Theoretical Research on the Teaching Reform of Cultivating Applied Talents in Animation Majors

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ABSTRACT

Application-oriented universities are higher education institutions accompanied by quality-oriented education. Compared with ordinary undergraduate education, this type of institution education pays more attention to the cultivation of applied talents. This article takes the current most popular animation major teaching reform as the research object, and discusses the teaching innovation of animation major in application-oriented universities from three aspects: talent cultivation positioning, teaching staff construction, and curriculum design reform, intending to bring some enlightenment to the cultivation of contemporary applied talents.

Keywords: Application-oriented universities, Animation major, Teaching reform.

1. INTRODUCTION

As the animation industry has achieved unprecedented prosperity and development, the market's demand for animation talents has also reached its peak. However, animation is an application-oriented major that interweaves art and technology, and its major is directly connected to the needs of the market. Therefore, application-oriented universities that can directly cultivate and produce front-line talents are required to undertake the education and teaching work of animation major. At present, Chinese application-oriented undergraduate animation majors have problems such as unclear positioning of talent training, lack of teachers and hardware equipment, and mismatch between curriculum and industrial structure. How to develop animation talents that meet social needs has become an important topic.

2. SUMMARY OF RELEVANT RESEARCH IN CHINA AND FOREIGN COUNTRIES

2.1 Status Quo in China

At present, most Chinese colleges and universities use traditional teaching methods to complete liberal education, comprehensive education and professional education. Among them, the professional education unit module contains more than a dozen positions in the animation production process, which is equivalent to more than a dozen professional courses. With a large number of courses plus class hours and credit restrictions, it is difficult to complete the teaching content during the implementation of the teaching process. Most of the solutions are based on professional basic practical application, and there is no real contact with the professional core technology sector at all. Therefore, the construction of animation professional courses is very important, but how should schools construct courses scientifically? At present, how to complete the special teaching method without too much conflict with the traditional education mode is a problem that needs to be solved urgently.

2.2 Current Situation Abroad

ARTFX(Montpellier Higher School of Animation Film and Special Effects) is one of the famous animation effects academies in France. It is located in Montpellier, southern France, cultivating animation technology and artistic talents in the fields of film, animation, game design and effects. The professional setting of this academy is mainly based on the analysis of 3D animation professional courses, and the study time is 3 years. The first-year courses are based on the basics. The main courses are: sketch, photography, Photoshop software, sculpture, video production, editing, image and sound, optical technology, work analysis and appreciation, story layout, traditional animation, etc. In the second year, the academy spares no pains to support students' learning and practical activities, and establishes school-enterprise cooperation with animation majors, animation companies or animation studios of other colleges and universities. Most courses are completed jointly by cooperative units and schools, and the students' learning of animation effects software is completed by project-introduced teaching methods. The courses offered in the third year are mainly aimed at learning 3D film and television animation production, post-production, effects processing, management courses, and some practice work of film and television effects, and provide students with at least 4 weeks of internship time to complete the creation of works in animation companies or animation studios.

Gobelins, France, is a place that fascinates all animation students, and belongs to one of the many schools of the Paris Chamber of Industry and Commerce (CCIP). The course teaching adopts full-time, vocational and continuing education methods. Through its various curriculum plans, it tries to train future experts who can analyze customer needs and propose appropriate creative solutions in the fields of multimedia, film animation, game animation, graphic communication, photography and videography. Its students' works were exhibited and awarded at the Annecy International Animated Film Festival, and its graduates will also work for the world's top animation companies and studios. The college's major setup: it provides 18 initial education curriculum plans in the professional fields of photography, film animation, game animation design, multimedia, graphic communication and image creation; the college completes students' professional studies during the period in the form of apprenticeship vocational education, vocational qualification contracts or full-time education, etc., and starts order-based training from students entering professional learning companies and schools. Companies will put their own projects into the campus subject in the apprenticeship vocational education way of teaching, and teachers act as "industry mentors" or "professional masters", and teach in the production mode; students complete the corresponding courses and credits from the three-level professional qualification certification of apprentice (designer), assistant design, designer, and senior design. The similarity between this college and ARTFX is that they are both project-introduced teaching methods. The difference is that this college has stricter requirements for students. During the study period, students not only need to complete practical project production, but also need to complete the corresponding technical and vocational qualification certification before they can complete the corresponding course credits.

