

Humanistic Concept, Fusion Space and Dialogue Teaching

Study on the Necessity and Strategy of Constructing the Photography Studio Teaching Mode

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Abstract—In recent years, the studio model has been introduced into photography education and achieved good results. The new studio teaching model can create a new space for the fusion of skills, break the teacher-student relationship in the traditional teaching, and reconstruct a new dialogue mentoring relationship. By unleashing the vitality of students and teachers, teaching activities become livelier. This teaching mode not only helps to improve the quality of teaching, but also effectively forges the craftsmanship spirit of photography talents. The purpose of this paper is to analyze the necessity of using the new studio model in current photography education, to try to explore the strategy and path of constructing this model, and to find a new teaching practice path for photography education.

Keywords—*photography studio; fusion space; dialogue teaching; craftsmanship spirit*

I. INTRODUCTION

With the advent of the "Internet Plus" era, the traditional classroom teaching paradigms have become increasingly unsuited to changes in the objective environment. The original information gap between teachers and students is being erased. And the relationship between teachers and student is facing a new situation. The new studio teaching model can create a new space for the fusion of skills, break the teacher-student relationship in the traditional teaching, and reconstruct a new dialogue mentoring relationship. By unleashing the vitality of students and teachers, teaching activities become livelier. This teaching mode not only helps to improve the quality of teaching, but also effectively forges the craftsmanship spirit of photography talents. The purpose of this paper is to analyze the necessity of using the new studio model in current photography education, to try to explore the strategy and path of constructing this model, and to find a new teaching practice path for photography education.

II. THE ORIGIN OF STUDIO MODEL

The studio model originated from the Bauhaus established in Weimar, Germany in the 1930s. Facing the requirements of the industrial age, Bauhaus upholds the concept of innovation and focuses on cultivating artistic

talents who serve the society and serve the industrial development in education. It pioneered the modern Western art education. As the first president, Gropius created Bauhaus model, emphasizing the methods of collective work, organizing a group of artists, setting up different workshops to defeat personal barriers in art education, and laying the foundation for corporate work. The core of Bauhaus concept is to combine art with technology. It is to achieve the perfect fusion of material and spirit, technology and art. In the Bauhaus teaching system, workshops are important fields for teaching. The workshop has specialized teachers who teach theoretical courses and guide the students' professional cognition and development. There are also special teachers such as Moholy Naji and Van der Weide who have rich creative experience. And they would lead students in concrete creative practice. This model has handled the relationship between theory and practice teaching well. It not only enhances the students' theoretical knowledge, but also strengthens students' practical skills. The students can adapt to the market demand brought about by industrial development.

What is particularly noteworthy is that Bauhaus forms a trinity mode of teaching, research and practice. Teaching is the premise and foundation of research and practice. Research provides theoretical support for teaching and practice. And practice tests the results of teaching and research. A virtuous circle is formed among the three items. This model guaranteed the overall effect of teaching and trained a group of outstanding talents for the industrial design at that time.

In today's society in the Internet age, the drastic social changes brought about by technological changes are subverting the existing photographic education model. We need to think about how we can respond to changes in the objective environment by constructing new models. Bauhaus's workshop concept undoubtedly inspired photography education.

III. THE NECESSITY OF THE TEACHING OF PHOTOGRAPHY STUDIO MODE

As a revolutionary force, the Internet is changing the allocation of resources, power structure and market demand.

The traditional photography education also exposes many problems in the background of the "Internet Plus".

First of all, the concept of photography education needs to be updated. Traditional photographic education emphasizes the necessity of cultivating practical and skillful talents. However, it ignores the appeal of "taking people as the foundation". Trained students have the skills. However, they lack humanistic spirit and thought. The depth of thought and understanding and concern for human nature are crucial to a photographer, and even determine the potential and height of the future development of a professional photographer. Therefore, shaping and nurturing the students' humanistic spirit is the key to the renewal of the concept of photography education.

