should all be anchored in learning. Participatory Web 2.0 technology highlights the benefits of digital multimodal representations and syndications to provide acting students more control over their learning environments. The constructs of Web 2.0 learning environments are discussed in four dimensions from a theatrical metaphor–cognitive/scripts, social/actors, networking/stages and integration/acting dimensions–to guide further research and effective practices [16]. Another effective technique is inquiry-based learning, which encourages students to ask questions and seek answers through hands-on exploration and investigation about acting. This approach can help students develop their character curiosity, creativity, and critical thinking skills, as well as their ability to communicate their ideas effectively.

These technologies aim to operate as real virtual trainers who extend the reach of teachers through online learning, which is a new objective for interactive educational materials. These are online self-assessment tools, in other words, that guide students through the acting skills on their own while correcting their errors and giving them hints for the best performance. Furthermore, it shows that the tools might be used as complementary material for learning process [17]. The need for innovative language education techniques stems from Malaysian's expanding global importance. This article seeks to prove the value of interactive education in the teaching of conversational language skills as well as the efficacy of using a blended learning approach to teach acting techniques using real-world speaking scenarios. An interactive teaching strategy that enables students to have a productive conversation is the main research methodology for this issue. It explains how students' experience of acting and develops their ability to speak pragmatically in everyday, professional, and

educational contexts [18]. The use of technology, such as digital tools and platforms, can enhance interactive learning in art schools. For example, virtual reality and augmented reality can be used to create immersive learning experiences that allow students to explore art in new and exciting ways, while online collaboration tools can facilitate communication and teamwork among students.

Base this analysis on prior studies, raising awareness of good practice as well as potential areas for development, Teaching with Confidence in Higher Education is ideal for anyone new to teaching in higher education or looking to improve student engagement through the performance aspects of their teaching [19]. Supporting the construction of inclusive learning experiences, the book gives insights into how performative strategies can help position the student centre stage. The book assists readers in: Critically analysing their own practise and identifying areas for growth. It draws on a number of performing arts situations, including acting, singing, stand-up comedy, and dance. Handle their anxieties and 'stage fright' when it comes to teaching. To be ready for the unexpected, learn to improvise. Recognize the ideas of inclusive classrooms and blended learning.

The standard approach in artificial intelligence and cognitive science, in general, is to assume hybrid systems and corresponding neural network models when tackling this problem with synthetic modelling, where lower sensory-motor processes are realised through analogue processing and higher order cognition through symbolic representation. It is defined in a continuous space with no physical metric, whereas the second is defined in a discrete space with no physical measure. These, therefore, cannot directly interact with each other, regardless of the interface that is assigned between them [20]. Theatre students are more aware of a social context in the learning process and perform better when the environment supports frequent interactions and social relationships. They embodied agents (animated on-screen characters acting as tutors) could afford simulated social interactions in computer-based learning [21]. A new perspective to elucidate the construction of interaction in acting, and emphasizes the significance of involvement in interaction when applying acting approaches to general training with the aim of improving social understanding [22].

In the meantime, Sun and Okada [23] have created an interactive acting training programme. The course started with an introduction to Meisner technique and naturalistic acting, followed by the course's main portion, where students could practise repetition, card or puzzle exercises, and other training techniques. In the final three courses of the course, which served as acting practise sessions, students attempted to apply what they had learned to evaluate a scene's script and perform it. The syllabus is listed in Table 1.

Table 1
Schedule of the acting course for novice actors [23]

Class no	Contents
1-3	Self-introduction of participants, introduction to the course, warm up
4-6	*Repetition*
7-8	*Card* or *Puzzle*
9-11	Group work based on *Repetition: As if, Animal, Gradition*
12-14	*Scene work*

Focus groups conducted during interactive teaching sessions identified what students felt would help them to increase their acting skills. This informed the design of an educational device that was subsequently trialled to measure its effectiveness in increasing interactive acting [24]. The field of digitalizing has the potential to contribute much to helping teachers in making early learning experience of student enjoyable and efficacious. The present work reports development of PAL - Platform for Assisted Learning. Ground this examination in past studies, PAL is a platform for aiding

understanding of concepts and learning of basic skills in areas mentioned above. Its special features are that it:

    i.   uses open-source software resources for content creation
    ii.   makes it fairly easy for the content authors to create their own content in a uniform manner
    iii.   enables content creation involving animation, audio, and video with rich interaction
    iv.   enables tracking and adaptive guidance [25]

