Building a System of Screenplay Course Reform under the Cooperative Education

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Abstract—**The reform of video editing classes is the product along with the changing of classroom teaching, whose purpose is to make use of new teaching methods to complete the contents of screenwriting lessons in order to serve the video producing. This article, taking the teaching mode called cooperative education along with the method of interacting with students in the class, intents to establish the system of cultivating good screenwriters: "To be creative is as important as to execute, to be artistic without overlooking quality" are the keywords for this system, then with what is mentioned before to find a new thought for the screenwriting lessons under that teaching mode.**

Keywords—Screenplay course; The curriculum reform; Cooperative Education; System building

I. STATUS ANALYSIS OF SCREENPLAY COURSE TEACHING

The same as the world's film and television history, the screenwriters have a nearly 120 year history. Since the appearance of the film and television scriptwriters, there has been education and teaching of film and television scriptwriter. However, due to the differences in economy, politics, history, society and culture, the domestic and foreign education of film and television screenwriters has great differences. These differences can be mainly manifested from several aspects such as cultural awareness and identity, educational ideas and methods, values and judgments, which have their own characteristics and problems.

From the first mature script Shentu Shi (1925, Shen HONG) in China to the various existing of film and television scripts, this development is inseparable from the writers and educators. Chinese screenwriter teaching has made great achievements that it has cultivated a group of outstanding film scriptwriters in the early stage. But there are also shortcomings, which can be seen from the urgent problems in the education of Chinese scriptwriters nowadays. The main manifestations are as follows:

A. Uncertainty of policy and market causing ineffective creation

The education of scriptwriters in universities should not only focus on the writing skills, but also strengthen the learning and education of relevant policies. The State Administration of Radio and Television and the provincial Administration of Press, Publication, Radio, Film and Television coordinate the review and issuance of licenses for film and television works, the main focus of the review is examining the humanistic educational value and the national ideology of film and television works. The current film and television market is brisk, so many scriptwriters blindly pursuing the market and ignoring policy learning, making numbers of works are idle after shooting, and never get the chance to be released.

Film and television works originate from real life yet above life. With the rapid development of China's film and television market, film creation is growing vigorously, thus, for the film and television industry, the shortage of scripts has become normal. Therefore, speed and interests have become two drivers to promote the creation of scriptwriters. During teaching, a homogeneous and propositional problem can be often found because of the narrow choice of subject and the concentration of conception. Students are limited by their knowledge and the amount of films that they watched, moreover, they are also influenced by the current film and television plays, the scripts are divorced from real life, the plots are the similar to each other and the abbreviated scripts have strong traces of planning. Therefore, because of the dominance of the market, the creations become the presentation of personal experience and imagination, and many plots and lines are taken for granted and severely divorced from real life, which in turn has caused the dissatisfaction of the market and the audiences.

B. The polarization of theory and technique, the neglect of humanistic education

Scriptwriting education not only teaches the way of writing a script, but also follows the rule that there is no fixed law in writing. The theory of "Effort is beyond poetry" is also applicable to the teaching of scriptwriters. In the current scriptwriting lessons, most students hope to master the rules of this course immediately, and unwilling to store up knowledge and training hardly. However, while the skills can be taught, the humanistic thought and knowledge reserves cannot. Since the students aim high but accomplish little, this makes teaching unable to benefit teachers as well as students.

Conversely, the scriptwriting is an art that presented with audiovisual and it is a writing science with specific rules. Although scriptwriting is changeable, there are certain rules for teaching. "Excellent scripts need not only an excellent story, but also an excellent way of storytelling "[1]. Therefore,

scriptwriters have their own unique artistic rules, whose complicated formats and audio-visual requirements often frighten the beginners. Nowadays, many universities start their scriptwriting professional and elective courses, but the number of professional teachers are not enough. Many teachers still teach the lesson from film and television appreciation and literature writing perspectives, which results in the current situation of theory first and inadequate of skill development.

C. Coexistence of form and gimmick, weak in story narration

Scriptwriting lessons should not only create a story, but also follow the needs of film narration to tell the story in a better way. Conception is the starting point of the story design. Conception is the starting point of story design. Normally, scriptwriting lessons begin with conception, but only one good idea is a gimmick. Because of the influence of the internet and live broadcasting platforms such as Kuaishou and Douyin, writing jokes seems equivalent to writing a script. The large number of works that only focus on form and gimmick affects the public aesthetics to some extent. Therefore, as an elite education, university scriptwriting need to set the trend correctly and allow students to learn professional narrative techniques. Therefore, teaching the way of structure and narrative is the right method for film and television scriptwriters, so that talents can be cultivated sustainably. Influenced by the status quo of film and television play, it is divorced from real life experience.

Scriptwriting teaching is supposed to be original, which investigates students' creativity and ability to make up stories. However, current classroom teaching reveals an ethos of imitation, people even completely misplace stories, duplicating classic stories and plots. The ability of making original stories is seriously inadequate. Scriptwriting lessons pay more attention to integrating theory with reality. Every plot must in line with the logic of real life. However, the scriptwriting lessons are often full of exaggerated scripts, which severely divorces from real life experience. .