Second, the teaching process of photography education is slightly rigid and the teaching design is outdated. In the traditional photographic teaching process, theoretical courses are mainly taught by teachers. And the teachers would teach the knowledge of photographic history. One-dimensional information dissemination makes the curriculum become the monologue for teachers. It lacks the interaction and discussion between teachers and students. It is not conducive for students to grasp the inherent law of the development of photography and the evolution of the creative style of photography. And the thinking ability cannot be effectively promoted. In practice teaching, teachers would teach technology, and students make the operation step by step. The students would complete the corresponding tasks or assignments. And teachers make the comment. Most of practice projects are existing programs in textbooks, lacking creative and exploratory experiments. Students' thinking is lagging behind the existing teaching framework.

With the advent of the era of major changes, photography education must have the adjustment. And then, it can adapt to the changing times and cultivate talents that meet the requirements of the new era. The introduction of studio system can effectively improve the current problems in photography education.

IV. THE CONSTRUCTION STRATEGY OF PHOTOGRAPHY STUDIO MODEL

The teaching of studio mode is a successful paradigm that has been tested by Bauhaus practice. Focusing on the objective concept of humanistic education and innovative practical talents, the studio has been created as a fusion space for teachers and students to participate in and learn from each other. It would break the limitations of the traditional relationship between teacher and student. And then, it can establish dialogue relationship between the teacher and student. On the topic of studios, video critic Gu Zheng once put forward, "In a society, there are more studios on various issues of social life. It would be more conducive to cultivating citizens with sound civic awareness. Therefore, it would be more favorable to the completion of citizen society." [1] From this, it can be seen that the teaching of studio mode has far-reaching significance for image education and social development.

A. Transforming the Studio into a Carrier for Humanistic Ideas

The lack of students' humanistic qualities is an important issue of contemporary art education. Humanistic literacy is related to the student's spiritual construction. And it is related to students' grasp of their own life experience. It is about whether students can achieve spiritual adulthood and spiritual independence. Humanities education covers not only the multidisciplinary knowledge imparted by political science, economics, sociology, literature, history, and psychology, but also the construction of human spiritual qualities. The president of Harvard University, Foster believes that humanistic education makes people have a more transcendent vision. They can look at the world from different perspectives, and they can also challenge those things that people are used to. And this way of thinking will affect one's life. Humanistic knowledge literacy, critical thinking ability, creative ability, and self-examination ability are all important factors constraining photographers' future growth.

The teachers should rely on the studio model to carry out photography education. The students will be divided into several groups. And the teachers can teach students in accordance with their aptitude. It would develop the students' ability to observe, compare, think, and judge on the studio platform. In the studio space, the teaching of photography should focus on the humanities and social sciences. And it should pay attention to the analysis of photo images from the perspectives of history, politics, economy, culture, and art. Starting from the photography, students should face complex and objective worlds from multiple perspectives.

B. The Studio Is Built as a Creative Space for the Integration of Skills

Nowadays, we have entered an era of image flooding. Photography requires in-depth viewing, expression and communication. The photography workshop of "Photographing Teenagers" created by the photo channel of Sina.com gives great inspiration to current photography education. It is a public welfare photography workshop. It recruits undergraduates and young people under the age of 26 who love photography, and hires well-known photographers to teach them for free. In the workshop, the tutor and the student could make mutual choices. In a short-term, high-intensity small class, the student can fully expose the problem and solve the problem in the short term. In an effective time and space, the studio gathers a group of individual participants with consistent belief goals and strong desire for self-disruption. Through the thorough and individualized teaching between the tutor and the learner, the studio model solves the problem of photographic thinking and technology.

Looking at the current photography education, the professional and practical characteristics of the photography discipline determine that the practical teaching content in photography art education occupies a large proportion. For photographic educators, consolidating the professional skills and technical foundation of each student is also the basic goal of teaching. Excellent technical control ability is a