Technology advancements over the past few decades have made it possible for institutions to create intricate systems for gathering data about their students. The organisation of this information, however, is focused on administrative difficulties and ignores the core goal of improving the calibre of teaching and learning. In order to improve their blended learning practises, students will be asked to provide pertinent information for this acting process. The theoretical basis of the learning patterns concept lies in the interactive learning model (ILM), developed by Johnston (1996, 2009). According to this paradigm, learning involves the interaction of three elements: cognitive (knowing), conative (doing), and affective (feeling). The interaction of these factors creates a unique profile made up of the four learning styles of sequential, exact, technical, and confluent learning. The fact that students are aware of themselves may be helpful when dealing with various learning scenarios. The analysis was conducted using statistical methods such as MANOVA analysis, ANOVA, comparison of means for independent samples and the calculation of effect sizes [26].

The focus of educational technology has moved in recent years from only addressing the issue of accessibility to placing more emphasis on the efficient creation of learning environments that creatively employ cutting-edge digital technologies. Tools and paradigms for enabling collaboration, embodied interaction, and multimodal interaction inside computational frameworks have been developed as a result of recent research in the Human Computer Interaction (HCI) community. This research found that, when applied to the design of interactive learning environments, three major areas of convergent research—embodied cognition, computational mediation, and multimodality—can produce profoundly revolutionary outcomes. Finally, too frequently, collaboration between media designers and educators falls short. Refer to previous research, researchers are left to make design choices without a solid theoretical foundation, and teachers are given cumbersome tools that fail to meet their students' needs [27]. Overall, interactive learning techniques can be highly effective in promoting the cognitive development of Malaysia Art School students by encouraging active participation, collaboration, critical thinking, and creativity.

2.2 Digital Acting Teaching Approach

The COVID-19 pandemic has compelled schools all around the world to switch over to online learning immediately. Although many studies have looked into how the COVID-19 pandemic has affected Malaysian schools, none have examined how interactive acting learning, particularly at Malaysia Art School, has impacted the process. Supporting teachers in providing acting content, managing curriculum changes, interacting with students to enable distance-learning experiences, and conducting web-based assessments were grouped together as the four interconnected parts of the shift to distance learning. Challenges included the high perceived uncertainty, need for making ad hoc decisions, lack of experiential learning and testing of acting skills, and blurring of work-life boundaries.

Derive information from earlier research, distance learning relies heavily on technology, such as computers, internet connections, and learning management systems. Students and teachers must be able to navigate these technologies to access course materials, participate in discussions, and complete assignments. A lack of access to reliable technology or inadequate technical skills can be a barrier to successful distance learning. Distance learning requires students to take greater responsibility for their own learning and manage their time effectively. Without the structure of a traditional classroom, students must be self-motivated to complete assignments and stay on track with their coursework. the transition from on-site learning to distance learning requires careful consideration of these and other interrelated factors to ensure a successful educational experience for all students. The acting phase involved the initiatives used to implement the action research strategy. This acting phase of the adopted action research approach was centred around 4 interrelated aspects [28]. Figure 1 shows the transition from on-site learning to distance learning involves several interrelated aspects that impact the educational experience.
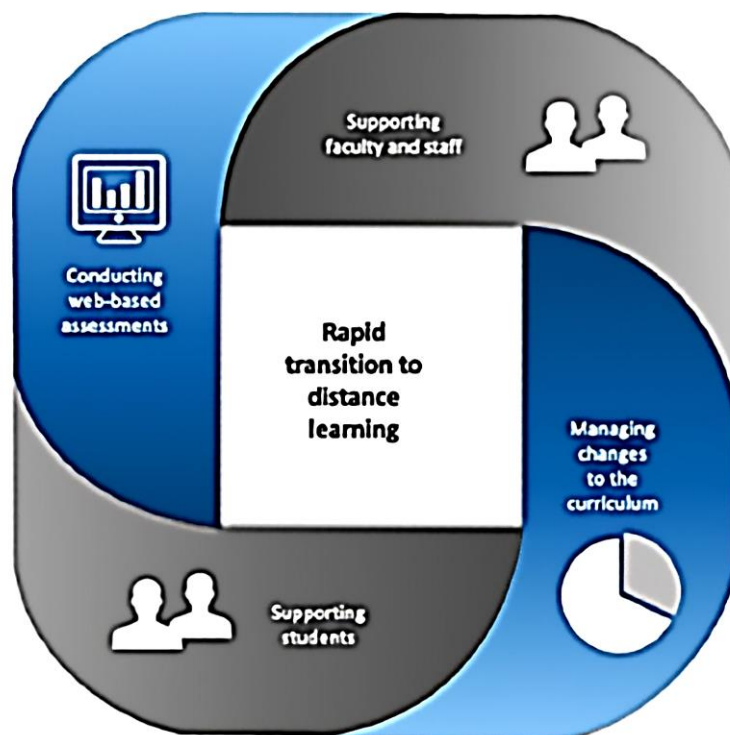

