

Innovation Research on Film and Television Art Education Reform Based on Multimodal Environment

Taking Documentary Teaching of Shanghai Documentary Academy as an Example

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ABSTRACT

As a new subject, film and television art education is popular. Shanghai Documentary Academy took the lead in establishing documentary as a characteristic discipline in Chinese universities, breaking through the shackles of existing film and television teaching, and providing a reference path and method for cultivating practical talents of non-fiction film and television education who can meet the needs of the times and professions. Taking the documentary major of Shanghai Documentary Academy as an example, this paper studies the reform and innovation of film and television art education in multimodal environment.

Keywords: *Multimodal environment, Film and television art education reform and innovation, Documentary teaching.*

1. INTRODUCTION

Although not included in art education from the start, film and television art education has become a new trend thanks to the continuous rise of film and television culture, the increasingly social-oriented college majors, and further development of market-oriented reform. Since the 1990s, film and television arts education has exploded across the country. Zhang Huijun, President of the Beijing Film Academy, once said: "Film and television education in Chinese universities has entered a fast lane, galloping on a new runway in the 21st century" [1]. Statistics show that more than 800 colleges and universities in China offer relevant courses or disciplines. In addition to journalism, radio and television journalism, advertising and other majors in the broad sense, the colleges offering film and television majors in the narrow

sense also account for more than 30% of the total number of colleges [2]. Therefore, although a new discipline, film and television art education is a hot topic in education.

2. LITERATURE REVIEW

A glance at current relevant research in China shows that the research on film and television art education mainly focuses on the following aspects:

2.1 *Macro Research on the Education and Discipline Construction of Film and Television Art in China*

Examples of research results by famous scholars and experts are not rare. Hu Zhifeng published *Review, Current Situation and Prospect of Radio and Television Art Education* in 2003, summarizing the history of China's radio and television education by stage, and proposing that in the years after entering the 21st century, "whether in terms of quantity, scale, quality, level, educational level or professional variety, radio and

*Fund: This paper is supported by Research Fund Project of China National Institute for SCO International Exchange and Judicial Cooperation (Project No.: 18SHJD031), and Youth Research Fund of Shanghai University of Political Science and Law (Project No.: 2019XQN20).

television art education has presented an unprecedented prosperity". [3] Professor Zhou Xing of Beijing Normal University, in his article *An Analysis of the Film and TV Education Situation in Institutions of Higher Learning in China*, combed and analyzed the data of specialty construction, discipline development, curriculum setting, and proposed that "the establishment of a multi-level film and television education system is inevitable". In 2006, Professor Huang Huilin wrote in his article *Exploration of Modern Film and TV Higher Education and Discipline Construction Concept* that "film and television education wields seminal sway on the society and the public, and bears the heavy responsibility of national quality education. As a result, the popularization of film and television higher education, its linkage and integration with the film and television media industry, and the innovation of teaching and research ideas are all necessary." As for the future of film and television art education, there are two directions proposed by scholars for reference: professional education and film and mass education. [4]

2.2 Research on the Teaching Mode and Teaching Method of Film and Television Art Education

Many of these achievements are based on the practical teaching experience of colleges and universities, so they are of high reference value. *Exploration and Thinking of New Model of Experimental Teaching of Film and Television Art in 2010 — Taking the Joint Practice Teaching of the School of Film and Television Art of Communication University of China as an Example* by Song Zhao in 2010, for example, and "Module" and "Hierarchy" *Design of Practical Teaching for Radio and Television Director — A Case Study of Chengdu University* authored Wang Jueyin in 2014, all take teaching reform as example to discuss the teaching mode and method of film and television art education.

2.3 Comparative Study

It covers the introduction of film and television art education in countries other than China and comparative study of film and television art education between them and China, including *Research on the Disciplinary Model of American Film and Television Education* [5], and *Reflections on the Comparative Study of Film and Television Textbooks of Chinese and American Colleges* [6]. The comparative study of film and television art

education in comprehensive universities and specialized universities is also included, such as *On the Eight Contradictory Relationships in the Training of Film and Television Directing Professionals in Comprehensive Universities* [7]. Based on the analysis of the teaching situation of film and television majors in colleges and universities in China and abroad, and taking the teaching practice of film and television director major in School of Arts, Peking University as an example, the paper analyzes the eight contradictions worth attention in the undergraduate teaching of this major in comprehensive universities, which means a lot for comprehensive universities.