TFC(Toronto Film College) is a professional college that is registered, approved and authorized by the Ministry of Education of Ontario, Canada, to issue college diplomas and cultivate international film and media professionals. The college has an excellent professional faculty team, providing students with real scenes and practical operating equipment needed in a real social work environment; students here complete corresponding course credits by simulating enterprise projects or by school-enterprise cooperation mode and project-introduced teaching mode, so as to lay a solid foundation for students to achieve employment goals after graduation.

From the above analysis of the curriculum setting and design of foreign institutions of higher learning, they are all based on the project-introduced teaching model; the teaching is based on practical courses, and it is a practical talent training mode oriented by students' employment.

3. TALENT POSITIONING OF APPLICATION-ORIENTED UNDERGRADUATE ANIMATION MAJORS

The training of application-oriented undergraduate talents has a very clear direction, that is, employment. Its educational content and educational model directly direct to related jobs. Compared with other application-oriented majors, the animation major has a certain particularity, that is, in addition to having higher vocational skills,

students must also have a deep humanity and art accomplishment, and at the same time have the ability to coordinate and cooperate. This determines the compound type of animation talent training. Only by determining the compound nature of talents, can the school plan a complete animation professional curriculum chain based on the subjective and objective conditions of the school. The chain is based on market demand. In the process of implementing teaching, teachers should often organize students to respond to market needs and position themselves for their careers, so that students can clarify their learning goals and directions, and it is also conducive to timely and accurate adjustment of talent positioning to ensure that they are in agreement with actual needs.

3.1 Construction of Teaching Staff

The leaders and main force of the animation profession are teachers. They not only undertake the work of teaching courses, but also have a timely and sensitive understanding of the needs of the market, and even need to have a certain degree of foresight, in order to make certain contributions to lead the development of the animation industry. Therefore, it is very necessary to improve the professional skills and comprehensive quality of teachers through some means. First, it is necessary to set a higher threshold for teacher recruitment, attract teachers with strong professional abilities and humanistic literacy, and arrange them for teaching in suitable positions. Second, the school needs to take the initiative to establish a cooperative relationship with the company and invite animation designers and production personnel from the company to come to the school to give lectures. It can also allow students to participate in the actual animation production process, making it possible for students to learn and practice at the same time and absorb the essence from others. Third, the school should provide teachers with opportunities for training and further education, so that teachers can continuously improve their professional and technical capabilities and promote the improvement and update of their knowledge structure through off-job training, half-time training, academic discussions, and peer collaboration. What's more, arranging teachers to go to the company for on-the-job training for a period of time each semester is also a good way to improve the comprehensive ability of teachers. The more practical experience teachers obtain, the more they can give students the impetus and source in teaching.

3.2 Professional Curriculum Construction

Animation majors in China started relatively late, and most of the initial courses were transformed from related majors such as fine arts and media. In recent years, due to the support of national policies and funds, the animation major has developed vigorously, but the construction of related courses has not formed an independent and mature theoretical system. The project teaching method commonly used in China can be used as the basis for curriculum reform and development. This method was first used for the intellectual development of students and is now used in application-oriented universities. It is a method to improve students' practical application ability by extracting the characteristics of the learning content, setting them as learning goals, and then allowing students to design, implement and formulate the entire learning. The content of learning becomes many projects. Students not only need to master knowledge, but also have the ability to apply what they have learned. If the project teaching method is implemented well, it can also inspire students to innovate in the process of practice, so the curriculum construction of the animation major can be based on the project teaching method. It is necessary to establish school-enterprise practical training classes to introduce enterprise start-up projects (or virtual projects) into the teaching classroom to help enterprises with the weak links and investment risks in the early stage of new product research and development. Once the project is successfully incubated during the school-enterprise period, the participating students can solve real employment and entrepreneurship problems, and at the same time realize the application-oriented undergraduate training goals and significance.

3.2.1 Teaching Method Setting

When using project teaching method, teachers must be fully prepared before the start of the course. Not all teaching content is suitable for project learning. Teachers in the early stage have to do a lot of selection and screening work, with "specific and detailed" as the first criterion, try to make the course content full of tension, and avoid repeating what the book says. For example, in the animation design course, the first half is mostly theoretical content, mainly teaching the collection and arrangement of materials. These contents are very abstract and tedious. It is not easy to leave a deep impression through pure theoretical teaching,

and there are relatively few contents that students can really use in actual design. At this time, teachers can select a script to allow students to collect materials according to the content and requirements of the script, without limiting the channels, types and content of materials collected, encourage students to include as many relevant materials as possible, and then invite students to share their thoughts and feelings when collecting materials; teachers then teach the collection of materials based on students' thinking. In this way, the theoretical part of the course automatically divides into a narrative that centres on the script and the students; students are placed in the main body of learning, deepen their understanding and memory of the course content through a complete experience, highlighting the characteristics of application. In addition, professional learning is always interlinked, and students will inevitably involve aesthetics, techniques and other content in the process of collecting and sorting out materials. A project becomes a system through connection, which also contributes to the realization of learning tasks.