Fig. 1. Four interrelated aspects of the transition from on-site learning to distance learning [29]

The process of digital platform also provides arguments for the provision of Proactive Teaching Tools, which will support the adaptability for the teacher to acquire the necessary awareness of the learning processes and students' progression, during the actual performance of a course [30]. Although it is generally accepted that many teachers need to increase their digital literacy, it is also discovered that the current environment creates obstacles for those teachers who are digitally literate and use constructivist and social constructivist designs for teaching and learning in virtual environments. These obstacles prohibit qualified teachers from taking on the responsibilities of proactive coaches or supervisors, which are essential for carrying out this type of student-centred pedagogy successfully.

The integration of theory, action, self-reflection, and assessment can be facilitated through portfolios. Incorporate findings from earlier studies, by serving as a "content-management system"

that makes it easier to gather, consider, share, and communicate learning outcomes to and with others via a digital medium, electronic portfolios (ePortfolios) expand upon this idea. The methodical analysis of an ePortfolio application in development shows its potential value for both facilitating and evaluating individual student learning as well as supporting curriculum assessment. Our review found organisational, curricular, learning, logistical, and technological problems associated in changing from a linear method to teaching and learning towards an integrated systems approach [31].

The market demands that our teachers and academics possess technological skills, regardless of the educational foundations—or lack thereof—regarding technology and its role in promoting education. Therefore, the current study intends to investigate how academic institutions and programmes have reshaped the experiences of modern marketing students in response to coercive, mimetic, and normative isomorphic pressures. The three factors of institutional isomorphic change—coercive forces, mimetic processes, and normative pressures—are explored to examine the integration of technology into the marketing classroom and their consequences for the marketing curriculum. The integration of technology into the classroom comes from the forces of institutional isomorphic change. Although these forces are pressuring business schools to include technology in their marketing curriculum, a widespread adoption of this necessary media is yet to follow [32].

Applying and solidifying theoretical ideas is now possible in a whole new way thanks to the usage of digital applications as acting teaching support tools. As proposed teaching activity, the teacher must analyse the process by means of a simulation model through which optimise the decision strategy [33]. Despite the need being recognised by curriculum developers, teachers, and students, critical thinking regarding performing arts is not expressly covered in the curriculum. Teaching critical thinking about acting faces other significant obstacles, such as exam-oriented instruction and a shortage of learning tools. School closures and the subsequent introduction of online learning during the COVID-19 pandemic has accelerated teachers' use of digital equipment and learning resources for teaching [34].

Take cues from previous scholarly work, this educational institutions had to adapt to a new reality imposed by the pandemic situation, where the need for the massive use of technology was fundamental for the minimum maintenance of the teaching-learning process [35]. Students' practical experimentation is given priority in education 4.0, which deepens their awareness of the "maker culture". A cutting-edge theoretical-practical approach to management and the instruction of action in formal education makes up Education 4.0. Instructors must continually innovate and update their knowledge. The significance of the principles of this type of education being applicable now and, in the future, especially since current and future generations are deeply affected by the limitations of digital information. The employment of technologies in education is a reality in which instructors and students should progressively consider themselves as immersed and open to new creativity, according to the practical ramifications.

2.3 Implementation of Online Acting Learning in Malaysian Art School

It is suggested that interactive storytelling be used to evaluate acting in theatre. The purpose of storytelling in the classroom is often to inspire pupils to understand abstract ideas through stories. Storytelling is an effective method for placing students in specific situations so that assessment and conflict resolution guidelines can be given to them with ease. The multimedia editing tool is utilised as a platform to enhance the narrative by creating animation in order to document the students' storytelling process. The story template is suggested utilising a knowledge acquisition strategy to help the assessment. The students are initially placed in the backdrop of the predetermined plot for storytelling (Figure 2).