2.4 Case Study

School operators' experience has been covered. For example, Professor Huang Huilin's *Thoughts on Film and Television Art Education and Discipline Construction*, published in 2004, summarized the 12 years' experience in running the School of Film and Television Art of Beijing Normal University [8]. In 2009, Professor Lu Haibo published *Thoughts on Higher Film and Television Education in China — Also on the School of Thought of the Film and TV Department of the Central Academy of Drama*, which comprehensively introduced the advanced practices and valuable experience in film and television education combined with the educational practice of the university [9]. There are also interviews with prominent educators in the field. *Following in the Footsteps of Xie Jin — Interview with Zhao Bingxiang, Executive Dean of the School of Film and Television Arts, Shanghai Normal University* [10], and *Exploring the Laws of Modern Higher Professional Art Education: Interview with Professor Ji Zhiwei, Secretary of the Party Committee of Beijing Film Academy* [11] are typical examples.

2.5 Summary of Academic Conferences

The development of film and television art education has given rise to more calls for integration and reflection. A number of universities have taken the lead in organizing high-level academic conferences. Conference summaries, such as *The Status Quo and Trend of Film and Television Education — Summary of the 2006 High-level Forum on Film and Television Education and Discipline Construction in Chinese Universities* [12], and *Beijing Film and Television Art Research Base Held "Symposium on Film*

Education and Film Studies" [13], have also become academic resource achievement that can be employed for reference.

The ever-changing film and television art technology has given rise to many changes, such as new media environment, "Internet +" environment, media convergence, big data era, etc., followed by further exploration of film and television art education's teaching philosophy and methods against the new environment. The research theme of 2015 Annual Conference of Film and TV Education Specialized Committee of Chinese Higher Education Society is film and television art teaching in the context of "new media communication", among which two research trends deserve attention. The first is to emphasize the changes brought by digital technology to film and television art and its educational concept and talent training mode. The second is the new trend and characteristics of documentary creation and communication in the multimedia era [14].

3. CASE STUDY: DOCUMENTARY EDUCATION IN A MULTIMODAL ENVIRONMENT

Multimodal is to make the comprehensive use of multiple symbolic patterns, such as images and music, in verbal communication. The development of modern information technology prompts communication to rid the shackles of spoken and written languages and turn into a hypertext era consisting of various modes including space, body language, sound, graphics, images and animation. Such changes have not only aroused interest in linguistics, semiotics and communication, but also grabbed more attention for their influence on teaching mode.

Film and television art itself is a multimodal comprehensive art, and the collaborative application of sound, image, animation, color, text, etc., which is more obvious in the context of new media and media convergence. In addition, the new technology and new ideas obsolete the traditional teaching system of theory course plus observation course, which cannot meet the trend of contemporary film and television art education. Therefore, the characteristics of multimodal and mixed teaching must be reflected in the curriculum reform.

Documentary film is the earliest form of film, with a history of more than 110 years, but enduring. The international demand for documentary products

grows at a rate of 15-25% every year. China enjoys more than 900 television stations with nearly 2,000 channels and more than 4 million hours of broadcast time each year, but less than 40 percent of the programs are available.

Considering the demand and prospect of the global TV documentary market, Shanghai Documentary Academy took the lead in establishing documentary characteristic disciplines in China. In 2016, the radio and TV editing major (documentary) of Shanghai Documentary Academy officially enrolled students, who finish school in 2020 as the first batch of graduates. By deepening the reform of non-fiction film and television teaching, it overthrows the original film and television teaching framework and cultivates non-fiction film and television education practical talents suitable for the times and professional needs.

3.1 Curriculum System Reform

After the teaching practice and reform in recent years, the curriculum system highlighting five "workshops" has been preliminarily established, which takes specialized basic courses as the theoretical guide, and specialized elective courses as the supplement?

Basic professional courses should be original and practical. In the process of inheriting the original film and television teaching system, the academy has simplified and extracted the essence, and set up such courses as Documentary Narration, Documentary Director and Documentary Shooting.

Elective professional courses should be forward-looking and novel. Some focus on consolidating and expanding basic courses through avant-garde concepts, such as Interactive Media Communication", focusing on communication skills in multimodal media environment. Others value the training of documentary creation quality, such as Film and TV Aerial Language and Special Photography, informing students of advanced shooting methods and equipment, and shooting skills.