II. ESTABLISHING THE SPECIAL COURSE REFORM AND INSUFFICIENT AWARENESS OF FILM AND TELEVISION SCRIPTWRITING

The design of this course simplifies the complexity and break up the whole into smaller units. Starting from the practical skills, integrating the theory of film and television scriptwriting into practical creation, dividing the regular scriptwriting into several specific practical projects for lecture and discussion purpose to highlight the knowledge points. Firstly, the opening and connection between disciplines. Film and television screenwriting is not isolated. This paper intends to link it with other disciplines, for example, film and television literature, basic writing, film and television directing and documentary creation. By doing so, students' humanistic thinking is cultivated, thus solving the phenomenon of nothing to write in the "source" and solving the possibility of making stories into film and television works in the "stream". Secondly, the penetration and integration of knowledge system. On the basis of inside and outside classroom practice, taking three semesters as a cycle to create short scripts (micro-films, short films, one-act plays, etc., less than 30 minutes) and long scripts (movies with various themes, less than 90 minutes). Meanwhile,

practice and interpret various elements of the scriptwriting and then summarize and complete the theoretical integration, creating a complete knowledge system. Thirdly, establishing the alliance of script creation and the database of script. This paper reforms during practice. Specifically, it brings the enthusiasm of students into full play by dividing the whole classes into several groups, forming a link between classes and establishing a script creation alliance, in which students are able to share resources and discuss the script problem together. Beside, students' works can be imported into the script database no matter in which grade the students are, allowing students of all grades to consult, learn, modify and use. Finally, interaction and cooperation between students and teachers. All courses are designed to be guided by teachers and dominated by students. Based on the mastery of students and the creation of works, the curriculum is revised at any time so that most students can absorb practical results. Teachers should also introduce numerous cases and interactions to encourage students to create independently and fully participate in the classroom.

The key problem of this curriculum reform is to solve the problem of what is scriptwriting, why to write a script and how to write script in a reasonably way. Scriptwriting is never about reading books, it is a discipline with a strong sense of practice. Moreover, it is closely related to the market. Therefore, as long as there is story narration, there is the possibility of scriptwriting. The purpose of scriptwriting is to make a more reasonable narrative, to fully display the characters inside and outside and to help the audiences with their understanding. Therefore, scriptwriters should not blindly follow the market, nor divorce themselves from real life. They need to obey the rules of scriptwriting, correctly open the core of the story to feed the audience with the spirit of humanistic care. Additionally, the problems of how to choose classroom cases and how to set practical topics need to be solved. Scriptwriting lessons are closely following the current trend, so the teaching should also conform to the trend. Case selection must not be accomplished at one stroke, instead, it should be selected based on the requirements of the time, students' acceptance and value. Similarly, the setting of classroom practice scenarios needs to be scientific and reasonable. It should be selected randomly based on the situation, allowing students to play freely in a flexible teaching environment. Thirdly, solving the problem of attaching importance to the method of scriptwriting or to the content of the script. Method of scriptwriting is the choice of scriptwriting rules, is the rational layout of storytelling and frame building, and is also the embodiment of scriptwriter's personal style. However, the content of a script is the evolution of the story, is the key to the narration, and is also the most fundamental core of a script. The two are equally important. While the method is the means of narration to make a good story and to arrange the rhythm reasonably, the content is fundamental, is the main content to be demonstrated. The two complement each other and should be given equal attention. Finally, solving the difficulties of acceptance and the writing difficulties of some students. In this era of fragmented reading and picture and video reading, script creation is a dull process, which requires the creator to enter the story. In the early stage of acceptance, students will encounter some difficulties so they need to find the right way. It is a good way to arouse students'

enthusiasm and open up the mind, allow them to tell the story first instead of writing, and transcribe later. .

III. THE CLASSROOM REFORM OF FILM AND TELEVISION SCRIPTWRITING BASED ON COOPERATIVE EDUCATION MODEL

"Writing is an arrangement of language. It expresses mistakes, emotions and stories in rhetorical ways." [2]. Therefore, the content design of this course focuses on the interactive teaching and practical creation, which transforms the role of students from learner to designers. Through participating in the teaching process and turning over the classroom under the setting of stories, students become the master of the classroom. On this basis, this course avoids two problems in content design. On the one hand, different from most of online teaching courses of scriptwriting, which emphasis on theoretical teaching, the primary issue advocated by this course is to avoid falling into the stream of theory. On the other hand, with the popularization of new media and various terminals, scriptwriting has been changing and developing. This course should not only avoid discussing pure art theory without practicing, but also not make the art of scriptwriting as a pure technology flow. The specific contents of reform can be seen as follows:

A. The choice of teaching content

The reform of teaching content should be prospective. Specifically, gather a team of teachers who specialize in film and television literature, film and television aesthetics, film and television directors and film and television scriptwriting, then design a teaching content to meet the needs of current students. Starting from sixteen experiments, it is required to cover the basic knowledge points of the scriptwriting theory, and it is supposed to be interesting at the same time. The choices of content are as follows, but not limited to this. The choice will be enriched and refined according to the course situation.

