THE COMPONENT OF ACTING ON CAMERA TEACHING MODEL IN CHINA UNIVERSITIES

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YI JIN

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DOCTOR OF EDUCATION IN ED.D. (ARTS EDUCATION) AT SRINAKHARINWIROT UNIVERSITY

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This study, titled "The Component of Acting on Camera Teaching Model in Chinese Universities", aims to investigate the essential elements of teaching acting on camera. The objectives are to analyze the current state and challenges of acting on camera instruction in Chinese universities, identify effective instructional practices, and propose a comprehensive teaching model suitable for higher education contexts. To achieve these objectives, the study employed a mixed-methods approach. Data were collected through a questionnaire survey conducted at eight universities in different regions of China, with 600 fourth-year undergraduate students as the main research subjects. In addition, in-depth interviews were conducted with teachers and students. The findings reveal four major issues in the current teaching practices: outdated course content, insufficient practical opportunities, uneven distribution of teaching resources, and inadequate evaluation system. The practices of the three leading institutions indicate that integrating industry resources, leveraging technology for innovation, and promoting interdisciplinary collaboration are three core pathways for enhancing the competitiveness of acting on camera programs. Based on the survey results, the researchers propose a Social Interactive Experiential Learning (SIEL) model, structured around four stages: concrete experience, social interaction, conceptual reconstruction, and social verification and internalization. It incorporates a three-tier feedback system involving peers, industry experts, and public audiences, supported by a flexible technology implementation plan and a multi-dimensional evaluation system. This study provides a theoretically sound, practical, and scalable teaching framework for acting on camera.

Keyword : experiential learning, social constructivism, acting on camera, teaching model, Socially Interactive Experiential Learning (SIEL), higher arts education

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As I bring this doctoral journey to a close, I reflect upon the extraordinary path that has led me here—a path woven from the threads of art, education, and entrepreneurship, across cultures and identities. This dissertation is not only the product of academic inquiry but also a culmination of years of practical experience and personal transformation.

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CHAPTER 1
INTRODUCTION

1.1 Background

Alongside China's sustained and rapid socio-economic development, its film, television, and cultural industries have also exhibited unprecedented vitality, achieving significant leaps in both market scale and influence. Looking back to 2013, the national total box office revenue was 217.69 billion RMB, with domestic films contributing 127.67 billion RMB (Xinhua News, 2014). A decade later, in 2023, the national box office soared to 549.15 billion RMB, with domestic films accounting for a high 83.77% share, reaching 460.05 billion RMB (Xinhua News, 2014). The television sector also performed remarkably well, with 156 television dramas totaling 4,632 episodes produced and granted "Domestic Television Drama Distribution Licenses" throughout 2023 (China Intellectual Property, 2024). Particularly noteworthy is the astonishing growth of the Short-Form Video Drama industry, which has rapidly risen by leveraging the new media ecosystem. Data from the NRTA shows that the annual number of Short-Form Video Drama filings surged from 398 in 2021 to 2,775 in 2022, a year-on-year increase of nearly 600%. According to the *"2023-2024 China Short-Form Video Drama Market Research Report"* released by iMedia Consulting, China's Short-Form Video Drama market scale reached 373.9 billion RMB in 2023, skyrocketing by 267.65% year-on-year, and is expected to exceed the 500 billion RMB mark in 2024, with the market size projected to surpass 1 trillion RMB by 2027 (Zhang & Huang, 2024). This series of data not only confirms the prosperity of China's film and television industry but also profoundly reveals that under the wave of digitalization and networking, the explosive development of new media technologies is comprehensively reshaping people's lifestyles and transforming the forms of artistic performance and its talent cultivation models with unprecedented depth and breadth (Lin & Lin, 2018). As the world's second-largest economy and second-largest film market, the rapid rise of China's film and television industry undoubtedly poses new era demands for its core supporting force—

performing arts education—containing both immense opportunities and severe challenges.

Against the backdrop of deepening economic globalization, the cultural industry is playing an increasingly prominent role in building a nation's soft power and international competition. As a core component of the cultural industry, the performing arts bear the vital mission of disseminating the essence of national culture, expressing shared human emotions, and inheriting the wisdom of history and civilization. Performing arts education in Chinese universities has long been a key area of higher education. Its value lies not only in providing a platform for students to hone their professional performing skills, but also in its deeper significance, in carrying the historical responsibility of inheriting, promoting, and innovating China's fine traditional culture, serving as a crucial cornerstone for building cultural confidence.

The Chinese government has consistently prioritized cultural and arts education at the forefront of its national development strategy, continuously introducing a series of strong policy measures to guide and support the deepening reform and innovative development of performing arts education in universities. For example, the "Opinions of the Ministry of Education on Comprehensively Improving the Quality of Higher Education" (Ministry of Education, 2012, March 16) explicitly calls for the vigorous promotion of cultural inheritance and innovation, emphasizing the need to both root oneself in the fertile soil of China's fine traditional culture and actively absorb and draw on the outstanding achievements of global civilization, thereby producing a series of landmark cultural achievements. This provides solid policy support and direction for universities to explore new models of performing arts teaching. The "Outline of the National Medium- and Long-Term Science and Technology Development Plan (2006-2020)" (State Council, 2006, February 9) emphasizes the strategic importance of cultural and artistic innovation, advocating that universities should focus on promoting the deep integration of cultural and arts education with cutting-edge scientific and technological innovation, and promoting the proactive adaptation of performing arts education to the profound changes brought about by the new technological revolution and the new

media environment. The subsequent "Opinions on Deepening Undergraduate Education and Teaching Reform to Comprehensively Improve the Quality of Talent Cultivation" Ministry of Education (2019, October 8) further raised the bar for the quality of talent cultivation and innovation capabilities in universities, encouraging performing arts education to strengthen practical teaching, expand interdisciplinary collaboration, and deepen international exchanges, in order to cultivate well-rounded, interdisciplinary performing talents. The "Guiding Opinions of the Ministry of Education on Further Strengthening and Improving the Examination and Admissions System for Arts Majors in Regular Institutions of Higher Education" (Ministry of Education, 2021, September 16) focuses on the cultivation of high-level artistic talents, aiming to strengthen graduate education in the arts and encourage them to conduct cutting-edge and innovative research and practice in the performing arts field, thereby comprehensively elevating the academic proficiency and practical effectiveness of performing arts education.

These series of consistent and progressive policy documents clearly outline the Chinese government's resolve and path to modernizing, scientific zing, and internationalizing performing arts education in universities. From a top-level perspective, they provide sustained policy support and systematic guidance for Chinese universities to continuously improve their performing arts education infrastructure, optimize their faculty structure, and innovate their curriculum and teaching content. These documents are effectively driving performing arts education in universities toward greater diversity, openness, and international integration.

Simultaneously, alongside China's significantly enhanced influence within the global cultural industry landscape, performance education in Chinese universities now shoulders an unprecedented dual mission: it must cultivate localized talents deeply rooted in national culture and possessing exquisite skills, and also foster international actors with broad global perspectives and outstanding innovative capabilities to meet the demands of the global film and television market (Sun, 2020). The rapid rise of the Chinese film and television market and its pursuit of global discourse power place more diverse and stringent demands on actors' performance literacy. Particularly in the core

area of acting on camera, the traditional performance training system, primarily based on stage experience, faces severe challenges.

The requirements for actors in the New Media Era have long transcended singular dramatic performance techniques, shifting emphasis instead to their authenticity, subtlety, camera adaptability, rapid character-switching ability, and performance adaptability and innovative thinking required for diverse genres (such as realism, fantasy, science fiction, etc.) and media formats (such as film, television, online series, Short-Form Video Drama, live streaming, virtual reality, etc.). This urgently compels university educators to fundamentally re-examine, evaluate, and systematically reconstruct existing performance teaching models to effectively respond to the industry's ever-evolving needs. Consequently, performance education in Chinese universities must keep pace with the times, actively embrace change, and explore and adopt teaching paradigms that integrate new technologies and concepts to cultivate a new generation of performing talent that truly aligns with the future development needs of the industry.

The tide of the New Media Era has profoundly reshaped all aspects of social life, exerting a transformative impact on the production, distribution, and consumption chains of the film and television industry, as well as on the very essence and scope of performing arts education. The traditional performance pedagogy, centered on stage training and prioritizing theoretical knowledge over practical application, has proven increasingly inadequate in addressing the complexities and technical demands of acting on camera, alongside the need to align with the industry's rapid evolution.

Currently, significant disparities exist in how Chinese universities explore and implement teaching models for on-camera performance. Some institutions face constraints due to limited faculty expertise and insufficient investment in essential resources, including professional shooting studios, advanced filming equipment, post-production facilities, and industry practice platforms. Others maintain curricula that heavily emphasize theoretical instruction, resulting underdeveloped practical training components and a lack of personalized, project-based learning approaches.

Furthermore, certain universities have been slow to update their course structures, instructional methods, and evaluation systems. This lag prevents them from effectively incorporating recent technological advancements—such as virtual production, AI-assisted performance, and high-frame-rate cinematography—or adapting to evolving aesthetic trends in screen performance. Consequently, a noticeable gap has emerged between the educational content provided and the current forefront of industry practices.

The explosive development of media technologies and the continuous emergence of new media formats have made the art of on-camera performance a crucial frontier in performance studies, film studies, and even communication studies. Within the context of this profound transformation, Chinese universities' performance teaching models, particularly those focused on on-camera performance, are facing unprecedented challenges and opportunities. Driven by the industrialization of film, the development of high-quality television dramas, the explosive growth of online audiovisual content, and the rise of immersive media, the value of on-camera performance skills has been elevated to unprecedented heights. This inevitably requires a profound self-reform of the performance education system, with its teaching objectives, content, methods, and evaluation criteria all closely aligned with the characteristics of the media convergence era. Against this macro backdrop, in-depth exploration and systematic construction of on-camera performance teaching models in universities that adapt to the characteristics of the new media era are not only of vital practical significance for effectively improving students' core professional skills, artistic aesthetics, and cross-disciplinary innovation capabilities, but also have far-reaching strategic value in promoting the modernization and transformation of China's film and television arts education system, enhancing its international competitiveness, and ultimately contributing to the continued prosperity of China's cultural industries and the strengthening of the country's cultural soft power.

