

A Practical Study on Creative-Driven Teaching to Promote the Shift of Students' Film and Television Creation Motivation: Taking the "Academy Awards" as an Example

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Abstract

Film and television creation courses are highly practical and comprehensive. The formation of students' professional abilities relies not only on knowledge impartation but also on continuous creative practice. However, in practical teaching, students' completion of coursework does not necessarily mean that they have truly developed a creative consciousness. How to enable students to gradually shift from passively completing tasks to actively discovering themes and expressing themselves is an important issue that film and television creation teaching needs to address. This paper takes the Academy Awards for Film and Television, which is continuously held at Liaoning University of Communication, as a practical case study. By combining teaching experience from courses such as Audiovisual Language, Film and Television Theory and Creation, and Screenwriting, it analyzes the relationship between student work exhibition, peer observation, evaluation feedback, and continuous creation. Based on this, it summarizes the basic path of creation-driven teaching. Practice has shown that continuous student work exhibition can break through the closed nature of traditional classrooms, making excellent student works important learning resources. The demonstration effect formed by peer creation can enhance students' professional confidence, while real life and specific themes can further promote students' transition from imitation to expression. The teaching cycle consisting of course learning, work creation, public exhibition, evaluation reflection, and recreation helps enhance students' creative initiative and promotes the transformation of film and television creation teaching from knowledge impartation to comprehensive practical ability cultivation.

Keywords

Film and television creation, creation-driven teaching, practical teaching, student works, teaching evaluation.

1. Introduction

There is a unique aspect to teaching film and television creation: students ultimately need to demonstrate their learning outcomes through their works. Whether a student truly understands audiovisual language, masters narrative structure, or has the ability to create characters cannot be fully reflected solely through exams or theoretical assignments. Often, it is only when students actually start writing scripts, directing actors, designing shots, and editing that issues gradually emerge. Therefore, film and television creation courses cannot remain at the level of knowledge impartation.

However, another issue deserves attention in years of frontline teaching. Just because a student completes a project, it does not necessarily mean they have truly entered the creative state. If the course requires filming, they film; if the teacher asks for a script, they write a script; if a

work needs to be submitted at the end of the semester, they complete it. Such learning behaviors certainly have some educational value, but their motivation mainly comes from course requirements. Whether students are still willing to continue creating after the course ends is another question.

For film and television majors, the truly important ability is not just completing an assignment, but gradually developing a sense of continuous creation. Students who can discover characters and stories in daily life, who can be interested in the things happening around them, and who are willing to transform their observations into works, signify that their professional learning has begun to enter a deeper level.

Based on this understanding, since 2019, the author has been continuously organizing student film and television work exhibitions and award ceremonies in his long-term film and television teaching practice, gradually forming a somewhat continuous Oscar Academy Award. The initial function of the event was relatively straightforward, providing a platform for showcasing and evaluating student works. However, as the event continued, the author gradually realized that its impact on classroom teaching far exceeded that of a mere award ceremony. Students began to feel creative impulses upon seeing the works of their predecessors; they began to understand the knowledge taught in class while watching their peers' works; and they also began to find their own expressions through some specific life themes. As a result, work exhibitions are no longer just an additional activity after the end of teaching, but have gradually become part of the teaching process.

Based on this long-term practice, this article attempts to sort out the basic logic of creative-driven teaching and further discuss how film and television creation teaching can form a more complete practical teaching mechanism through work production and work exchange^[1].

2. From Course Assignments to Student Works: Changing the Way Works Exist

2.1. Enabling Students to Truly Face the Audience

Traditional course assignments have a relatively obvious closed nature. After students complete their works, they submit the files to the teacher, who then grades them. Students know that their works are being viewed, but the viewer is mainly the teacher, and the evaluation mainly takes place between the teacher and the student.

Film and television works are different. Movies, TV dramas, and short videos are all art forms aimed at audiences. If students realize from the beginning that their works will be seen by more people, their creative attitude will naturally change. An important change provided by the Academy Awards is to allow students' works to leave personal computers and teachers' assignment folders and enter public exhibition spaces. When students from different classes and grades watch these works together, the creators face their peer audience for the first time in a real sense.

This viewing relationship brings many questions that do not appear in classroom assignments. Can the story be understood by others? Why do the characters make such choices? Is a certain shot necessary? Why does the ending feel abrupt? Why do other students produce completely different effects when dealing with the same theme? These questions themselves are learning. Therefore, the presentation of works is not a ritual after the creation is over, but an important part of the creative process.

2.2. Making Peer Works a Learning Resource

In film and television creation teaching, teacher explanation is of course very important, but there is another very effective way for students to learn creation, which is to watch how others

do it. Especially watching the works of students who are close to their own age and have similar professional backgrounds, its effect is different from watching mature films.

Mature films are far removed from students. They may boast professional production teams, ample funding, and experienced actors, making it easy for students to interpret them as the fruits of the professional film industry, rather than something they could accomplish themselves. However, the works of classmates are entirely different. When students see a work created by their classmates, using familiar campus, street, and living environments, and actors who are also classmates, the once-distant creative ability suddenly becomes tangible. Students realize that film and television creation is not something unattainable.