3.2.2 Teaching Curriculum Design

After determining the project, teachers need to make a reasonable plan based on the purpose of the project, that is, to set out the teaching plan. Taking into account that students are the main body of learning, teachers first need to set up some study groups, each of which is suitable for 3-5 people, and then divide a large task into several tasks and arrange them in each group. Teachers need to specify the time and level of completion of the group, but there is no need to make detailed requirements for the specific division of labor of each member in the group. This kind of way with proper loose and tight management can improve the practice rate of students and at the same time develop the habit of self-conscious learning of students, laying a good foundation for students' future career life.

Teachers should look over, guide and supervise students occasionally when they are completing group tasks. Sometimes, teachers also need to participate in group discussions and share experiences at appropriate times. This is of positive significance for stimulating students' inspiration or avoiding detours in design. After the task of the group is completed, teachers need to review. Some controversial knowledge points should be explored instead of forcibly corrected. Through the

communication with students, teachers can understand the real ideas of students and can make teaching and learning compete with each other, which is in line with the flexible and changeable characteristics of animation teaching.

3.2.3 Teaching Achievements and Assessments

After reviewing the student's work, teachers need to give feedback to the students about the work and modifications. This time, the modified plan is made by the students themselves. This should include the progress of the group, the method of modification, and the division of labor of modification. The modified plan can be submitted to teachers for review again, the purpose is to not conflict with other courses arranged by teachers. Of course, the teacher's curriculum arrangement is also different from the traditional teaching curriculum arrangement, but it will be arranged in accordance with the students' interest, expertise, academic ability, technical level, and the difficulty of the course. For example, the ratio of computer class to theory class in a semester is usually 5:5, but as the proportion of animation design in the curriculum system becomes heavier, the computer operation class will increase accordingly. Teachers usually don't interfere with students' creations in computer operation classes, and only give some technical guidance or inspirations on important and difficult points, which are intended to allow students to form a personal creative style through independent thinking. In such a situation, the students' intra-group plan must be coordinated with the computer class. Sometimes the completion of project tasks and the computer class will be combined into one, that is, each group uses the time of the computer class to modify the project, integrates animation design, multimedia technology application, film and television technology application, animation techniques, etc., and refines genuine knowledge through practice. Their learning efficiency can also be significantly improved. It should be specially reminded that the professional quality of teachers must play a correct guiding role here to ensure that the advantages of multiple courses can be integrated.

3.2.4 Summary of Teaching Experience

After the project tasks assigned by teachers to each group are completed, each group must report and share in front of the whole class. The group can use PPT, video, text and other forms to display the

results and explain their views. Then the teacher will comment and give guidance on the spot. The projects of each group need to be scored, so 360° evaluation will be used. Teachers, other students, and members of this group will score separately, and elaborate on the reasons for the scores and the feelings that the whole work brings to them, striving to make the entire project completed in a standardized and orderly framework. Whether the given opinions are adopted by the group or not is determined by the group itself. Because removing some objective errors in multimedia technology, other creative content is more subjective and should not be easily affected by external influences. But the 360° evaluation link can't be removed, because it is still the best channel for teachers and students to expand their creative horizons and absorb reasonable opinions. For the final score, the teacher has 70% of the right to amend. This is because the teacher needs to integrate all the opinions and suggestions together, and also set the weight coefficient for the completion of the work and the corresponding difficulty, and consider the learning attitude and collaboration ability of the group members during the completion of the work. This also reminds students that application-based animation majors not only value personal creative quality, but also require the necessary support of the team. In the end, the completed task needs to be included in the school's archives and become the material for later learning. This is an accumulated and rich process for Chinese animation professional education that started relatively late, and promotes the growth and maturity of China's animation education.

4. CONCLUSION

Application-oriented universities appear accompanied by the fierce market competition, and in terms of curriculum concept and education mode, they are more in line with the law and demand of modern talent training. Therefore, insisting on correct talent positioning, paying attention to the construction of the teaching staff, closely combining the learning content and industrial development, and promoting the development of the animation major in a more practical direction are issues that should be considered by the current major, and they are also the key to the practical training of talents.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Wendong Jiang.

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