Based on preliminary research, this study has identified several key issues prevalent in the current acting on camera teaching models within Chinese universities, which are primarily manifested in the following aspects:

(1) Significant Disconnect Between Teaching Content and Evolving Media Technologies & Industry Demands. The curriculum for acting on camera courses at a considerable number of universities suffers from outdated content that lags behind current developments. It predominantly adheres to the teaching framework and knowledge system of traditional theatrical performance, failing to adequately integrate new media technologies (such as multi-camera blocking, green screen performance, interacting with virtual characters, and performance adjustments for different screen sizes and viewing contexts) as well as the latest requirements from the contemporary film and television industry for actors (including genre-specific creation, improvisational response, and high-intensity emotional expression). A substantial gap exists between the teaching content and the rapidly evolving media landscape and industry practices, making it difficult to effectively meet the urgent need of the modern film and television sector for versatile, application-oriented performing talents.

(2) Uniform and Non-Specific Teaching Methods. Some institutions excessively rely on theoretical instruction and traditional stage performance training techniques during teaching. They fail to fully recognize the particularities of acting on camera (such as the micro-level of performance, its non-linear nature, its dependence on camera language, and its reliance on technical team collaboration) and lack specialized skill training targeting camera-specific techniques (e.g., focus control, eyeline management, movement scale adjustment, rapid emotion elicitation and switching, and quick response to directorial instructions and on-set technical parameters). The teaching methods do not effectively distinguish between stage and camera performance, hindering students' ability to seamlessly transfer and apply the knowledge and skills acquired in school to actual film and television shooting environments.

(3) Weak Practical Teaching Component and Lack of Real-World Context Experience. Constrained by factors such as funding, venue equipment, and industry

resource connectivity, many universities struggle to provide students with sufficient, high-quality practical opportunities for acting on camera. Problems like rudimentary simulated shooting environments, scarcity of project-based teaching, and insufficient substantive collaboration with frontline industry entities (production crews, studios, platforms) are widespread. Students lack opportunities for systematic learning and deep practice in real, high-pressure shooting settings, which severely impedes the refinement of their professional skills, the cultivation of on-the-spot adaptability, and the accumulation of valuable practical experience.

(4) Relative Neglect of Cultivating Students' Innovative Thinking and Artistic Individuality. The existing teaching models often emphasize standardized and normative performance skill training. The curriculum design and evaluation orientation provide insufficient encouragement for students' independent thinking, critical thinking, artistic originality, and spirit of exploration in cross-media performance. An overemphasis on imitation and conformity somewhat suppresses the development of students' artistic individuality and limits their potential for sustainable development and innovative capabilities as future artistic creators.

In light of these challenges, this study focuses on the core entry point of "the composition of the teaching model," aiming to systematically address the key issues identified above, such as outdated teaching content, rigid teaching methods, lack of practical platforms, and insufficient cultivation of innovative capabilities. Conducting an in-depth analysis of the current state of acting on camera education in Chinese universities, exploring its inherent potential, and investigating viable paths for its future reform and development hold significant academic value—enriching performance pedagogy and film and television art education theory—as well as profound practical implications. Through systematic research on the constituent elements of the teaching model (concepts, objectives, content, methods, resources, evaluation, etc.), we can more clearly identify the strengths and bottlenecks in current practices, thereby providing actionable strategies and robust theoretical support for the substantive reform and innovative development of performance education. The ultimate goal is to promote

a paradigm shift in performing arts education in Chinese universities, particularly in acting on camera instruction, laying a solid theoretical foundation and offering effective practical solutions for cultivating a new generation of performing talents who possess high-level professional skills, deep humanistic literacy, keen innovative awareness, and strong practical capabilities.

The core objective of this research is to conduct an in-depth investigation into the optimization and reconstruction of the acting on camera teaching model in Chinese higher education institutions. The research pathway comprises three primary stages: First, a thorough investigation and diagnostic analysis will be conducted to reveal the deep-seated problems within the current teaching model and their root causes. Second, the study will focus on three universities that are the most representative and leading institutions in China's screen performance education—Beijing Film Academy, Chongqing University, and Communication University of China. Their best practices and innovative explorations in acting on camera pedagogy will be intensively studied to extract their successful experiences and core principles. Finally, building upon a comprehensive synthesis of theoretical insights and practical wisdom, the study will propose and substantiate a new acting on camera teaching framework. This framework is designed to be adaptive to the demands of the new media era, aligned with China's specific educational context, and characterized by both foresight and operational practicality.

The selection of these three universities as the core research subjects is principally based on the following key considerations:

Beijing Film Academy (BFA): Located in Beijing, China, the Beijing Film Academy is not only the flagship of film and television education in northern China but also recognized as the highest institution of film acting education in China, enjoying a high academic reputation and industry authority. According to official information from the Ministry of Education, the Beijing Film Academy is the world's largest and most comprehensive film institution, consistently ranking among the top three global film and television schools for many years. Its talent development system is mature and efficient.

In 2023, the Academy graduated 564 undergraduates, with a graduation rate of 99.65% and a degree awarding rate of 93.43%. Its master's and doctoral programs are well-developed and boast a profound academic foundation (Ao Lei, 2015: 223-227). Its film acting education, particularly in front-of-camera acting, represents the highest standards in China and sets a benchmark in the industry.

Chongqing University (CQU): A renowned comprehensive research university in China, it is located in Chongqing, a core hub city in western China. Its Film School is the most authoritative and influential center for film and television education in western China. With excellent student recruitment and consistently high graduate employment rates, it has produced numerous renowned directors and actors. According to data from the Ministry of Education, among Chongqing University's 2023 graduates, the direct employment rate for undergraduates was 48.93%, the rate for domestic enrollment was 39.09%, and the rate for further study abroad was 6.18%. The direct employment rate for master's students reached 92.51%, and the direct employment rate for doctoral students reached 98.87%. In the Ministry of Education's fourth round of disciplinary evaluations, Chongqing University's Drama and Film Studies program ranked first in western China (Wang, 2018). Chongqing University's experience in developing film and television education within the context of a comprehensive university and connecting with the regional and national film and television industries offers unique insights.

Communication University of China (CUC): Also located in Beijing, it enjoys a unique geographical advantage, situated near national media organizations such as CCTV and People's Daily. It has also established close partnerships with leading film and television companies such as Huayi Brothers and iQiyi. As a "Double First-Class" university directly under the Ministry of Education, its Journalism and Communication, Drama, and Film and Television programs consistently rank first nationally, making it a leading institution in China's broadcasting, television, and new media fields. CUC is a leader in curriculum innovation, pioneering distinctive courses such as "Broadcasting and Hosting Arts" and "Virtual Image Production," and pioneering the integration of AI technology and metaverse concepts into its teaching practices. Its graduates hold

approximately 40% of CCTV presenters and 35% of key positions at provincial satellite TV stations. Alumni account for over 20% of middle and senior management positions at leading film and television companies. In the past five years, works by faculty and students have won over 200 major domestic and international awards, including the Cannes Short Film Award and the Golden Rooster Awards. CUC leads the "Beijing-Tianjin-Hebei Film and Television Collaborative Innovation Center," establishing partnerships with nearly 80% of film and television production bases in China. It also spearheads the development of national all-media standards and undertakes national 5G smart media R&D projects. With its unique location in Beijing, top-tier academic strengths, and deep industry connections, Communication University of China (CUC) continues to lead the way in cultivating interdisciplinary talent in China's media and film and television sectors. Its integration of on-camera performance instruction with new media technologies and communication practices is unparalleled in its cutting-edge and exemplary nature.

In summary, Beijing Film Academy, Chongqing University, and Communication University of China epitomize three distinct institutional models: a specialized top-tier film academy, a prestigious film school within a comprehensive university, and a leading media-specialized university, respectively. These institutions demonstrate representativeness across multiple dimensions—geographical distribution (covering eastern and western regions), disciplinary background (specialized, comprehensive, and media-focused), resource advantages, industry connections, and distinctive approaches to talent cultivation. Their graduates are actively engaged in diverse professional fields including theater, film, television, online audiovisual media, and cultural performances. A comprehensive and in-depth examination of these three universities' philosophies, systems, methodologies, and outcomes in acting on camera pedagogy carries paramount strategic significance and serves as invaluable case studies. Such research enables a thorough understanding of the highest-level practices in this educational domain within Chinese higher education, facilitates the extraction of transferable advanced experiences, and ultimately contributes to the overall

enhancement of performance education in China. This endeavor is crucial for cultivating outstanding performing talents that meet contemporary demands.

Through a critical analysis of the current state of acting on camera pedagogy in Chinese universities, an in-depth excavation of best practices, and the systematic construction of an innovative model, this study is anticipated to inject new theoretical perspectives and practical methodologies into performing arts education within China's higher education system. It is expected to vigorously promote substantive innovation in teaching content and methodologies. This will not only significantly enhance the professional competitiveness and sustainable development capabilities of performance majors, enabling them to better adapt to the rapidly evolving industry landscape, but will also exert a positive and profound impact on the professionalization and internationalization of the entire Chinese performing arts sector. Furthermore, the models and experiences distilled from this research can provide valuable reference and a potential model for adaptation to universities globally, particularly for those in countries and regions facing challenges similar to China's in terms of cultural industry upgrading and educational transformation.

1.2 Objectives of the Study

(1) Analyze the current state and existing problems of the university-level acting on camera training model.

Systematically review and analyze the common forms, operational mechanisms, and practical outcomes of the current acting on camera training model in Chinese universities. Precisely identify the main issues, shortcomings, and their underlying causes to provide an empirical basis for subsequent reforms.

(2) Study the best practices in acting on camera training at Beijing Film Academy, Chongqing University, and Communication University of China.

Conduct an in-depth examination of the innovative measures, specialized courses, effective methods, and successful experiences in the field of acting on camera training at these three representative universities. Perform a multidimensional, cross-

case comparative study to extract universally applicable and forward-thinking elements of the training model.

(3) Propose a new model for acting on camera training in Chinese universities and verify its effectiveness.

Based on a critical reflection of the current situation and the creative integration of best practices, and considering the characteristics of the new media era and future industry demands, propose a systematic, scientific, and feasible framework for a new acting on camera training model in Chinese universities. Furthermore, explore preliminary pathways and methods for validating its effectiveness.