Fig. 2. Interactive storytelling demonstration for Malaysian Art School

The main character can then be performed by students by inputting the script and recording their voice, or they can select an action from a number of established story branches. The teacher can understand what the pupils are thinking in circumstances where there are cognitive and emotional problems by having them play the bullies or the victims. The students were engaged in the digital storytelling and were willing to express their thinking and the digital storytelling can effectively support the awareness the bullying [36]. The main goal of the training was to increase students' self-assurance and storytelling proficiency. These abilities were then used to present situations to students and engage them in conversation more creatively. By comparing surveys completed by students before and after the course, progress was monitored. Everyone concurred that the participatory theatrical tactics were successful teaching tools.

Both actors and spectators doesn't have to be in the same room for these infections to occur. This physical contact has been replaced during the corona pandemic by theatre that is primarily live-performed or streamed online. It thinks about what we term "viral theatre" in the descriptive sense. Referencing prior research, we contend that what is happening right now is a type of viral theatre, which is characterised by the interaction of three factors: first, the disruption experienced by both performers and audience members; second, the willingness and expectations of audience members to participate in the performance; and, third, the use of communication tools like Zoom [37].

Instead, prior research's measured transfer outcomes were dispersed, unsystematic, and devoid of mechanistic explanation. We started by asking acting instructors which acting-related activities they thought had an impact on their students' behaviour and which outcomes they thought had altered as a result of the interactive acting lessons. Instructors have a range of acting skills and taught students at all educational levels using a digital platform. When forced to rank-order outcomes, teachers focused on collaboration, communication, creativity, confidence, and empathy as most likely to change [38]. See Figure 3 for average endorsement scores for use of mechanisms.
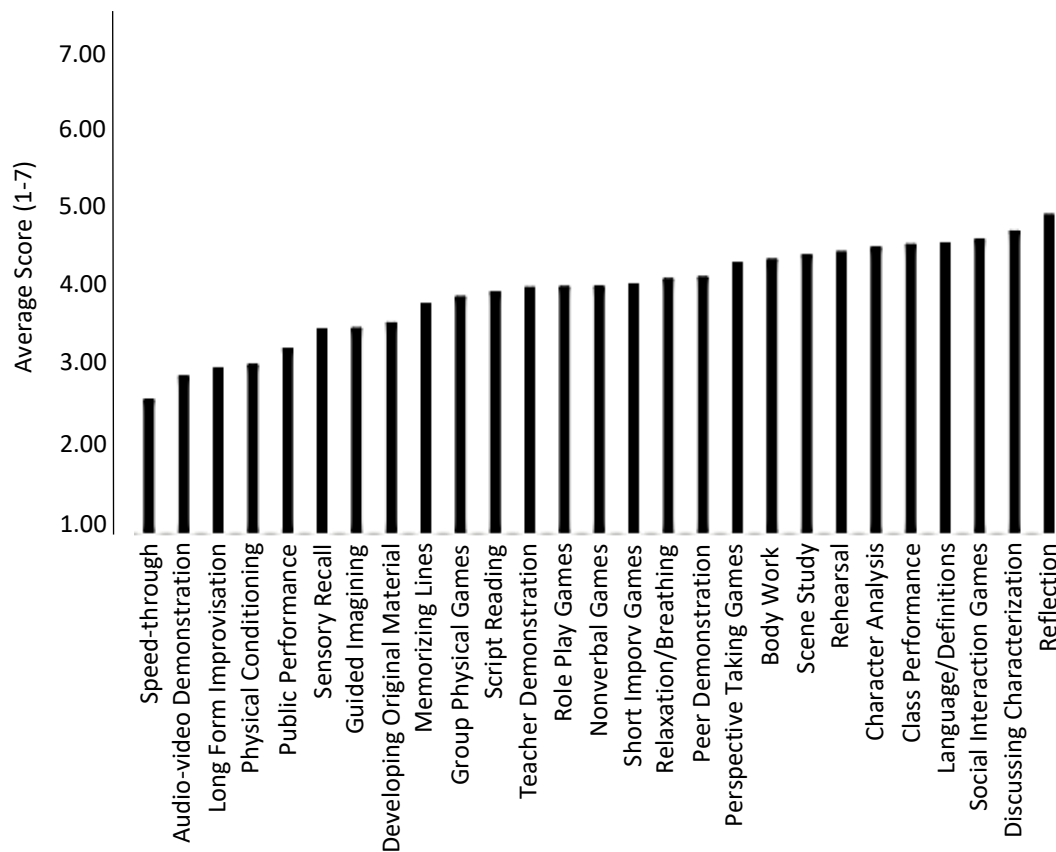
Fig. 3. Average endorsed use of mechanistic class activities [38]

