

Exploration on the Teaching Reform of Animation Script Writing in the Context of “Post-figurative Culture”

Zhang Juan

School of Film, Television and Animation, Chengdu University
No. 2025, Chengluo Road, Shingling, Lonquanyi District
Chengdu, Sichuan, China
13980029661 , 718936262@qq.com

Abstract

In the context of “post-figurative culture”, the teaching of animation script writing particularly needs reform. It should realize significant changes on the role of teachers and students through three aspects: optimizing the curriculum system, innovating the teaching channels and establishing the platform of practice. In the times of new media, these reforms could remedy the weakness and problems of traditional ways.

Key words: post-figurative culture, animation script writing, teaching reform

Introduction

American anthropologist Margaret Meed (1901-1978) believes that human culture should be divided into pre-figurative culture, co-figurative culture and post-figurative culture. Pre-figurative culture refers to the empiricist educating ways of adults teaching their children. Co-figurative culture means that people's necessary skills are more constructed by mutual learning and communication among peers. Post-figurative culture refers to that in the context of information society of new media times, young people are better than their teachers and elders in many aspects because of their good ability to accept new concepts and new technologies, so older people should learn from younger people instead. In the times of new media, the functions of “pre-figurative culture” and “co-figurative culture” are gradually weakened, while the dominant features of “post-figurative culture” are increasingly prominent. More and more parents have learned from their children how to use new media that makes their life more convenient, efficient and beneficial. However, more and more teachers have learned about that “more opportunities” will be brought by new media platforms. In contrast, students' acceptance, familiarity and ability of application are better than their parents and teachers.

As a main course of animation major, animation script writing plays an extremely important role in the cultivation of animation talents. The teaching purpose of this course is to enable students to use audio-visual words to express pictures, and then use these pictures to tell stories. In past, the theoretical part of this course accounted for a large proportion, in which the teaching speeches from the beginning to the end. Students were more passive in listening and watching without opportunities of discussion and practicing. When listening to the class, they felt that what the

teacher said was clear, but they still could not start writing once they needed. In the context of “post-figurative culture”, the course Animation script writing will be set up for five parts: theoretical explanation, classical texts recommendation, practical writing, script reading and interpretation in class. In the part of theoretical explanation, teacher's ideas will be changed and a new model of flipped class will be used in the class. In the part of Classical text recommendation, the teacher will build a platform for students to share their studies. And the teacher will help students' writing through some projects in the part of practical writing. Students will be demanded to read and analyzed their writing to get more promotions. In the part of interpretation in class, students will be divided into several groups to take participate the plots and feel the audio-visual scenes.

1. Change ideas and establish a new relationship of flipped teaching

“Post-figurative culture” changes the traditional relationship between teacher's “teaching” and students' “learning”. It eliminates the right of teachers' speech, and determines the situation of “There is no making without breaking”. “Breaking” means the teaching turns from “monologue” to “dialogue”, and the situation of “practice of what one person says out” and “cramming education” will be changed to establish a kind of mutual learning between the teacher and students, and optimize the teaching effect. “Making” means that in the field of animation, students are also a new generation of “natives” who have grown up in the animation industry. In some aspects, the cognition of the students has exceeded that of the teachers. This results in the teachers' insufficient understanding of the world of second dimension and the ideas they are willing to accept. Their spiritual sustenance and emotional appeal to the animation world are actually closer to their peers than the teachers who are responsible for teaching on the platform, and they are more capable of creating animation scripts that are accepted by the audience. Teachers who have changed their ideas and identities can treat students more equally and sincerely. They can get down from the platform and squat down to get harvest with the students. Therefore, teachers need to change their ideas, establish a new teaching relationship, humbly consult to the students, strive to learn their language and expression, and get into the new world with students' help.

2. Building a stage to share the time on the platform

It is necessary to build a stage for students to create an open atmosphere in the class. In certain teaching parts, students have the chance to share their understanding with each other on the platform. This will achieve the unity of knowledge and emotional resonance between "teaching" and "learning" and could also improve the teaching quality to the effect of "get twice the result with half the effort". Therefore, when it comes to the section of "classic recommendation", each learning group can step on the platform prepensely to recommend and analyze one of their favorite animations, share their understanding and evaluation of the structure and characters, and evaluate with each other. It will enable the team members playing a strong team spirit, and there is also potential competition among the groups. The members of each group will treat the task seriously, and cooperate with each other on film choosing, animation analyzing, comparing the different animations, making PPT. They also will present by various unforgettable forms. Students will explain the examples that refer to different countries, different types and styles on the platform. Teachers sit under the platform carefully listen to these immature, wonderful and radical views, timely supplement the missing knowledges, correct the ambiguity, reverse the inaccurate views, and then guide everyone to express their views, and finally reach a consensus. On the one hand, teachers inspire students to see farther, so that they can gain practical experiences and knowledges with the guidance; On the other hand, teachers will constantly improve and enrich themselves in the process of learning and discussion from students.