This understanding is particularly crucial for beginners. In the early stages of creation, the greatest difficulty students face is not knowing how to shoot a scene, but rather not believing they are capable of achieving it. The existence of excellent peer works actually provides a very intuitive demonstration of ability. From the perspective of self-determination theory, an individual's sense of competence is an important factor in fostering continuous learning and intrinsic motivation^[2]. When students see creators in peer works who are similar to themselves and discover that they can indeed complete a work, it helps enhance their understanding of their own creative abilities. Therefore, excellent student works themselves possess educational value. They are not just achievements displayed outside the curriculum, but can become an important part of curriculum teaching.

3. From Imitation to Expression: Changes in Students' Creative Consciousness

3.1. Imitation is the Starting Point of Creative Learning

For students majoring in film and television, imitation is almost inevitable when they start creating. They will imitate their favorite movies, the narrative style of online short videos, and popular visual styles. From a teaching perspective, it is not necessary to simply understand this imitation as a lack of creativity. Beginners need to understand film and television language through imitation. Only by first knowing how to use a shot, how to advance a scene, and how to establish a character can students gradually form their own judgments.

Therefore, the issue is not whether students imitate, but whether they can gradually move away from imitation. The Academy Awards provide an important reference system in this process. Students not only watch professional films, but also the works created by their classmates. Through continuous viewing, they begin to realize that the same theme can be handled in completely different ways, and the same emotion can be expressed through different visual means. As the number of works accumulates, students begin to form their own judgments. This is a very important professional growth.

3.2. From "I Can Do It" to "I Want to Tell This Story"

The change in students' creative consciousness is usually not achieved in one go. In the early stages of creation, excellent works first stimulate students' abilities. After seeing others complete their works, they may have the idea of "I can try it too." This is the first step in creation. However, if students always stay at this stage, creation can easily become technical imitation or competition. For truly mature creation, it is necessary to further answer the question: "Why do I want to tell this story?"

This question begins to involve students' own life experiences. In years of teaching practice, the author has noticed that some truly moving student works often do not have particularly grand stories, but are closely related to students' own life experiences. For example, the life situation presented in the work *New Year* is not a distant legendary story, but the family experience of

ordinary people. Works like *Bitter Summer* are also not just about completing a complete story, but rather about allowing the creator's own life experiences to enter the work.

The impact of these works on other students goes beyond simply letting them know what good works are. They make students begin to realize that the people they are familiar with, their families, their hometowns, and even some small incidents they have experienced can all become the subject matter of film and television works. At this point, students' creative motivation begins to change. Initially, it is driven by teachers' requirements for creation, later by seeing their peers' works and feeling that they can also create, and then possibly by a certain character, an experience, or a certain emotion. This is a change from the outside in.

3.3. What Truly Deserves Attention is the Formation of Creative Aspirations

Teaching evaluations often tend to focus on tangible outcomes, such as the number of works completed by students, the awards won by their works, the beauty of the visuals, and the smoothness of the editing. These indicators are certainly important. However, for film and television creation education, there is another change that is not easily quantifiable but deserves more attention: whether students begin to develop a sustained desire to create.

If a student continues to actively observe the people around them after the course is over, thinks of a story because of a small incident, or picks up their phone to record a moment in life, it indicates that their learning has begun to surpass the requirements of the classroom. In this sense, what teaching truly needs to cultivate is not the ability to complete a one-time project, but the ability to continuously discover and express. The Academy Awards for Oscars can play a role precisely because it does not confine students' creations to a single course assignment, but rather fosters continuous exchange between works.

4. The Basic Path of Creative-Driven Teaching

After years of practice, this teaching method can be summarized as a circular process consisting of curriculum, works, and evaluation.

4.1. Course Learning: Establishing a Creative Foundation

Creativity-driven does not mean abandoning theory. Film and television creation is a comprehensive task. Without basic knowledge of audiovisual language, understanding of narrative structure, and basic abilities in character portrayal and scene choreography, it is difficult for students to truly turn their ideas into works. Therefore, course teaching remains the foundation of the entire system.

Differently, knowledge no longer serves as the ultimate goal of teaching, but rather becomes a tool for solving creative problems. Students learn about shot composition to better organize images, montage to more accurately express time and space, and dramatic structure to make stories more complete. Only when theory is constantly applied to creative practice does knowledge truly gain meaning.

4.2. Work Creation: Integrating Knowledge into Practice

In film and television creation courses, a significant portion of teaching time should be allocated to students. Only when students truly begin creating will they discover where their weaknesses lie. Discovering that character motivations are untenable when writing a script, realizing that original shot designs cannot be realized during filming, and identifying issues with the story's pacing during editing—these are all learning experiences that cannot be fully replaced by classroom instruction.

From the perspective of experiential learning, concrete experience itself is an important source of knowledge formation^[3]. Students discover problems through repeated creations, re-understand knowledge through reflection, and ultimately bring the experience back to the

next creation. Therefore, a failed work also has educational value. As long as students can gain experience from failure, it is not in vain^[4].