The goal of the interactive acting learning, which combines elements of genuine learning and creative drama education, is to give the students new learning experiences that are authentic in nature and that put the focus on their capacity to lead a complete theatre production. The course provided a detailed study of the different stages of acting skills development by making performances for Malaysian Art School students [39]. Running an entire show is a possibility with online acting classes. Although there has been much written about interactive courses, several specific problems with teaching them within a particular area have come up. It provides an overview of the online pre-production procedure, which includes the following steps: ascertaining the target audience; creating a performance vision; determining resource and actor needs; selecting the cast and crew; designing the online set; creating the virtual production elements; casting the show; and practising the show. Drawing on the groundwork laid by previous studies, it will describes the production itself, including the dimensions of acting, addressing problems that occur during the production, and managing intermissions [40].

Students were taught acting in five separate schools (in the states of Johor, Sarawak, Kuala Lumpur, Sabah, and Perak) either by an in-house activity teacher who had theatre expertise or by a professional acting instructor. The intervention consisted of two 60-minute lessons per week. Students were given pre- and post-tests on both functional and cognitive measures after being randomly assigned to experimental or waiting-list control groups. The outcome demonstrated that the activity instructor was able to conduct this interaction and produce notable results on a few functional acting skills measures. This process addressed the feasibility of training multiple instructors of varying experience to administer this theatre-acting intervention [41]. Interactive learning techniques can be highly effective in enhancing the cognitive development of Malaysian art

school students. These techniques are designed to encourage active participation, collaboration, and critical thinking among students, which can improve their understanding and retention of information. Figure 4 shows an effective interactive learning technique is collaborative learning. This approach involves students working together in groups to perform their projects. Collaborative learning can help students develop their communication and teamwork skills, which are essential in the art industry. It can also expose them to new perspectives and ideas, which can broaden their understanding of art and its role in society.

Fig. 4. Students demonstrate their acting through digital platform

In realizing the goals of our nation's moral education programs, this platform has implications for teaching techniques, student learning and moral pedagogy beyond the field of theatre [42]. Students are also expected to actively participate in the creation of the script and the conversation for online forum theatre approaches, as well as in the forum, acting, and idea expression on a digital platform. Students have the chance to become future citizens who are proactive and have a positive moral attitude thanks to the experiential teaching methods that give them the chance to be aware, perceive things critically, resolve moral issues, and develop as such. Four stages of Forum Theatre were completed by students online. These four steps were to write a script, perform an anti-model play, host a forum, and perform an intervention play. The use of interactive forum theatre can help actors or students cultivate morally sound behaviour. Among the moral behaviour identified are performing tasks responsibly, working together, being tolerant of each other, being skilled in resolving conflicts rationally, being courageous, being independent, and helping each other.

With background in acting, some knowledge of theatre history from Malaysian Art School was natural for a teacher to think about theatre as a metaphor for teaching [42]. Theatre acting can help build the social skills needed for effective communication at work and in the wider community. The following short play is about workers fighting for their rights at a textile factory in the early 20th century. It was written by an adult education teacher, performed by her students and attended by the school's students and teachers [43]. Critical reflection helps students gain a better understanding of their role and how to address social justice issues through empowerment and awareness through digitalisation. One way to encourage critical reflection is through the use of innovative methods such as immersive theatre [44].

Moreover, this alternative can serve as an innovative model for how arts and humanities professionals can be incorporated for teaching and professional development initiatives at all levels of education [45]. Figure 5 shows participants appreciated the lack of PowerPoint lectures, and valued the abundance and diversity of interactive experiences.