1.3 Significance of the Study

The theoretical value and practical significance of this study are mainly reflected in the following aspects:

(1) Promoting Teaching Modernization and Theoretical Development:

This study deeply explores the transformation needs and paths of acting on camera teaching under the profound influence of new media technologies, holding significant value for promoting the modernization of teaching philosophies, content, and methods in Chinese university performance education. It helps bridge the gap between traditional teaching and modern industry needs, optimize the allocation of educational resources, and enhance overall teaching quality. The research findings will provide important empirical reference and theoretical supplement for the development of performing arts pedagogy and film/television education theory in the context of new technologies.

(2) Providing Actionable Reform Plans and Enhancing Talent Alignment:

The significance of this study lies in moving beyond mere description of phenomena, striving to provide a practical and feasible improvement and restructuring plan for performance education in Chinese universities—particularly in acting on camera instruction—based on in-depth research and case analysis. The advocated teaching model will centrally focus on cultivating students' practical operational skills, critical thinking, artistic innovation capability, and cross-media adaptability. This approach will

more effectively meet the urgent demand of the upgrading cultural industry for high-quality, versatile performance talents, thereby enhancing the alignment between talent supply and industry needs.

(3) Promoting Cross-Cultural Understanding and International Exchange in Arts Education:

This study inherently incorporates attention to multicultural performance methods when exploring the construction of teaching models. The optimized acting on camera instruction will be more conducive to training students to understand and express characters and stories from diverse cultural backgrounds, strengthening their cultural adaptability and expressive power on the international stage. This will not only help students more confidently use cinematic language to showcase the unique charm of Chinese culture to the world and tell China's stories but will also foster mutual understanding, respect, and integration among different cultural performance aesthetics within teaching practices. Consequently, this research is expected to build new cognitive bridges for the international exchange and cooperation of performing arts education, particularly under the frameworks of the "Belt and Road" Initiative and China-ASEAN cultural cooperation, providing ideas for regional collaboration in film and television talent cultivation.

1.4 Research Scope

To ensure the focus and feasibility of the research, the scope is clearly defined as follows:

1.4.1 Content Scope

The content scope of this study is tightly centered on the core theme of "the constituent elements and optimization of the acting on camera training model in Chinese universities," specifically encompassing:

(1) Current Situation Investigation and Problem Diagnosis:

Conduct a comprehensive investigation into the implementation status of acting on camera training in Chinese universities (particularly the selected sample institutions). This includes examining the setting of teaching objectives (whether they clearly align

with industry needs), the composition of teaching content (the ratio and currency of theory, technology, and art), the teaching methods and means employed (traditional lectures, practical training, technology application, etc.), and the current teaching evaluation system (standards, methods, evaluators).

Based on detailed research data, diagnose the key problems and their root causes within the current training model regarding resource allocation (faculty, equipment, space), the effectiveness of teaching methods (whether they target camera-specific characteristics), student learning experience and feedback, and alignment with the actual demands of the film and television industry.

(2) Theoretical Framework Construction:

Conduct an in-depth analysis of the technological characteristics of the new media era (such as media convergence, immersive technologies, AI impact) and the fundamental changes they bring to the ontology of acting on camera art and the skill requirements for actors.

Establish a core philosophy for acting on camera training adapted to the requirements of the new era, emphasizing the equal importance of professional skill training (Technical Proficiency) and high-level innovation ability (Artistic Innovation), and the deep integration of theoretical learning (Theoretical Understanding) and contextualized practice (Contextualized Practice).

From multidisciplinary perspectives including pedagogy, performance studies, and film technology studies, attempt to construct a theoretical model for the acting on camera training model that integrates the three dimensions of technological literacy (Technological Literacy), artistic expressiveness (Artistic Expression), and market responsiveness (Market Responsiveness).

(3) Best Practice Case Studies:

Select Beijing Film Academy, Chongqing University, and Communication University of China as best practice cases. Conduct a thorough analysis of their specific innovative measures in acting on camera training (e.g., development of specialized courses, project-based teaching, industry-academia-research collaboration models,

application of new technologies, internationalized teaching), their operational mechanisms, and their achieved significant advantages and outcomes.

Systematically extract core teaching experiences, effective strategies, and management models with promotional value from these successful cases, analyzing their key success factors and transferability.

(4) Construction of a New Training Model:

Course Content Design: Propose a framework for the acting on camera course content system adapted to the comprehensive requirements of the media era. This framework should cover basic theory (e.g., camera language, performance psychology), core technical training (e.g., developing camera sense, micro-expression performance, genre performance, technical adaptation), artistic creation practice (e.g., short film creation, in-depth character development), and exploration of cutting-edge fields (e.g., performance in virtual production, interactive narrative performance).

Teaching Method Innovation: Explore and advocate for diversified teaching methods, such as high-intensity simulated shooting workshops (Simulated Shooting Workshops), project-based case studies (Project-based Case Studies), industry-mentored project-driven learning (Industry-mentored Project-driven Learning), detailed performance feedback using video playback (Video Analysis & Feedback), and immersive training incorporating technologies like motion capture, VR/AR (Immersive Training with New Tech).

Industry-Academia Collaboration Mechanism: Design specific pathways for establishing efficient and sustainable cooperation mechanisms between universities and the film and television industry (production companies, platforms, crews). Examples include co-building internship bases, introducing industry workshops and masterclasses, co-developing teaching projects, and establishing joint talent cultivation channels. This ensures students gain abundant, frontline practice opportunities.

(5) Effectiveness Evaluation and Continuous Improvement Mechanism:

Design a multi-dimensional, scientific teaching effectiveness evaluation indicator system covering core dimensions: student satisfaction and learning experience

(Student Satisfaction & Learning Experience), degree of professional skill mastery and proficiency (Skill Acquisition & Proficiency), performance in innovative thinking and artistic creation ability (Innovation & Artistic Creation), and tracking of graduate career development (Career Trajectory Tracking).

Propose a dynamic adjustment and optimization mechanism for the training model based on evaluation feedback data (e.g., regular teaching reflection meetings, course content update procedures, teaching method iteration cycles). This aims to build a closed-loop training system capable of self-renewal and self-improvement.

This study aims, through the systematic and progressive research of the above content, to ultimately provide a set of innovative training model composition proposals for university acting on camera instruction in China that features an advanced philosophy, clear structure, complete elements, and strong operability. This proposal strives to balance scientific rigor and systematicness, effectively responding to the developmental demands of the new media era, and providing solid educational support for cultivating high-level performance talents with international competitiveness who can lead the future development of film and television art.

1.4.2 Population and Sample Scope

This study selected a total of 8 universities offering acting on camera courses, chosen based on a regional representation principle across China. They are:

Northeast China: Dalian Art College, Jilin Animation Institute

Eastern China: Beijing Film Academy, Communication University of China

Central China: Shanxi Media College, Wuhan Media and Communications College

Western China: Chongqing University, Sichuan Film and Television University

The research subjects are faculty and students from the performance majors at these eight universities. To achieve the research objectives, the target population is divided into three stages:

Stage 1: Senior (fourth-year) undergraduate students majoring in Performance from all eight universities. They are the primary subjects of this study, having completed

most of their professional coursework and possessing the most direct and comprehensive experience and understanding of their institution's acting on camera instruction. Their feedback (evaluations of courses, teaching, practice, and outcomes) constitutes the foundational data source for researching the current situation and identifying problems.

Stage 2: Faculty members from the Performance majors at Beijing Film Academy, Chongqing University, and Communication University of China. They are the direct designers and implementers of the teaching models. Their teaching philosophies, methodological choices, resource utilization, and understanding of industry trends are central to studying best practices.

Stage 3: Industry experts closely related to university performing arts education, including renowned directors, seasoned actors, screenwriters, casting directors, and producers; as well as practitioners who graduated from the three target universities (BFA, CQU, CUC) and are currently active in the film and television industry. They can provide valuable practical insights and feedback on university education from an external perspective based on industry demands, talent standards, and skill gaps.

The research will comprehensively employ multiple methods for data collection: For the Stage 1 and Stage 2 populations, methods will primarily include structured/semi-structured questionnaires, in-depth interviews, and classroom observations (where conditions permit). For the Stage 3 population, the primary method will be in-depth interviews.

Concurrently, in-depth case studies will be conducted on the three best-practice universities (including document analysis, course syllabus review, and analysis of successful projects).

Through this multi-angle, multi-tiered data collection strategy, the study ensures a comprehensive and profound grasp of the current situation, an understanding of practices, and insight into problems, thereby providing a sufficient and reliable basis for constructing the new model.

1.5. Research Questions

(1) Current Situation and Problem Diagnosis: What are the key issues and deficiencies within the constituent elements (e.g., positioning of teaching objectives, curriculum content system, application of teaching methods, construction of practical platforms, design of evaluation mechanisms, allocation of faculty and technical resources, etc.) of the current university acting on camera training model in China? How do the specific manifestations of these problems (for instance, in which aspects is the teaching content outdated? What are the specific causes and extent of insufficient practical training?) collectively reflect the disconnect between the training model and the demands of the new media era and industry development?

(2) Insights from Best Practices: What significantly effective and innovative "best practices" (e.g., specialized course modules, advanced teaching methods, effective industry-academia cooperation models, technology integration applications, etc.) can be identified from the specific practices of acting on camera training at Beijing Film Academy, Chongqing University, and Communication University of China? What are the successful operational mechanisms of these best practices? What core experiences, strategies, or model elements that are worthy of reference and transferable do they provide for addressing the common problems identified in research question (1)?

(3) Model Construction Pathway: Based on a profound understanding of the current problems and the creative assimilation of best practice experiences, how should a new university acting on camera training model, adapted to the context of Chinese higher education, be systematically developed, designed, and described? How can this model innovatively integrate and optimize its constituent elements (philosophy, objectives, content, methods, resources, evaluation, industry-academia collaboration, etc.) to effectively enhance teaching efficacy (teaching quality and efficiency) and significantly promote the development of students' core performance skills, cross-media adaptability, and artistic innovative thinking? How can its effectiveness and feasibility be preliminarily verified?

1.6 Conceptual framework

This study adheres to a systematic and progressive conceptual framework guiding the entire research process:

(1) Starting Point: Problem Orientation.

The research initiates with a comprehensive investigation into the current state of acting on camera instruction in Chinese universities, encompassing fundamental components including teaching objectives, content, methods, resources, and evaluation systems. It precisely diagnoses deep-seated issues, focusing on core deficiencies such as outdated curricular content, monotonous teaching methodologies, insufficient practical training, and inadequate cultivation of innovative capabilities. This establishes a realistic foundation for the study.