3. Help the writing, teaching through practical projects

The script is not only the basis of an animation, but also an important guidance for the director and even the key factor that to determine the success or failure of the animation. Few students could complete the script after this course to be taken use by the animation company. Because most of them only choose the points what they are interested in. And in the process of writing, they will choose the parts they are just good at. They don't participate in the completion of a script writing process, and do not know the demands of marketing. In the context of "Post-figurative Culture", this course can adopt project-based teaching practice in the process of teaching reform. Project-based teaching practice means to train and exercise students' script writing ability by some actual projects from enterprises and original programs. With teachers' guidance, students could participate in the whole process of script writing which including determine the topic, creative planning, summary and outline. In the traditional class, students just hearing the speech of teacher, have no chance to practice for the whole process of script writing. Instead of it, the reform will enable students to begin from subject choosing, and then find a better point of view to write the summary and outline of the story. And finally complete the first draft.

In the whole process, students will be demanded to read and analyze their draft for many times. They should put

forward some suggestions and opinions to each other. And then revise over and over again. Students will mainly write by themselves and discussed with each other. The teachers just play the role of communicating, coordinating and organizing. Through such projects, students could understand the whole operating process of a script, and practice in the commercial creating process.

4. Read and interpret the Script, improve the quality through checking the missing

The part of "script reading and interpretation" is added into the class to let the students read the monologue, dialogue and the subtext of the script in roles. The other students who are not familiar with the script will sit to listen their reading and give some suggestions to it. The teachers also discuss with the students and help them to modify their script. If there is laughter or confusion to the script reading, it suggests there may be a problem. There was an example that some students pointed out the problems, such as the dialogue have not presented the personality, psychological activity and emotion of the character, some lines are completely unrestrained, and are not unified both on artistic style, time and space. Some plots that transplanted from other animation are inappropriate. The purpose of this part is just to find the problems on the length, lines, logic relationship, and conflict of the script. In such process, the role can communicate with the script writer on something is not clearly in the script, and the writer could interpret the reason and gist to the roles. In the course, "script reading and interpretation" is a very ceremonial argument meeting attended by the whole class, and it is also an excellent opportunity for the scriptwriter to check the script and make up for the mistakes. Therefore, this part is very effective for the script modification, and is of great significance for the teaching reform of *Animation Script Writing* course.

5. Perform in groups and participate in the audio-visual situations

The purpose of creating an animation script is to eventually make an animation, but you don't have to tell the director what to do and how to do it. It only needs to use concise, accurate and script language with audio-visual expression to complete the each scene, each shot of the script. It only needs to tell a good story, shape a good character, build a good world view and reveal a good theme. All of it refers to are external scenes and details. However, how to use script language instead of literary language to write scripts is the focus and difficulty of this course, so it needs to make students enough sensitive to visual modeling features, such as sound, expression, animation, expression, scene, atmosphere and so on. In the context of "post-figurative culture", the teaching reform of this course can be used to make the students went to the platform, perform some paragraphs of their own script in group, get deep understanding to the creating methods with audio-visual language. With the guidance of the teachers, the students could find the problems and conclude the features and exclusive logic of animation script itself to create a different

fantasy world. In this process, teachers can not only appreciate it as an audience, but also participate in it as a partner. By means of inspiration, induction and demonstration, teachers can sincerely and emotionally put forward suggestions and inspiration to students. This way of shift from platform teaching to situational enlightenment not only improves students' learning enthusiasm, but also develops their greatest potential in the course of Animation script writing.

In conclusion, the openness, interactivity and autonomy of the new media era make students have many channels to obtain information, so the teaching reform in the context of "post-figurative culture" is imperative. The teachers of the course are no longer the "Controller" and "Advisor", but the "Organizer" and "learner" who will establish a teaching pattern of "talking and learning with students". In the five parts of this course, the students are sometimes in the situation of learning who "look for the old so as to learn the new" with the guidance of the teacher. Sometimes, they are in the situation of teaching new knowledge and transfer from the patient to agent. The teacher will be a learner to construct their knowledge.

Of course, in the era of "post-figurative culture", the fragmentation, regularization and openness of learning have resulted in the situation that teachers and students exchange roles, learn from each other's strengths and make common progress in the process of teaching. In addition, the phenomenon of "cultural feedback" that older people widely absorb new knowledge and ideas from younger people has emerged in the era of cultural change. But in the process of teaching reform, there is a principle we must insist on. The animation script writing course is very comprehensive. In addition to cultivating students' writing skills, stimulating their imagination, it more needs to establish their positive world view, the view of life and values. To construct these ideas needs teachers' leading and guidance, which can help students improving from the "cultural consciousness" to "cultural confidence". Believe that through the exploration of the new teaching relations, the Animation Script Writing course can well adapt to the new media era, take use the advantage of "post-figurative culture" and fully mobilize students' subjective initiative and active role, make up and resolve the traditional way of education to achieve an effective teaching.

References

- [1] Margaret Meed. *Culture and Commitment*, trans. Zhou Xiaohong, Zhou Yi, Shijiazhuang: Hebei People's Press, 1987.
- [2] Fei Xiaotong. *Culture and Cultural Self-consciousness*, Beijing: Qunzhong Press, 2010.
- [3] Jin Yule. *Dialogue on Teaching*, Chengdu: Sichuan Education Press, 2006.
- [4] Wang Jizhong. *The Operation and Management of Animation Industry*, Beijing: Communication University of China Press, 2006.