Competence	Mean pre-workshop score	Mean post-workshop score	Change
Understanding			
Awareness of the value of applying improvisational and storytelling skills to creating and delivering a patient case history	4.14	4.86	+0.71
Understanding of the key components of an effective patient case history	2.43	4.71	+2.29
Application			
Ability to actively listen to another person	3.29	4.00	+0.71
Ability to tell a good story	2.43	3.71	+1.29
Ability to actively empathise with a patient	3.43	4.00	+0.57
Competence in eliciting, writing and speaking a patient case history	2.29	3.43	+1.14

Fig. 5. Student self-ratings of competence before and after the theatre selective [45]

Technology-based instructional aides are used to enhance acting education in schools. These technology-based instructional aides provide a range of benefits for acting education in schools, from enhancing student engagement to improving learning outcomes as applied in the Table 2 below:

Table 2
Technology-based instructional aides are used to enhance acting education

Video recording equipment	Having access to high-quality video recording equipment allows students to record their performances and watch them back to assess their acting skills. This can be particularly useful for identifying areas of improvement, such as body language, voice projection, and facial expressions.
Online acting resources	The internet is full of resources for actors, including websites, videos, and tutorials that cover everything from character development to improvisation. By incorporating these resources into their lessons, teachers can help students broaden their knowledge and skills.
Virtual reality (VR) technology	VR technology allows students to immerse themselves in virtual environments, which can be particularly useful for simulating real-life acting scenarios. For example, students could practice delivering a monologue in front of a virtual audience, or simulate a casting call.
Digital script analysis tools	Analysing scripts is an essential part of acting education, and digital tools can help students analyse scripts more efficiently. Tools like Scriptation and Final Draft can help students annotate and analyse scripts, identify character motivations and conflicts, and explore various interpretations of the text.
Audio equipment	Good quality audio equipment can be essential for acting classes. Microphones and sound systems can help students work on their vocal projection, intonation, and enunciation. Additionally, audio equipment can be useful for recording voice-over work, which is a crucial skill for actors to have.

Based on Table 2, students in Malaysian Art Schools follow a similar curriculum and pedagogy for performing. Konstantin Stanislavski's theories on acting are explained to the class. For the theatre acting classes that these same colleges offer, this is not always the case. In interactive acting classes, students are typically only exposed to a wide selection of scripts from the canonical repertoire of historical plays. The acting style and vocal interpretation of the script are typically the main points of attention. Students of theatre in academic settings need to comprehend that an actor's technique in a digital platform portrays the character's intellectual life. Dramatic components are used in the theatre construction by adding emotional colour to the character's current situation. In order to produce a more meaningful performance experience, the interactive online acting technique must

offer a better path of analysis for text, activate given conditions more explicitly, and clarify moment-to-moment labour. In theatre classes, it has emerged as the most useful teaching resource. Successful integration of acting and digital has long been desired in theatre-arts training. Existing systems, however, often offer three distinct and separate areas of performance training – at least within US higher-education curricular contexts. Consciously creating bridges across areas of training enables students to grow by experiencing difference perspectives in the digital platform [46]. The experience became more than simply integrating acting into blended learning class.

3. Conclusion

The potential use of a virtual agent that can perform social and educational tasks as a tool to support Malaysian Art School's study of challenging subjects. Teachers who desire to encourage their students' development as actors in a digital environment as well as academics who develop curricula for performing arts students may find the research presented in this article to be helpful. In order to enable students to physically investigate concepts and systems through interactive movement inside and acting upon a digital platform, we define embodiment as interactions that help students to learn both physically and virtually. It shows the successful creation of a strong existing digital platform, the potential for future innovation, and the importance of a cohesive team for agility, and swift decision-making in acting learning implementation. Teachers rated the importance of the classroom activities and outcomes differently according to the degree of teaching. Besides, highly motivated acting teachers also offers advice on how acting classes may change students' acting skills and how mechanical behaviours may impact the new environment of acting learning. This impact was able to conclude that despite being many difficulties in contextual interpretation, intelligent tutoring can bring about positive change in satisfaction score of learners in an interactive learning environment. The impact is evaluated and seen in how well students do academically and meet subsequent learning objectives, to understand the impact of intelligent tutoring in the form of "informed feedback" on students' reported satisfaction with an interactive learning environment. It does this by examining recent research on instructional design, feedback strategies, and intelligent tutoring systems. Overall, teachers assessed nearly every online class activity as significant for students and having an impact on them, and nearly every outcome as being positively influenced as a result of participating in class.

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