(2) Core: Practice Excavation and Theoretical Construction.

Best Practice Analysis: Beijing Film Academy, Chongqing University, and Communication University of China are selected as benchmark institutions. The research involves a thorough analysis of the innovative solutions and exemplary practices these institutions have implemented to address the aforementioned common challenges. This explores the underlying logic of their success, including elements like specialized curriculum design, integration of cutting-edge technologies, effective pedagogical methods, and mechanisms for deep industry-academia integration.

New Model Construction: Building upon the diagnosis of the current situation and insights gained from best practices, and integrating characteristics of the new media era (e.g., technology-driven changes, media convergence, industry transformation) with advanced educational theories (such as constructivism and experiential learning), a novel acting on camera training model is constructed. The core development of this model includes:

Restructuring the Course Content System: Designing a modular and forward-looking curriculum that closely aligns with the comprehensive demands (technical, artistic, commercial) of the contemporary media landscape.

Innovating Teaching Methodology: Advocating for and integrating a diverse set of interactive teaching methods, including simulation-based training, project-driven learning, case-based studies, and technology-enhanced instruction.

Building Industry-Academia Collaboration Bridges: Designing institutionalized and sustainable platforms for university-industry cooperation. This ensures the incorporation of real-world projects, participation of industry professionals as mentors, and the establishment of robust channels for internships and practical experience.

(3) Closed Loop: Evaluation and Iteration.

Establishing an Evaluation System: A supportive, scientific, and multi-dimensional teaching effectiveness evaluation indicator system is designed. Core metrics focus on: student satisfaction (subjective experience), level of skill mastery (objective competency), demonstrated innovation capability (through projects/artifacts), and potential career development indicators (tracked long-term).

Forming an Iteration Mechanism: The new model is designed with inherent dynamic optimization capabilities. A mechanism for continuous improvement and self-optimization is established, driven by internal and external factors such as evaluation feedback, industry trends, and technological advancements. This involves regular review cycles, systematic feedback collection, data analysis, and subsequent model adjustments to ensure its ongoing relevance and adaptability.

In summary, the study's conceptual framework constitutes a closed-loop process (see Figure 1), grounded in problem diagnosis, informed by best practices, centered on the systematic development of a new model, and secured by scientific evaluation and continuous iteration. The ultimate objective is to produce a scientific, systematic, innovative, and highly operational framework for a Chinese university acting on camera training model, thereby effectively empowering the cultivation of high-caliber performance talent for the new media era.

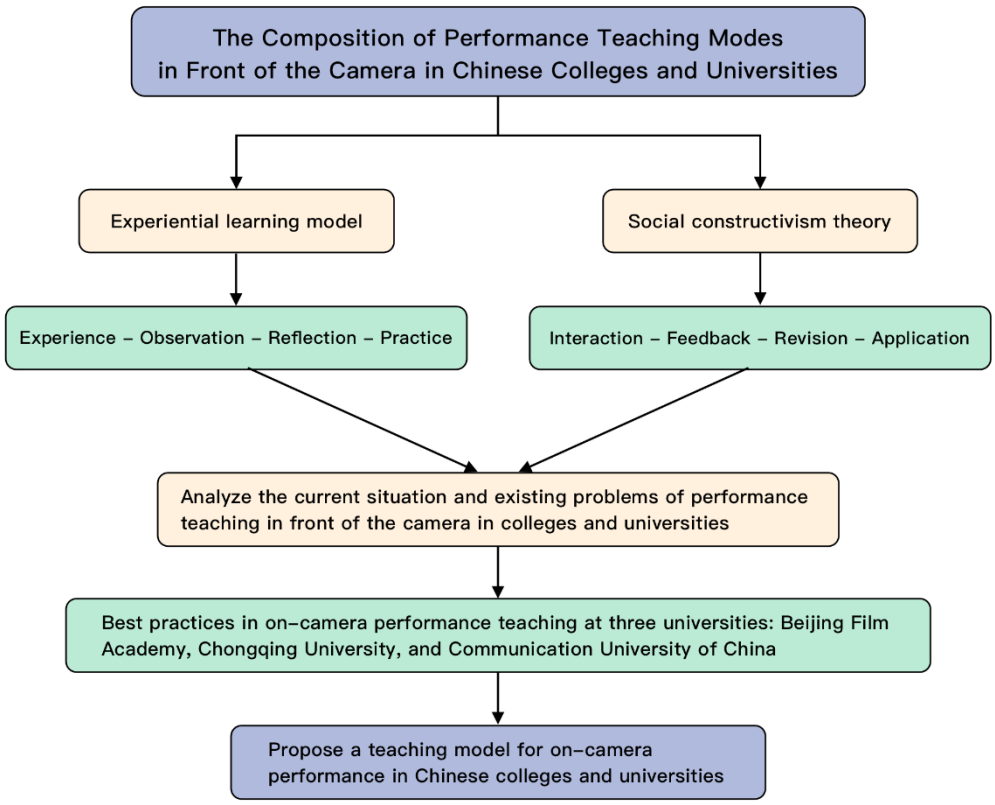

Figure 1 Conceptual Framework Diagram

Source: Created by the author

1.7 Expected benefits

This study is anticipated to yield multi-layered benefits:

(1) Deepened Understanding and Decision Support: It will provide a profound and structured comprehension of the current state, existing problems, and their root causes within the acting on camera training models at Chinese universities, yielding robust research data and diagnostic analysis reports. This will offer crucial empirical evidence and decision-making reference for educational authorities formulating relevant policies, university management promoting teaching reform in performance majors, and frontline instructors reflecting on and improving their teaching practices.

(2) Driving Teaching Innovation and Quality Enhancement: Through in-depth analysis and dissemination of the best practices from the three top-tier universities, the

study will effectively stimulate attention and action towards the reform of acting on camera instruction across relevant institutions nationwide. The research findings will assist universities in breaking free from traditional teaching inertia, achieving substantive progress in updating teaching content (integrating new technologies and concepts), innovating teaching methods (introducing more practical, interactive, and technologically advanced approaches), and optimizing teaching evaluation. Consequently, this will lead to an overall improvement in the quality of performing arts education and enhance students' comprehensive artistic literacy and professional competitiveness.

(3) Contributing an Innovative Model and Talent Cultivation Paradigm: The innovative acting on camera training model proposed and validated by this research is expected to better align with the core demands of China's higher education for connotative development and the cultural industry's upgrading for talent. This model holds the potential not only to effectively enhance students' practical operational skills, technology application capabilities, artistic innovative thinking, and career adaptability within pilot or adopting institutions but also to provide a valuable "Chinese approach" for exploring new pathways and paradigms in performing arts education for the new media era, both in China and globally. It aims to cultivate and supply more high-quality performing talents capable of adapting to future challenges and possessing an international perspective, thereby enriching the theoretical and practical repository of world performing arts education.

1.8 Definition of terms

To ensure conceptual clarity and research consistency, the core terms involved in this study are defined as follows:

(1) Acting on camera: Specifically refers to performances conducted by actors for film, television, online audiovisual programs (web series, short-form video dramas, variety shows), live streams, video advertisements, or other media forms that are recorded via camera and ultimately presented on screen-based media. Its core distinction from traditional theatrical performance lies in the performer's need to make

specific adjustments and creative choices tailored to the technical characteristics of the camera (such as frame limitations, lens focal length, shot size, camera movement), the non-continuous nature of the recording process, the possibilities of post-production editing, and the viewing experience on screen terminals.

Within this study, the concept encompasses:

Specific performance techniques before the camera (e.g., micro-expression control, eyeline management, movement scale, energy maintenance). The awareness and ability to "interact" with the camera (understanding cinematic language, adapting to different camera setups and movements). A fundamental understanding of film and television production processes and technical requirements (e.g., lighting, sound recording, continuity, awareness of edit points). Comprehensive skills for effective expression across different types of screen media (large silver screen, television, computer, mobile phone, VR headset, etc.).

(2) University-level acting on camera instruction: Specifically refers to the specialized instructional activities in performing arts conducted within higher education institutions (universities, colleges) that focus on the characteristics of the aforementioned camera media. Its core objective is to cultivate students' ability to perform professionally, effectively, and expressively in front of film, television, and new media cameras.

(3) Performance Training Model: Refers to the sum of the relatively stable theoretical framework, structural system, and operational procedures used to organize and implement performance instruction activities under the guidance of a specific educational philosophy and talent cultivation objectives. It contains interconnected core constituent elements, such as teaching philosophy, teaching objectives, curriculum system, instructional content, teaching methods & strategies, teaching resource allocation, teacher-student roles & interaction, and the teaching evaluation mechanism.

Within this study, it specifically refers to:

A performance training model designed to meet the requirements of the New Media Era.

It emphasizes adaptability and diversity, striving to integrate the philosophy of Experiential Learning (emphasizing learning by doing and improvement through reflection) with the specificity of on-camera work.

Its core goal is to develop a comprehensive teaching system capable of systematically cultivating students' ability to perform effectively in diverse media environments.

It places particular emphasis on utilizing New Media Technologies and Interdisciplinary Approaches to stimulate students' creativity and critical thinking, ultimately enabling them to face the camera with confidence and ease, fully realizing their artistic potential.

(4) Instructional Model: Refers to a structured, procedural plan or paradigm for teaching and learning activities, designed and implemented by educators within a specific educational context and under the guidance of learning theories, to achieve predefined teaching objectives. It specifies the interaction relationships between various elements in the teaching process (teacher, student, content, media) and typically includes key components such as theoretical basis, teaching objectives, operational procedures, implementation conditions (resources, environment), teaching strategies, and evaluation methods. It is more macro-level and systematic than specific teaching methods.

(5) New Media Era: Denotes the historical period characterized by the widespread adoption of the internet and the deep integration of digital technologies (particularly mobile communications, high-speed networks, big data, cloud computing, artificial intelligence, virtual/augmented reality, etc.) into all facets of society. Its typical features include: the decentralization and democratization of information production and dissemination, the instantaneity of communication speed, the global reach of communication scope, the multimedia convergence of communication forms, and a great enhancement of user interactivity and participation. This era presents disruptive new requirements for the creation, presentation, dissemination, reception, and even the educational models of performing arts.