B. The change of teaching content

The experiment aims to reform the traditional scriptwriting course. The change of teaching content is the key of the reform. Our choice of teaching content no longer follows the traditional way of introducing chapters, but the practice and discussion of various topics and creation on set. Specific plans are as follows:

Experiment 1 to experiment 3 is the first module, it is the introduction of the scriptwriting course. Attract students with novel story design and enhance their interest. For example, the first topic can be carried out in the form of roll call. If there is an absent student, ask all the students to guess what this student is doing. The answers are full of the blackboard, then guide the student to discover the most narrative guess and to build a complete story.

The experiment 4 is the second module. After interest is enlightened in class, how to write the script and whether there are rules or formats are the key points of this part of the introduction. Although this part is mainly about teaching, practices and cases are also needed.

From the experiment 5 to experiment 14 is the third module. This module consists of several aspects such as creative conception, structural framework, character image and drama details, allowing people to step into the core of script creation systematically.

The rest two experiments are the fourth module, which focus on the creativity, the power of original creation and the ability of controlling a script.

C. Reform of teaching method

Making full use of teachers and curriculum resources, during teaching, not only the practice of big film script creation is needed, but also the practice of micro film creation. The creation of big movie scripts requires to establish a group, each group consists of no more than four members, every member shall create a script for more than 20 minutes. The creation of micro-film scripts depends on people, every person should spend more than 20 minutes on the scripts. The former requires group cooperation, focus on team cooperation, while the latter requires individual planning ability and focus on the development of individual ability.

Firstly, a creation group needs to be established to conduct interactive teaching and collective creative practice. For creating a script for a standard length film, it is required to establish a creative group independently. Firstly, each group member is supposed to propose creative ideas, then the group discusses the ideas together. Finally, after opening the topic, the scheme is determined. On the basis of the scheme, the group discusses the outline and the plot together, then members collect the plots according to their own skills, each person completes 30 minutes of the script content independently, and finally forms a movie. Secondly, attention should be paid to the cultivation of individual ability, students should have the ability to design a complete framework independently. For the creation of a micro-film script, it is required to create a complete structure of the micro-film script independently. Specifically, each person proposes a story outline and "start the topic" on class basis. Outline that approved by the majority of people shall continue to complete the story. Thirdly, presentation of the scene should be carried out to in class to strengthen the emotional engagement. In the specific module teaching, students are required to write a specific scene on-site based on the selected cases and situations. The content needs to be operable, so that a rehearsal can be performed on-site. If conditions permit, a complete film-style play should be performed. The comparative teaching and discussion of theory and case, classics and exercises. Class is not only about teaching theory, but also about analyzing case studies, classical scripts and students' works. Moreover, it also needs to organize students to discuss and debate from different perspectives, by doing so, students can improve the script and grasp the theory. Finally, the classroom teaching with the notion of "tight stitching, reduce clues" should be restored, the class should return to realistic humanity. The classroom teaching of scriptwriting does not support multi-line narrative, reduce clues and replace story-weaving with narrative and rhythm. Instead, it requires more observation and experience after class to grasp the details and key points of scriptwriting. By doing so, cultivate students' humanistic spirit so that they can find inspirations from life, reality and classics.

IV. CONCLUSION

Collaborative education is a general idea, it is a top-level design, an incentive and a guide. The film and television scriptwriting course is a specific implementation under the guidance and guidance of collaborative education. It is an interactive pedagogical relation between teachers and students on the basis of practical creation. Teachers need to complete the reform of scriptwriting course, from form to content, from content to method, adopt a brand-new teaching paradigm to solve the problem that teaching must follow a specific rule but there is no definite law for teaching. Students need to be involved in the teaching to master the basic ideas of script creation. They are expected to grasp national policies, to create and plan scripts independently, to tell the problems of scripts and provide revision strategies. Moreover, they should have the ability to create high-quality film or microfilm scripts that can be used directly. Then teachers and students should cooperate to establish a script database, which covers students' original scripts from all levels. This database can be used by current student and students in the future to learn and shoot, thus solving the problem of shortage of scripts in director courses. And gradually open the database to the general public to form a teaching platform. The other way round, it serves the teaching of this course and the educational reform practice.

In brief, when the General Secretary Jinping XI asked to strengthen the course of ideological and political theory, he also emphasized that "All the disciplines need to perform their duties well. All the courses should go in the same direction with ideological and political theory, forming a synergistic effect" However, the disadvantages of the "big moral education" that has been implemented for years are evident in the film and television screenwriting courses. Specifically, teachers and students often form a "component force" due to a certain sub-goal of teaching. Therefore, under the current situation of the film and television scriptwriting course in universities, the key to the reform system of the film and television scriptwriting course is to make good use of the classroom teaching. As a main channel, the classroom teaching is conducive to construct the multi-subject participation and cooperative education.

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