4.3. Work Presentation: Facilitating Peer Learning

After completing the works, the presentation phase begins. The core of this phase is not to select the top one, but to allow students to see more works. Different students' handling of the same theme will continuously broaden their understanding of film and television creation.

In this environment, students no longer merely accept evaluations from teachers, but instead form their own professional judgments while viewing the works of others. This peer learning is particularly crucial for film and television creation, given the inherent openness of the creative process. There is no set formula that guarantees all stories must be told in the same way. Students need to gradually develop their own discernment, which often emerges through extensive viewing, comparison, and discussion.

4.4. Evaluation and Reflection: Making Evaluation the Starting Point for the Next Creation

Traditional evaluation often signifies an end. Once the grades are announced, an assignment comes to an end. However, creation-driven teaching requires that evaluation be transformed back into the starting point for the next creation. When students win awards, they can analyze why their works are effective; when they do not win, they can reflect on what exactly is wrong with their works. More importantly, students can also re-understand their own works by viewing other works.

Therefore, evaluation should not merely be a teacher's assessment of whether a work is good or not, but rather a means to help students further understand their own creations. This also implies that evaluation criteria should not solely focus on technical proficiency. Whether the story possesses its own observations, whether the characters are authentic, and whether the creator truly expresses their own feelings should also be important elements of evaluation.

5. From Activity to Mechanism: The Teaching Value of the Academy Awards

If the Academy Awards are merely understood as a student work award event, their teaching value is limited. What truly makes them meaningful lies in the stable teaching mechanism that gradually emerges after continuous implementation.

Firstly, it establishes connections between students' works. The works of the previous generation of students become learning materials for the next generation, and the works of the next generation become objects for future students to observe. Therefore, the works possess continuity in time.

Secondly, it fosters creative connections among students. Students no longer view their classmates merely as competitors, but instead begin to see them as creators from whom they can learn.

Thirdly, it has changed the meaning of course assignments. Works are no longer just a document handed over to the teacher, but become real creative achievements that can be viewed, discussed, and evaluated.

More importantly, this mechanism gradually fosters an open learning environment. Students acquire professional knowledge from teachers, gain experience from their own creations, draw inspiration from the works of others, and bring new understandings back to their next creation^[5].

Therefore, this teaching process can be summarized as follows: course learning - work creation - public display - peer observation - evaluation feedback - creative reflection - further practice.

This actually constitutes a continuous and circular teaching process. In this process, the role of the teacher has also undergone some changes. Teachers are no longer just the instructors of knowledge and the graders of works, but also become the organizers of the creative process, the facilitators of work exchange, and the guides of students' creative directions.

6. Issues in Practice and Further Thoughts

Creative-driven teaching is not a simple, effective, and universal model, and there are still some issues that need to be addressed in the practical process.

Firstly, it is necessary to prevent the evaluation of works from becoming overly award-oriented. If students become increasingly focused on rankings and ignore the works themselves, the competition mechanism may once again turn into an external pressure. Therefore, awards should serve the purpose of fostering creativity, rather than allowing creativity to become a means of competing for awards.

Secondly, it is necessary to avoid peer learning turning into mere imitation. After students view excellent works, they are prone to imitate their forms. Therefore, teachers need to guide students to further contemplate why the works are successful, rather than merely imitating superficial shots and styles.

Furthermore, it is necessary to pay attention to the fundamental differences among students. Different students have varying knowledge bases, life experiences, and creative abilities. If evaluation solely emphasizes the completion of the final product, it can easily discourage students with weaker foundations. Therefore, evaluation should also focus on the extent of students' personal growth.

Lastly, teachers themselves need to constantly adjust their teaching methods. Film and television creation is always evolving, with new media such as short videos, micro-dramas, and artificial intelligence imagery emerging continuously. Students are exposed to increasingly rich imagery, and teachers cannot simply repeat past teaching experiences. Instead, they need to continuously observe new creative phenomena.

Therefore, creative-driven teaching is not about establishing a fixed model, but about continuous adjustment through ongoing practice^[6].

7. Conclusion

The ultimate goal of film and television creation education is not merely to address whether students can shoot, write scripts, or edit. These are all crucial components of professional competence, but if students merely utilize these skills to fulfill course requirements, such learning remains incomplete.

The truly anticipated change is that students begin to actively observe life. They can discover stories from an ordinary person, emotions from a family gathering, and content worth expressing from a memory of their hometown. They also realize that they can gradually form their own creative judgment, rather than merely imitating others.

The practice of the Academy Awards has shown me that student work exhibition is not merely an activity separate from classroom instruction. As long as it can be linked to curriculum learning, work production, and evaluation feedback, it can itself become an important part of the teaching process. In this process, excellent works provide demonstrations, peer observation fosters communication, public exhibition establishes a sense of authentic audience, evaluation prompts reflection, and new life experiences become the starting point for the next creation.

The teaching cycle thus formed ultimately aims not at producing more award-winning works, but at fostering students' creative subjectivity. For film and television creation teaching, perhaps the real teaching occurs when students gradually shift from feeling compelled to

complete a work to having a story they want to express. This is also where the most valuable aspect of creation-driven teaching lies.

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