(6) Instructional Content: Refers to the sum total of knowledge systems, skill sets, value systems, behavioral norms, and thinking methods that educators purposefully and plannedly transmit to students during the teaching process and expect students to master. In acting on camera instruction, this includes, but is not limited to: basic performance theory (e.g., the applicability of basic principles from the Stanislavski system, Method acting, Expressionism, etc., to the camera), specialized techniques for camera performance (camera sense, adaptation of emotional memory for the camera, genre performance, improvisation), character analysis and script interpretation (tailored to film/TV characteristics), emotion arousal and control techniques, the use of body language and voice for the camera, fundamentals of film and television production processes, and industry norms and professional ethics.

(7) Teaching Methods: Refer to the specific teaching activity modes and techniques adopted by teachers to achieve teaching objectives. In acting on camera instruction, these may include case analysis, role-playing, simulated shooting, practical drills, and video feedback

CHAPTER 2
LITERATURE REVIEW

This chapter aims to systematically organize the theoretical foundations and practical research frontiers closely related to the construction of the "acting on camera training model in Chinese universities." The research focuses on three core theoretical pillars—Experiential Learning Theory, Component Theory, and Social Constructivism Theory—conducting an in-depth analysis of their core connotations, pedagogical application value, and their suitability within the field of performance education. Simultaneously, this chapter will comprehensively examine the unique artistic characteristics, historical evolution, and developmental trends of acting on camera within the New Media Era, while also providing a critical review of the current objective setting, content systems, and methodological innovations in acting on camera instruction. By integrating relevant domestic and international research findings, this chapter strives to establish a solid theoretical foundation and provide multi-dimensional practical references for constructing a university-level acting on camera training model that adapts to the characteristics of the New Media Era, is grounded in the context of Chinese higher education, and possesses scientific rigor and foresight.

2.1 Experiential Learning Theory

Experiential Learning Theory provides profound insights for understanding the dynamic process of acquiring performance skills, being particularly well-suited to the highly practical, contextual, and reflective nature of acting on camera.

2.1.1 Core Theoretical Concepts and Model

David A. Kolb systematically proposed Experiential Learning Theory in his seminal 1984 work, Experiential Learning: Experience as the Source of Learning and Development. The core proposition of this theory is that learning is not the passive reception and transmission of knowledge, but rather a process where individuals continuously create knowledge through the active transformation of experience. Kolb constructed the famous Experiential Learning Cycle (ELC), conceptualizing the learning

process as a spiraling structure of ascending complexity, consisting of four interdependent and recurring stages (Li, 2012).

(1) Concrete Experience (CE): The learner immerses themselves fully in an actual activity, gaining first-hand experience through direct participation. In the context of acting on camera instruction, this manifests as students personally engaging in authentic or highly simulated filming situations, such as improvisation exercises, specific scenario simulations (e.g., auditions, green screen performance), or the actual filming of script segments. This allows for an intuitive feel for the performance state, technical constraints, and emotional engagement required in the presence of the camera.

(2) Reflective Observation (RO): The learner examines their experience from multiple dimensions (self, peers, instructor, technical recordings), engaging in deep, structured reflection. In the performance classroom, this typically involves analyzing performance recordings frame-by-frame during playback, discussing the acting choices in classic film and television segments, receiving targeted feedback from the instructor, participating in peer review group discussions, or writing reflective journals. This stage aims to guide students in meticulously analyzing performance details (e.g., micro-expressions, physical control, dialogue rhythm), exploring the motivations behind actions, and evaluating the alignment between the performance effect and the original intent.

(3) Abstract Conceptualization (AC): The learner integrates the insights from the reflection stage, distilling and elevating them into generalized concepts, theoretical models, or methodological principles. In teaching, instructors must guide students to systematize their perceptual experiences and observations. Examples include: deducing performance adjustment strategies for different shot sizes (close-up, medium shot, full shot); summarizing key points for the effective elicitation of Affective Memory techniques before the camera; establishing a cognitive framework for "Camera Awareness"; and understanding the demands of montage thinking on performance continuity and discontinuity.

(4) Active Experimentation (AE): The learner actively applies newly formed concepts or theories to new, more complex practical situations, testing their validity and making adjustments based on feedback. In performance teaching, this requires students to consciously employ performance strategies or principles developed in the previous stage when tackling new scripts, new characters, new camera setups (e.g., moving shots, multi-camera switching), or new media forms (e.g., vertical short-form video, interactive narrative), thereby achieving knowledge transfer and skill expansion.

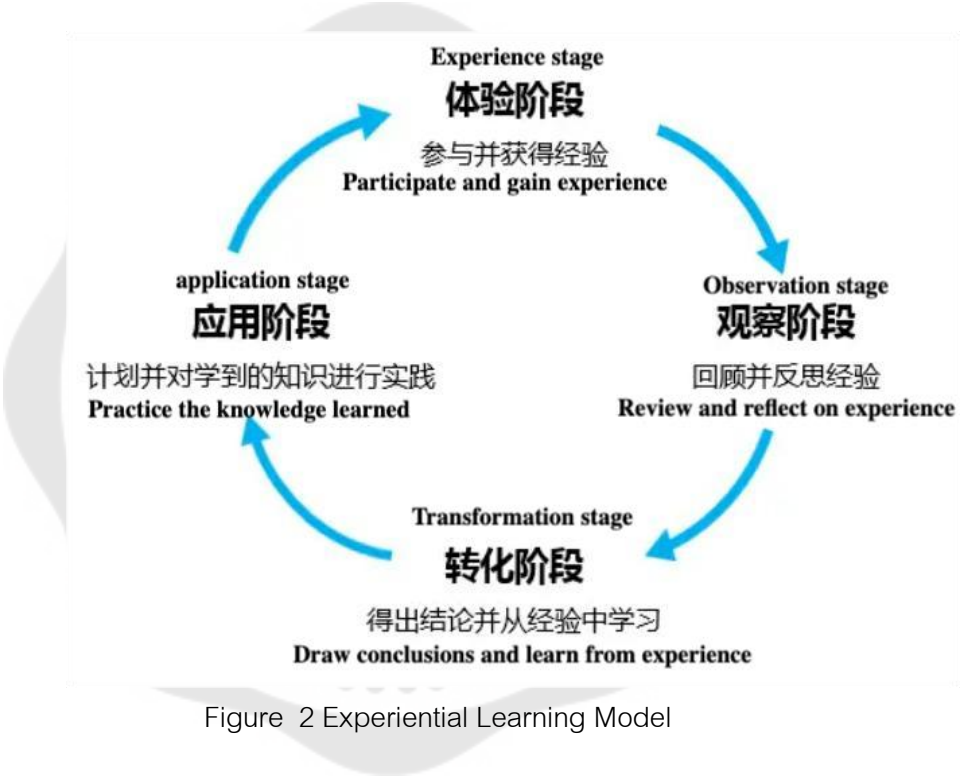

Figure 2 Experiential Learning Model

Source: Kolb (2015)

The model emphasizes that effective learning requires a complete progression through these four stages, and that learners may exhibit preferences for different stages (learning styles), yet comprehensive competency development demands balanced cultivation of abilities across all stages. The essence of experiential learning lies in the close integration of an individual's direct experience, reflective thinking, theoretical abstraction, and active practice, underscoring the learner's active construction of their own knowledge structure and skill system through vigorous participation and deep

reflection. In this process, cognitive, affective, and skill development are interwoven and co-evolve (Ma & Zou, 2007).

2.1.2 Key Elements and Analysis of Their Application in Acting on Camera Instruction

The successful implementation of Experiential Learning Theory relies on several interrelated key elements, whose specific applications in acting on camera instruction are as follows:

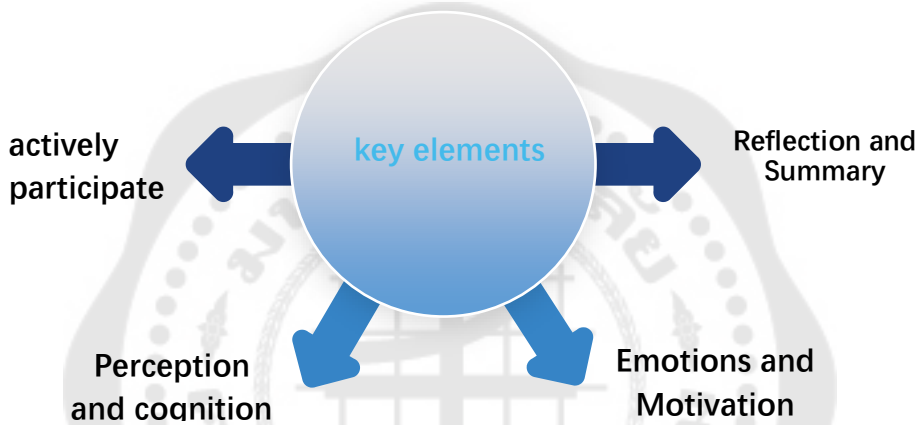

Figure 3 Key elements of experiential learning

Source: Created by the author

Active Participation: This is the cornerstone of experiential learning. It requires learners to become active agents in the learning process, not passive receptacles of knowledge. In performance instruction, this necessitates the design of high-frequency, high-quality, and contextualized practical components. Examples include: frequent simulated shooting workshops, project-based short film creation, improvisation challenges, and technical adaptation training (e.g., adapting to motion capture or virtual production environments). The goal is to maximize students' opportunities for "learning by doing," enabling them to directly perceive the immediate connection between camera characteristics, technical parameters, and performance decisions through practice.

Perception & Cognition: Learning involves acquiring information through sensory experiences (observation, listening, practical operation) and integrating it into cognitive schemata that guide action. In acting on camera, a core task for instructors is to guide students to keenly perceive how specific camera technical parameters (focal length, depth of field, movement, composition) concretely affect the final on-screen presentation of their performance. For instance, by comparing the differences in the same performance captured in a close-up shot versus a wide shot, students learn to understand the dynamic adjustment of the "scale of performance." Simultaneously, students are guided to cognitively integrate this technical perception with character psychology, emotional expression, and narrative needs, developing a conscious awareness of "technology serving artistic expression."

Reflection & Summarization: This serves as the bridge connecting concrete experience with abstract conceptualization and is key to achieving a learning leap. Instructors need to provide structured reflection tools and guiding frameworks that move beyond simple "good/bad" evaluations. Examples include: using a "SWOT analysis framework" (Strengths, Weaknesses, Opportunities, Threats) to analyze individual performance clips; applying "Critical Incident Analysis" to focus on the handling of pivotal performance moments; organizing "Peer Video Review Workshops" utilizing standardized performance assessment rubrics for mutual evaluation. The objective is to help students refine scattered perceptual experiences into transferable performance principles, problem-solving strategies, and self-correction methods.