The workshop curriculum best embodies the concept of multimodal teaching curriculum design for documentary specialty. The workshop originated from Bauhaus College in Europe and advocated the educational concept of "equal emphasis on art and technology". [15] In view of professional needs, targeted learning and practical training courses, mainly in the form of workshops,

are covered, including Documentary Workshop, TV Program Workshop, Micro Film Workshop, Film Creative Workshop and 3D Production Workshop, in which students are taught theoretically and practically about specific topics and types of film and television, and the environment of film and television creation is simulated.

3.2 Construction of Experimental and Practical Training Base

3.2.1 Laboratory Construction

As the tasks of classroom teaching and experimental teaching shouldered by teaching and experimental base of the college, it should be priority for the college to build teaching and experimental base. Professional laboratories such as studio, projection room, photographic recording studio and editing room are essential experimental bases for documentary professional education and teaching.

3.2.2 Construction of Innovation and Entrepreneurship Base

Due to its significance to the reform and training mechanism of the college and the cultivation of innovative and entrepreneurial talents, the construction of innovative and entrepreneurial bases, such as innovation and entrepreneurship platforms and micro-video communication platforms, should be listed as a priority, and film blockbusters and participation in major international events should be valued for their impact and competitiveness. In addition, it has launched industry-university-research interactive cooperation with large enterprise in cultural industry, attempting to dig the development potential and advantages of school-enterprise linkage by means of technology and resource utilization, major and curriculum setting, practical training and practice operation, teachers and scientific research sharing, theory and practice matching, education and industry integration, and activate the vitality of the college, so as to build a bridge connecting schools and enterprises for synergetic development, complementary advantages and combination of industry and education, and promote the innovative practice of student education and win-win cooperation community.

3.2.3 Construction of Training Base

The radio and TV editing major is very practical, but students with traditional teaching and talent training enjoy weak hands-on ability and few practical opportunities. Therefore, to break such dilemma requires further accelerate the construction of practice and training base and make full use of practice and training links to promote and drive professional teaching. The "two stages" training mode can also be adopted — the classroom teaching and semester teaching process can be divided into two stages. In the first stage, students are taught in classrooms and schools, and in the second stage, students are trained in on-site training sites or off-campus practice bases, so as to highlight the close combination of theoretical teaching and practice and cultivate professional talents with innovative practical ability.

3.3 Promoting the Integration of Industry and Education

In response to the change and development of the modern media, the demand for modern media personnel, Shanghai Documentary Academy also advocates to strengthen the integration of industry and education, conducts in-depth investigations into the front line of the media industry, including the investigation of media professional positions and the follow-up investigation of graduates, actively develops professional courses, adjusts the curriculum system and optimizes the training scheme. The "project-based system" mode has been introduced to promote the implementation of task-driven, project-driven situational teaching method reform integrating "teaching, learning and doing". Teaching is carried out in film and television creation to break the wall between school and society and construct the integrated education model of classroom teaching and media industry.

4. RESEARCH ON THE PROBLEMS OF MULTIMODAL CURRICULUM REFORM

4.1 Breaking Through the Original Teaching System to Establish a New Way of Assessment

The limitations of the original teaching system in the multimodal course reform of documentary specialty teaching can be detailed as follows: existing course modules and credits; no classes for less than 20 students; and assessment method. The

most prominent one is the evaluation system of students' mastery of knowledge with a test paper. Therefore, the new assessment and evaluation method should strengthen the assessment of learning process, which in turn promotes the reform of teaching content and teaching method, and cultivates students' ability. The actual operation divides the assessment into three forms: process assessment, knowledge mastery assessment and practical operation. The first mainly evaluates students' learning attitude, learning enthusiasm and innovation consciousness in the learning process, the second students' understanding and mastery of teaching content, while the third the complete video works submitted by students from different groups.

4.2 The Method of Introducing Occupation Entry Standard

The specific direction of the major (camera shooting and directing) determines three professional standards: camera shooting, ASFC qualification, namely Aero Sports Federation of China (ASFC) model pilot license. Director, professional editing certification, that's Adobe Certified Associate. It is an international certification with high popularity and authority in the field of digital art, and a mainstream vocational industry certification in China's digital art education market. Works of students have been broadcast on municipal and above media platforms or have won awards in major competitions in China and abroad. The ability of a student's work to be broadcast or to win an important award in a competition indicates that the student has met the requirements of the profession.

5. CONCLUSION

The teaching reform based on multimodal environment not only reformed the curriculum group and curriculum paradigm, but also led to the all-round reform of the educational idea, teaching content, teaching method, teaching means and teaching evaluation. Only by deepening the training concept of application-oriented talents in practice can the teaching and talent training goal integrating "teaching, learning and doing" be realized.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Nan Dai.

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