

Research on the Characteristics of Practice Mode of Video Creation Courses

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Abstract: Video creation is one of the core skills of media talents, but its curriculum practice has long used the traditional mode, lacking the exploration of its own characteristics. Based on the analysis and comparison of the traditional engineering and art practice course mode, combined with the teaching practice experience, this paper puts forward the “ladder-shaped, phased, multi-cycle” characteristics of the practice mode of video creation courses, and puts forward new ideas for the practice mode design of video creation courses.

1. Characteristics and Orientation of Video Creation Course

The era of media integration puts forward new requirements for the cultivation of talents in colleges and universities, which is mainly reflected in the deep cross integration of humanistic background, professional cognition and skill system. In fact, this trend has always existed in the field of higher education. In 2001, the Ministry of Education promulgated the *Opinions on Strengthening Undergraduate Teaching and Improving Teaching Quality in Colleges and Universities*, and in 2010, the State Council issued the *Outline of National Medium and Long-term Education Reform and Development Plan (2010-2020)*. These documents have put forward clear requirements for innovating talent training mode, strengthening practice teaching link, and focusing on cultivating students' learning ability, practice ability, and innovation ability.

Video creation, as an important expression means of contemporary media, has distinct characteristics of media integration. In terms of professional skills, video creation courses have a very high “integration” characteristics, integrating the skills previously scattered in many professional courses, such as story writing, photography, editing and distribution. In the aspect of training, video creation courses have distinct “whole process” characteristics. The courses generally include theme analysis, proposal discussion, pre-production preparation, production and post-production evaluation, which corresponds to the whole life cycle of media and video products.

Because the integration of professional skills of video creation and the whole process characteristics of training meet the needs of talent training in the era of media integration, video creation courses are generally prominent in class hours and credits in many colleges and majors involved in the training of media talents, even in the important position of professional core courses, and closely related to the important links such as graduation design. Under the background of the increasing importance of video creation courses, colleges and majors have basically followed their own common practice patterns. Among them, the specialty of engineering colleges carries out video creation in the mode of “experiment”, and art colleges develop in the “project” mode.

2. Analysis on the Practice Mode of Traditional Curriculum

2.1 Practice Mode of Engineering Courses

The engineering curriculum system and practice mode are relatively mature and rigorous, and its “experiment” mode is also prominent, which can be summarized as follows.

First, it is closely related to the course content. Engineering experiments are often carried out with the process of the course, and the content of the experiment is closely related to the chapters or the whole of the course. But for the video creation courses, the theory teaching should give way to the practice process, and even through the “flipped classroom” mode, the students' creative practice

becomes the main driving force of the course promotion to a certain extent.

Second, it has a clear purpose of the experiment. Engineering experiment usually has a clear goal or theme before it starts, which includes the purpose of skill training or theoretical proof behind the experiment. However, for video creation, which is a highly integrated course, its training purpose is often holistic, even personalized.

Third, the process management and assessment are highly refined. Because the engineering experiment is generally reproducible, so there is often a set of standardized process, and its assessment objectives are also scattered in the process steps. This has important reference significance for the characteristics of the “whole process” of video creation, but it is difficult to copy directly. The theme of video creation is more changeable, and its development methods and steps vary from person to person, which makes the fixed process management mode difficult to cope with. The form of experimental report also needs to be improved to become suitable for video creation practice.

Fourth, the scale of the experiment is diverse and the experiments are frequently carried out. There are not only micro experiments interspersed in the course, but also large-scale experiments lasting for several days or even longer. There is a huge gap in the scale of engineering experiments. This also provides the basis for the experiment to be carried out in different courses with high frequency and repeated in the process of training. In this case, students tend to be more familiar with the experimental process, operate more formally, and focus more on the experimental content. However, the scale of video creation practice is relatively large, and it is difficult to repeat many times in the training process. Therefore, it is easy for students to waste too much energy and become tired of creative design because they are not familiar with the process.

2.2 Practice Mode of Art Courses

The practice of art colleges and universities focus on creative “project” mode, which has the following distinctive characteristics.

First, the independence of the project is strong. Compared with the characteristics of engineering experiment courses, art creation projects are often not closely related to the course process, such as the project exercises carried out in terms of semester and the theory and technology courses relatively independent of linear expansion. Even in the theory and technology courses, the course practice carried out in the mode of class-ending homework is often beyond the scope of other courses in this period.

Second, the freedom of topic selection is high. In creative practice, a category or theme is often proposed by the curriculum or teachers, while the specific creative theme is mostly proposed by students or groups. This is unfavorable for balancing the difficulty, cycle and evaluation criteria of students’ projects in practice. It also poses a higher challenge to the design of the overall curriculum process. Therefore, a series of creative projects can be seen in the professional courses of many art colleges, but it is difficult to form a systematic and effective teaching mode to correspond to the talent training process.