Emotion & Motivation: Positive emotional experiences (e.g., a sense of achievement, belonging, the joy of exploration) and strong intrinsic motivation (e.g., a passion for the performing arts, a desire for self-growth) are the core engines driving deep learning and continuous improvement. Therefore, in acting on camera instruction, fostering a classroom atmosphere that is safe (allowing for mistakes and exploration), open (encouraging innovation and risk-taking), inclusive (respecting individual differences), and supportive (focusing on constructive feedback) is paramount. Instructors should design tasks that are appropriately challenging and provide a sense

of accomplishment, promptly acknowledge progress, and stimulate and maintain students' enduring passion for the essence of performing arts and their intrinsic drive for autonomous exploration.

2.1.3 Core Application Models of Experiential Learning in Performance Education Practice

Experiential Learning Theory demonstrates strong adaptability and effectiveness in educational practice, particularly in vocationally-oriented performance education. In practice, it is widely applied across various fields including education, training, and organizational development (Zhang et al., 2020). Its core application models include:

(1) Problem-Based Learning (PBL):

This model directly interfaces with the Kolb Cycle. Instructors design complex, ill-structured performance problems derived from real-world industry scenarios, such as: "How to maintain emotional continuity and spatial awareness during a long take?"; "How to convey complex, contradictory psychology through extremely subtle facial expressions in a close-up shot?"; or "How to achieve believable interaction with a virtual character in front of a green screen?". Students, working in groups, seek solutions through inquiry, collaboration, trial and error, and reflection. This process fully covers all four ELC stages: CE (confronting the problem in a simulated environment), RO (analyzing video recordings, discussing successes and failures), AC (extracting universal performance strategies or technical solutions), and AE (applying and validating the solution in a new context). Its pedagogical value lies in significantly enhancing students' problem-solving abilities, critical thinking, technical adaptability, and capacity for creative response under pressure, laying a solid foundation for navigating the fast-paced film and television production set.

(2) Case-Based Learning (CBL):

Moving beyond simple appreciation of classic clips, experiential CBL emphasizes deep deconstruction and "clinical" analysis. Case sources should include both master classics and, crucially, video recordings of the students' own performance practices. An iterative process following the Kolb cycle—"Experience (CE) - Compare

(RO) - Reconstruct (AC) - Re-practice (AE)"—is adopted: students first perform (CE), then comparatively analyze the similarities and differences between their performance and a reference case (a master or skilled peer) (RO), abstract key points of divergence and directions for improvement (AC), and finally perform again after making corrections (AE). This focus on comparing one's own practice makes the learning more targeted and impactful.

(3) Immersive Practical Learning Activities:

These include, but are not limited to:

High-Fidelity Simulation Shooting: Conducting scene shoots in training studios equipped with professional lighting, cinematography, and sound recording equipment, strictly adhering to industry workflows (script supervision, clapperboard, multi-camera setups), to maximally replicate the pressures and environment of a film set.

Field Production Projects: Participating in on-campus micro-film creation, off-campus short film competitions, or industry internships, applying learned skills in real projects.

Technical Workshops: Such as Motion Capture (MoCap) experiences, Virtual Reality (VR) performance training, and specialized exercises using teleprompters/green screens, to master new performance skills required by new media technologies.

(4) Interdisciplinary Project-Integrated Learning:

This represents an advanced form of experiential learning. It involves deep integration of the performance major with directing, cinematography, editing, screenwriting, and even post-production visual effects to collaboratively complete a full audiovisual project (e.g., a short film). Students rotate roles within the project (actor, assistant director, script supervisor, etc.), gaining a profound understanding in a real collaborative environment that acting on camera does not exist in isolation but is one link in the filmmaking chain, requiring tight synergy with elements like photographic composition, lighting design, editing rhythm, and sound narrative. This experience greatly deepens students' understanding of "on-camera performance synergy" and cultivates professional qualities like teamwork and cross-disciplinary communication.

Through these multi-dimensional pathways—problem-driven inquiry, case-based deepening, situational immersion, and interdisciplinary integration—Experiential Learning Theory reconstructs the traditional performance instruction model. Its core values lie in:

Significantly Enhancing Learning Efficacy: Authentic tasks stimulate intrinsic motivation, and immediate, specific practical feedback greatly accelerates the internalization and automation of performance skills.

Cultivating Higher-Order Thinking Skills: Solving complex performance problems hones critical thinking and metacognition (i.e., "thinking about thinking"); comparative case analysis trains deep observation and pattern recognition abilities.

Laying a Solid Foundation for Professionalism: Interdisciplinary projects simulate real industry collaboration ecosystems; the team practice process naturally integrates the cultivation of professional ethics, a sense of responsibility, and communication skills.

Promoting Educational Paradigm Shift: Moving from teacher-centered knowledge/skill transmission (Instruction) to student-centered ability development and innovation potential incubation (Facilitation). It provides strong theoretical support and a practical paradigm for cultivating performing talents with adaptive learning abilities for the media convergence era.

2.1.4 Core Characteristics of Experiential Learning Theory in Instructional Implementation

Experiential Learning Theory demonstrates distinct features in instructional design and implementation that differentiate it from traditional lecture-based teaching. These characteristics are particularly vital in acting on camera instruction:

(1) Learner-Centeredness: The foundation and focus of instructional design revolve around the learner's experiences, needs, and active construction process. The instructor's role transforms from a "knowledge authority" to a "facilitator," "resource provider," and "catalyst for reflection."

(2) Primacy of Direct Experience: The theory is grounded in the conviction that direct experience, acquired through personal practice, yields deeper, more enduring, and more transferable learning outcomes. In performance training, this principle affirms that the very act of "performing before the camera" holds paramount instructional value.

(3) Process-Oriented: Emphasis is placed on the student's cognitive shifts, emotional investment, skill development progression, and encountered challenges throughout the cyclical process of experiencing, reflecting, conceptualizing, and experimenting. Evaluation considers not only the final performance output but also values contributions in learning journals, reflective reports, collaborative discussions, and evidence of iterative refinement.

(4) Integrated Reflection: Reflection is not peripheral but central to the learning engine. Purposeful, structured, and consistently integrated reflective activities are embedded within all phases of the learning cycle.

(5) Contextualization & Authenticity: Learning tasks are deliberately situated within authentic or highly realistic application contexts to ensure the relevance and transferability of acquired skills and knowledge. For performance instruction, this entails simulating or directly connecting with genuine film and television production environments and professional requirements.

(6) Encouraging Exploration, Trial-and-Error & Iteration: The approach fosters an environment that permits mistakes, encourages experimentation, and supports learning from setbacks. "Errors" are reframed as valuable learning opportunities, propelling the spiral advancement of performance technique and artistic interpretation.

These characteristics collectively underscore a core philosophy: developing performance ability, particularly the capability to perform effectively for the camera, is fundamentally about students autonomously constructing a complex framework of cognitive, affective, and behavioral patterns. This construction occurs through meticulously designed experiences, profound reflection, conceptual refinement, and the active application and adjustment of learning within evolving practical contexts.

2.2 Component Theory and Its Instructional Application

The concept of a "Component" refers to a constituent part, element, module, or building block. The core idea of Component Theory lies in deconstructing the internal structure of complex systems (such as instructional models), investigating the nature and function of their individual components, examining the dynamic relationships between them (e.g., hierarchy, interdependence, synergy), and researching how to systematically integrate these elements into an organic, efficient, and fully functional whole. Within the research on the "acting on camera training model in Chinese universities," Component Theory provides a crucial analytical framework for deconstructing and analyzing the model's systematic nature, completeness, internal logical consistency, and pathways for optimization. Its core components of focus typically include: Educational Philosophy, Learning Objectives, Curriculum Content System, Instructional Methods & Strategies, Assessment System, Resource Allocation & Support, and Practical Platforms & Industry Linkages.

2.2.1 Exemplary Practice of Component Theory in the Finnish Education System

Finland is globally renowned for its exceptional and equitable education quality. The design of its education system profoundly embodies systematic component thinking, offering significant inspiration for the construction of performance training models in Chinese universities:

(1) The Dimensional Composition of the National Core Curriculum:

Finland's National Core Curricula (e.g., National Core Curriculum for Basic Education 2014, National Core Curriculum for General Upper Secondary Education 2019) clearly construct a rigorous system composed of five core dimensions (Wang et al., 2024):

Curriculum Philosophy: Defines the fundamental value orientation of education, such as equity, holistic development, lifelong learning, and sustainability. This provides the value foundation for all teaching and learning activities.

Curriculum Objectives: Based on the philosophy, sets specific, measurable learning outcome goals encompassing knowledge, skills, attitudes (values), and other dimensions.

Curriculum Structure & Content: Designs the pathway to achieve the objectives, including subject/module setup, content selection and organization, and allocation of instructional hours.

Curriculum Implementation: Stipulates operational guidelines for teaching principles, methods, learning environment creation, teacher roles, and differentiated instruction strategies.

Curriculum Evaluation: Establishes a multidimensional, developmental evaluation system to assess student learning outcomes, teaching effectiveness, and the relevance of the curriculum itself, used for continuous improvement.

These five dimensions are mutually supportive and progressively layered, forming a logically coherent, dynamically responsive closed-loop system for the curriculum.