prerequisite for photographers to achieve their creative intentions. The technology of photographers must be perfect. However, the social atmosphere of utilitarianism and impetuosity influences current photography education. And the basic training in teaching would be neglected to some extent. Students do not pay attention to the history of photography. The students are not familiar with the styles and characteristics of various schools in the history of photography. And traditional darkroom techniques have all been lost. The studio is a field for improving students' actual combat skills. Teachers can purposefully find problems and deficiencies in the process of students' skills training, and promptly give corrections and guidance. The photography critic Bao Kun once pointed out, "the charm of photography can engage in infinite, bizarre visual production and participate in almost all aspects of social life. Therefore, my teaching philosophy of photography is to cultivate excellent talents who can face the diversity of history and real life from photography. Then, the students would be confident, independent and capable." [2] The role of students in the studio has changed from a simple learner to an immersive participant. Knowledge, ideas and thoughts must be acquired on the basis of full interaction, communication, discussion and operation with other students and teachers in the studio space. The transfer of roles also motivated every participant to complete the tasks set by the studio. Participants further recognized their own strength and potential in competition and cooperation with others. Malcolm Gladwell proposed a 10,000-hour rule in the "Icon", stating that becoming an expert in a field requires continuous learning for at least 10,000 hours. This point of view emphasizes the long-term nature of professional learning. However, it ignores the need to process immediate feedback information in the process of continuous learning. And the source of immediate feedback is the exchange of ideas, communication, and learning among peers in the studio. Therefore, efficient and immediate feedback can be realized in the integrated studio space, helping studio members improve their skills in practice.

C. Reconstructing New Dialogue Relationship Between Teachers and Students in the Studio

Looking back at the history of photography, many masters of photography are inseparable from outstanding teachers as their lights on the road to have the growth. For example, the American photographer Berenice Abbott served as an assistant to Man Ray during the Paris apprenticeship. Man Ray gave Abbot many instructions in his studio. It can be seen that the imparting teaching method is an important way to cultivate outstanding photographers. The studio teaching model has similarities with the old Chinese private school. The number is small and unified in the same space. The convener conducts lectures. The modern studio has greatly improved the methods of teaching. And the relationship between the communicators (teachers) and the recipients (students) has also been reconstructed.

The studio emphasizes two-way communication rather than personal indoctrination or one-dimensional teaching. The teaching of the studio is to create a sense of daring to

challenge and the authority, rather than to cultivate loyal fans. In the space of equality for all, there is a dialogue relationship between teachers and students. There are only teams that work together to argue for a certain topic or work together to complete a certain task. There is no idol.

Photography studio teaching generally takes a teacher as a tutor. And the teachers would directly face no more than five participants. The participants can go through grades. The teaching for excessive number of people has no difference from that of large class. On the one hand, it reduces the chances and time for the host and the participant to talk alone and reduces the frequency of interaction. On the other hand, the small number can increase the participants' psychological expectations of the host and improve the participants' participating enthusiasm. It would ensure the effect of interaction. The teaching interaction in the studio is all-dimensional and multi-dimensional. Both the host and the participant interact, and the interaction among the participants is more interactive. The interaction of different grades of participants can play the role of senior-level "passing on experience". There is more possibility of skill learning. In the teaching, the field trip form often used in American art education is also introduced, allowing participants to discover new things in nature and society. It would bring the world back to the studio space for entertainment. To visit art galleries, observe photography exhibitions, and make the dialogue with the curators has become the normal activities of studio teaching. Each participant can enjoy the space and atmosphere of freedom. Through the joint participation of tutors and students, an atmosphere of expression and communication can be created. New ideas, thoughts, and ideas can be expressed in the collision of thoughts and discourses among members.

V. CONCLUSION

To strengthen the cultivation of students' innovative ability and practical ability in photography education is an important issue that every photography educator cannot avoid.

The photography studio teaching mode is the transformation and upgrading of traditional photography education. The photography studio model has created a new space for the integration of skills and artistic literacy. It has constructed a new paradigm for teacher-student conversational communication and discussion and learning. And the literary concept and humanistic spirit rooted in photographic education. The teaching of studio mode has shifted the roles of students and teachers. Also, it has changed the passive way of teaching in traditional teaching. It has unleashed the vitality and nature of students and teachers in photographic creation.

Looking back at the Bauhaus workshop, the true value of its artistic education exploration doesn't lies in the art style, but in the belief that life and art are full of spiritual expectations. It is a solemn and exalted belief in the spirit of idealism. And this belief is the internal driving force to support innovation and stimulate social sense of mission. [3] In the exploration of photography education, the studio

model is a feasible attempt. Photographic education workers should make the efforts to improve this teaching model to allow teachers and students to obtain greater benefits.

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