Third, the project process management is relatively loose. Unlike engineering experiments that emphasize process management and assessment, art creation projects pay more attention to creating an integrated experience through complete creative projects. In the process of project, due to the lack of process management, schedule problems such as time plan can’t be completed are often encountered. In the aspect of project organization and management, the two modes of engineering experiment and art creation project are in two extremes. However, video creation in the media age is closer to the form of “media content products”, which is between the two.

Fourth, the practice of artistic creation is relatively few. Whether it is in the form of class-ending homework or term-joint work, the practice of art creation is difficult to repeat frequently in the process of students’ training because of its complex links and long duration. Especially in non-pure art colleges, there is a general phenomenon that students’ only complete practical process is their graduation design, causing the students are unfamiliar with links, responsibilities, docking methods and communication skills in cooperation. It also reduces the teaching effect of creative practice to a

large extent, which is not conducive to the professional development of students.

The above-mentioned situation of designing the practical mode of video creation courses in colleges and majors is not only unfavorable to the cultivation of students, but also difficult to consolidate and innovate the characteristics of relevant media majors. It is necessary to re-examine the practical mode of video creation courses and summarize its characteristics based on the rules of video creation and the internal needs of media talents.

3. Characteristics of Practice Mode of Video Creation Courses

According to the demand of talents in the era of media integration and the characteristics of the whole process of video creation, the practice mode of video creation courses should balance the relationship between theory and practice, goal and creativity, standardization and autonomy to form a systematic course practice mode.

First of all, it is necessary to get through the theory and practice in the process of training, and form the “ladder-shaped” mode of alternating rise. In the process of training with semester as the basic unit, the courses are basically carried out in the order from easy to difficult, from general education to professional teaching. In a specific semester, video creation courses can be designed according to the main courses and semester training objectives. For example, in the lower grades with professional cognition as the main task, we can design video creation practice courses with integrity as the main goal. In the middle grades with professional skills learning as the main task, we can design practice courses with skillful application of creative skills as the main goal. In the higher grades with self-positioning and professional training, we can design practical projects aiming at the individual artistic expression of complete works. In this way, the positive interaction between curriculum accumulation and creative practice is formed, which constitutes the ascending ladder of media talent cultivation. In terms of the form of video creation practice course, we can make full use of innovative ideas such as MOOC and summer semester, fully interact with other courses in the semester, and form an incentive mode of mutual pull between creation demand and course learning.

Second, it is necessary to form a standard and flexible “phased” mode by combining the objective and creativity in practice. In view of the problems of complex links and weak controllability in the process of video creation, we can learn from the process management mode in engineering experiments, take the important stage of creation as the unit in video creation courses, and conduct group review, discussion and guidance, so as to avoid the lack of process management, and form a benign learning environment combining teacher supervision and students’ mutual learning. For example, the teacher first proposes the theme and scale of video creation courses, and the students propose the scheme in the form of individual or group, develop the centralized display and the plan defense, and the students and teachers jointly evaluate the scheme. In the stage of script or scheme, production plan, material, rough editing, fine editing, sound design, film packaging, etc., the independent creation can be hold and centralized guidance can be conducted as milestones according to the course objectives and class capacity. It is helpful to find problems early, reduce invalid or even wrong practice, guide students to observe, think and express actively in practice, and provide effective entry points for teachers to guide the progress and rhythm of creative practice, and control the value orientation and quality of creation as the project master. It is helpful to build the intelligent teaching management and quality monitoring system of supervision and linkage.

Finally, the autonomy and standardization in practice should be balanced to form a “multi-cycle” mode with both professional discipline and personal development. In the era of media integration, talents are required to have highly compound skills and strong innovation ability, but the single practice content or practice opportunity is difficult to meet this demand. For video creation practice courses, “small cycle” among group members can be formed in the course, and the corresponding rotation system can be stipulated according to the course requirements to promote students’ cognition of each creation position. A rolling “big cycle” can be formed between multiple video creation courses. By putting forward different creation requirements in the repetition of the creation

process, students' creative ability, professional cognitive level and communication ability can be comprehensively improved. Corresponding to the multi-level practice creation objectives mentioned in the previous "ladder-shaped" mode, targeted design can be carried out in the purpose requirements, practice form, process management and other aspects of the practice course. For example, in the training process, the purpose of video creation practice can realize the transition of "technology -- process -- expression", and promote the practice level from sensibility to rationality, from consciousness to freedom in multiple creation with different creative roles.

4. Conclusion

To sum up, the integration and whole-process characteristics of video creation courses can effectively meet the training needs of innovative compound talents in the era of media integration. Through careful link design and scientific positioning planning, high-level talent training objectives can be more effectively achieved. In the mode design of video creation courses, we can refer to the "ladder-shaped, phased, multi-cycle" mode, deal with the common problems of the characteristics and training process of such courses, and balance the dialectical relationship between students' personalized training and discipline training, so as to provide useful exploration of building a scientific and sustainable high-level talent training system.

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