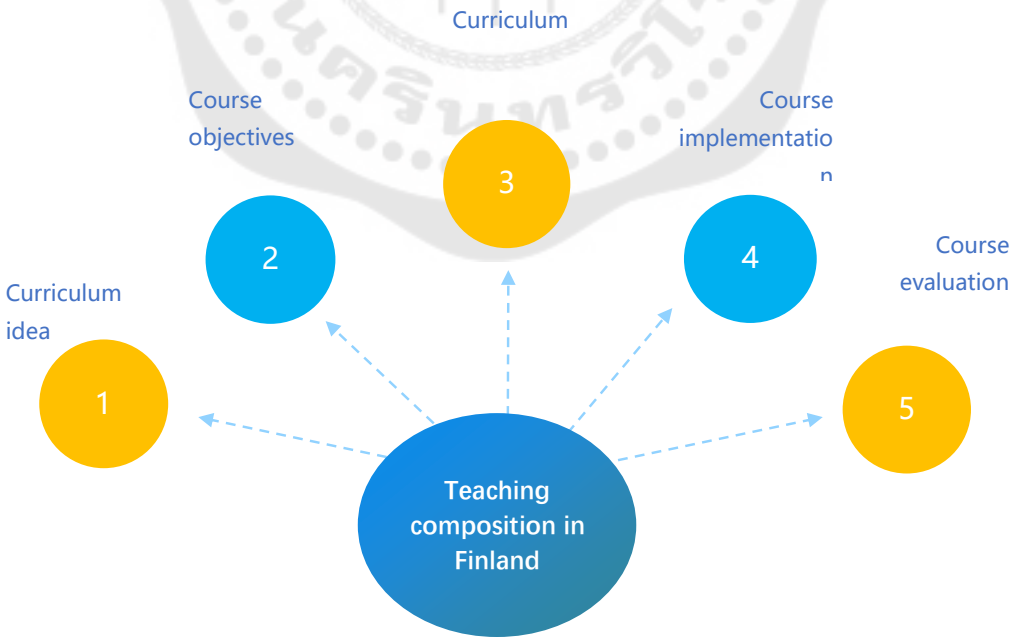

Figure 4 Composition of Finnish Curriculum Teaching

Source: Created by the author

(2) Composition of the "Research-Based" Teacher Education Quality Assurance System: The foundation of Finland's high-quality teaching workforce lies in the meticulously structured quality assurance system of its teacher education programs (Wang & Zhang, 2023).

Rigorous Selection: High entry thresholds ensure the quality of incoming students.

Quality Assurance Mechanisms: Stringent standards, supervision, and evaluation mechanisms are implemented throughout the entire training process.

Curriculum Design: Emphasizes the integration of research capabilities, practical skills, and theoretical depth, with course content closely linked to educational frontiers and practical needs.

Teaching Practice: Long-term, in-depth, and guided teaching practice forms a core component, ensuring the effective translation of theory into practice.

These four components work synergistically to collectively uphold the core philosophy of "Research-based" teacher education.

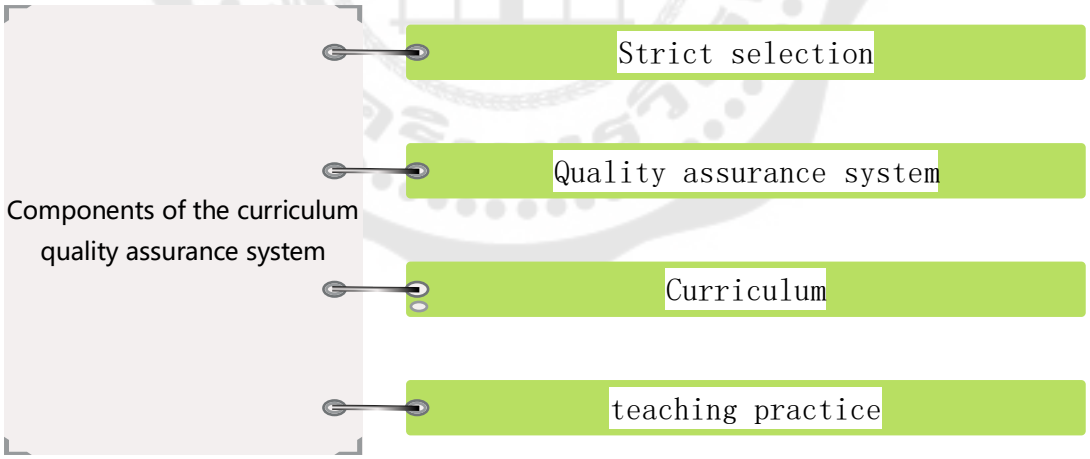

Figure 5 Composition of Finland's Curriculum Quality Assurance System

Source: Created by the author

(3) Dual-Track Composition of Talent Cultivation and Classroom Instruction: Finnish higher education institutions (e.g., the University of Oulu) demonstrate clear compositional logic in their talent cultivation models (Liu et al., 2019).

(1) Talent Cultivation System Level:

Program Development: Emphasizes industry demand orientation.

Industry Involvement: Invites industry experts to form advisory committees, deeply participating in the development and updating of cultivation programs.

Practice Emphasis: Embeds substantial project practice and internship components into the curriculum design.

(2) Classroom Instruction Implementation Level:

Clear Objectives: Each class session has defined and measurable learning objectives.

Material Selection: Focuses on currency, diversity, and practical relevance.

Method Design: Flexibly employs interactive methods such as PBL, discussions, and workshops.

Content Organization: Modular and project-based, emphasizing the integrated application of knowledge and skills.

This layered, modular compositional design ensures the effective realization of educational goals.

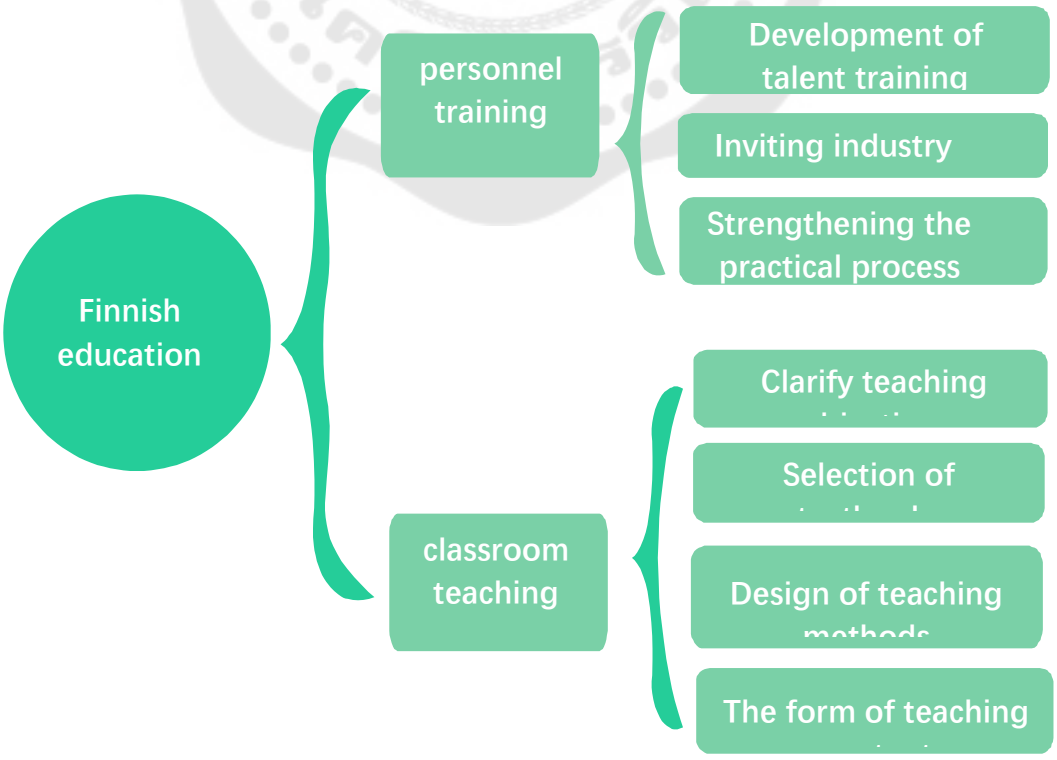

Figure 6 Composition of Finnish Education

Source: Created by the author

(4) Content Composition of Education for Sustainable Development (ESD): Historical Evolution, Practical Characteristics, and Implications In their article (Yue & Wang, 2023), the authors indicate that from the 1950s to the present, Finland's ESD journey can be broadly divided into three phases based on the historical context and prevailing development concepts of different periods: the Environmental Education phase, the Initial ESD phase, and the Advanced ESD phase. Finland prioritized the development of the "Environment Online" (ENO) virtual school platform, enabling real-time sharing of ESD information. Established in 2000, Finland's ENO virtual platform serves as a global virtual school for sustainable development education. Approximately 300 schools from over 90 countries joined the ENO platform, with the objective of uniting individuals across cultures and nationalities to work towards sustainable development education. The academic curriculum is organized into four major themes: Social Environment, Natural Environment, Cultural Environment, and Sustainable Lifestyle.

Social Environment: Focuses on issues such as equity, justice, and community.

Natural Environment: Centers on ecological conservation and biodiversity.

Cultural Environment: Addresses cultural heritage and multicultural understanding.

Sustainable Lifestyle: Promotes environmentally conscious consumption and healthy living practices.

This clearly defined thematic structure ensures systematic learning and comprehensive coverage.

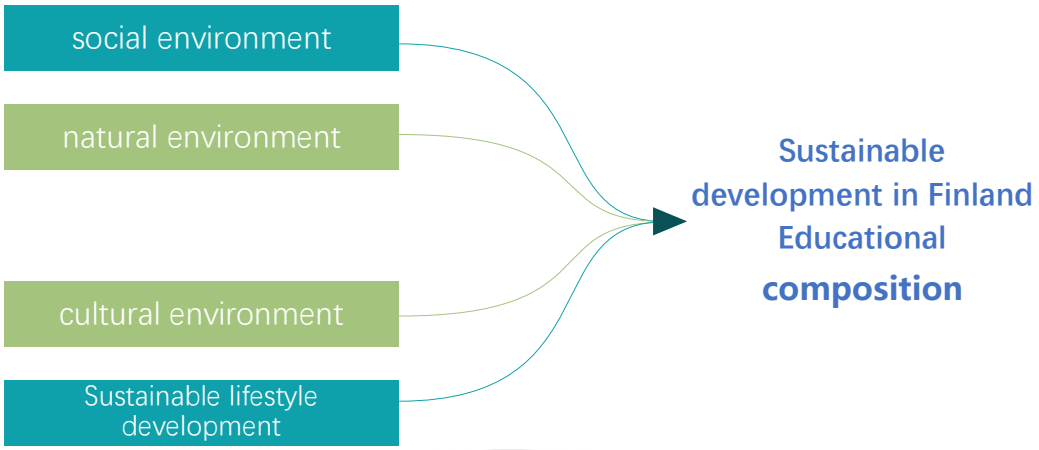

Figure 7 *Composition of Sustainable Development Education in Finland*

Source: Created by the author

2.2.2 Constituent Elements of Instructional Models in the Context of Chinese Higher Education

Policy documents issued by China's Ministry of Education, such as the Opinions on Deepening the Reform of Undergraduate Education and Teaching to Comprehensively Improve the Quality of Talent Cultivation (2019), emphasize the importance of holistic curriculum system design and quality assurance. This emphasis itself represents a top-down requirement for the systematic composition of instructional models. Research by Chinese scholars on curriculum operation has also revealed key constituent components (Zhang et al., 2023). According to Chinese curriculum standard requirements, the constituent parts of curriculum content include the Curriculum Plan, Curriculum Standards, and Teaching Materials. These three elements form the core support chain for the implementation of curriculum content (Yang & Yan, 2022).

Curriculum Plan / Syllabus: A guiding document that stipulates the course's nature, objectives, content framework, credit hours, assessment methods, etc. It serves as the blueprint for instructional implementation.

Curriculum Standards / Course Specifications: These operationalize the Curriculum Plan, specifying concrete teaching objectives, content requirements, key and difficult points, teaching suggestions, and evaluation standards for each course. They provide actionable guidelines for instruction.

Teaching Materials & Resources: These include textbooks, lecture notes, reference books, digital resource libraries, case databases, audiovisual materials, etc. They are crucial carriers for knowledge transmission and skill training.

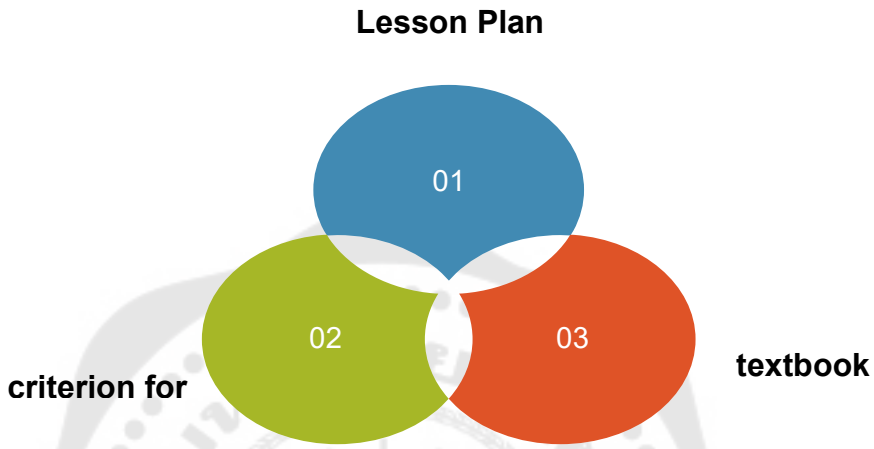

Figure 8 Components of Chinese Curriculum Content

Source: Created by the author

2.2.3 Diversity in Instructional Model Composition from a Global Perspective

Different national education systems exhibit distinct characteristics in their selection and emphasis of constituent elements when constructing instructional models, reflecting diverse educational philosophies and industry demands:

United Kingdom: In terms of instructional content, significant emphasis is placed on creating experiential course modules designed to fully engage student agency and enhance their sense of learning achievement. The curriculum system is typically divided into five modules: Core Course Module, Elective Course Module, Professional Skills Module, Comprehensive Experience Module, and Modeling & Analysis Module. All modules prioritize experiential teaching methods (Zhang, 2021).

Thailand (Using International Business English Teaching as an example): Principles for teaching materials in English classrooms, as stipulated by the Thai International Business Chamber, must incorporate diverse cross-cultural communication knowledge to stimulate students' communicative interest. The conceptual framework for

these chamber-endorsed materials includes: 1. Authenticity; 2. Acceptability; 3. Activity-based and Precise; 4. Fostering Awareness and Attitude (Onsiri et al., 2024).

In conclusion, Component Theory reveals that successful instructional models are never mere accumulations of elements, but rather systematic projects where core components are meticulously designed, organically integrated, and function synergistically. Drawing lessons from Finland's systemic approach, the UK's modular and experience-oriented design, Thailand's cross-cultural awareness, and China's standardization of fundamental curriculum elements provides a rich reference for constituent dimensions and integrative logic for constructing an acting on camera training model in Chinese universities.

2.3 Social Constructivist Theory

Social Constructivist Theory profoundly explains how knowledge, skills, and even identity are co-constructed through social interaction and within cultural contexts. It provides a robust theoretical foundation for understanding the social nature of performance learning, particularly for acting on camera, which highly depends on situational context and collaboration.

2.3.1 Theoretical Origins and Core Principles

Social Constructionism emerged as a significant theoretical orientation in the fields of Western psychology and social psychology during the 1980s, representing one of the primary manifestations of postmodern thought within psychology. Its intellectual roots can be traced back to the Sociology of Knowledge of the 1920s, a school of thought which posited that the production and types of knowledge are profoundly and decisively influenced by socio-cultural forces. The classic work The Social Construction of Reality by Berger and Luckmann (1966) laid a crucial cornerstone for the theory's development. The article The Social Constructionist Movement in Modern Psychology, published in the American Psychologist by the American social psychologist (Gergen, 1985), is regarded as the landmark signifying the formal establishment of the theory (Xu & Sun, 2011).

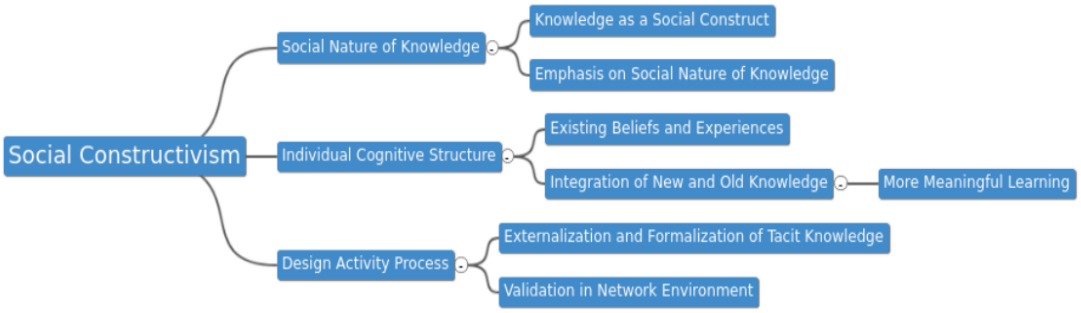

Figure 9 Social Constructivism Theory

Source: Berger and Luckmann (1966)

2.3.2 Core characteristics of social constructivism

The core propositions of Social Constructivism can be summarized by two key characteristics:

(1) Social Construction of Knowledge: Knowledge is not a passive reflection of the external objective world nor an isolated product of the individual mind. Instead, it is actively constructed by people through language, symbols, negotiation, and shared practices within specific social, historical, and cultural contexts. The validity of knowledge depends less on its "truthfulness" and more on the consensus of a particular community and its usefulness in social practice. In the field of performance, this means that standards for "what constitutes good acting on camera," the system of techniques, and aesthetic norms are all constructed and constantly evolving within specific film and television cultures, educational traditions, and industry practices.

(2) Social and Situated Nature of Learning: The learning and understanding of new knowledge is not a simple input of information. It is a process of negotiating meaning and ongoing reconstruction. This process occurs as learners, based on their existing beliefs, experiences, and cognitive structures (i.e., "pre-understanding"), interact with others (teachers, peers, industry experts) through dialogue and collaboration, and participate in authentic practices within specific socio-cultural situations. The ideas of the Soviet psychologist Lev Vygotsky, particularly his theory of the "Zone of Proximal Development" (ZPD), which emphasizes the role of more capable

others or peers in facilitating development beyond an individual's current level, and his "socio-cultural historical theory," which posits that higher mental functions first occur on the social plane before being internalized as individual mental functions, are crucial theoretical sources for Social Constructivism. In the digital age, online environments are seen as providing new arenas for verifying, expanding, and formalizing this social construction of knowledge (Bi & Ma, 2023).

2.3.3 Core Application Dimensions of the Theory in Acting on Camera Instruction

Social Constructivist theory affirms the constructed, interactive, and situated nature of knowledge generation, focusing on the influence of the social environment on cognitive development during the learning process. It emphasizes that learners construct knowledge through interactions with others within a specific social context. During this knowledge construction process, members of a learning community engage in dialogue, exchange, and collaboration. Through mutual assistance, individual cognitive development is refined, emotional exchange becomes more harmonious, and behavioral performance becomes more cohesive. Through the sharing and exchange of experiences and the collision of different ideas, individuals continuously grow and improve. Daily informal and formal modes of communication facilitate knowledge construction, a process in which the role of peer education is realized (Song, 2022).

Social Constructivist theory provides rich practical pathways for innovating acting on camera instructional models, with its application primarily manifested in the following key dimensions:

Table 1 Application of Social Constructivism Theory in Teaching

Application Dimension	Core Strategy	Teaching Objectives
Building a learning community	Establish a stable "class crew" or project team, with students rotating through various roles (actor, assistant director, script	Cultivate teamwork spirit, communication skills, and systematic understanding and respect of the entire process of film and

	supervisor, assistant photographer, etc.) to engage in collaborative creative work. Emphasize interdependence and shared responsibility among roles.	television production. Understand that performance is an integral part of collective creation.
Contextualized learning design	Highly simulate the real film and television industry process: audition ⟶ script reading ⟶ shot-by-shot preview ⟶ on-camera rehearsal/technical rehearsal ⟶ live shooting ⟶ post-production review. Incorporate real-world project or industry standards.	In a career situation that is close to real life, students can internalize industry norms, work processes, and stress coping strategies to improve their professional skills and situational adaptability.
Structured peer review and collaboration	Promote in-depth collaborative group learning. Employ a "critical peer review" mechanism, using standardized assessment rubrics, to guide students to focus on specific performance elements (such as emotional authenticity, camera fit, and dialogue	Develop critical thinking and metacognitive skills, reflect on one's own and others' performances, and develop precise language expression skills. Deepen understanding of performance through peer interaction.

	clarity) for constructive analysis, questioning, and feedback. Emphasize evidence-based discussion.	
Industry mentor integration and workshops	We regularly invite senior directors, casting directors, casting directors, cinematographers and other industry experts to conduct workshops, masterclasses or serve as project consultants, providing authentic industry perspectives, working methods and technical standards.	Bridging the gap between campus teaching and industry practice, enhancing students' industry adaptability and professionalism, and building industry connections.
Social Validation and Internalization	Establish platforms (e.g., on-campus screenings, dedicated sections on partner video websites, film festival submissions) to showcase student work to a real audience (classmates, faculty, industry professionals, the general public). Gather diverse feedback (reviews, click-through rates, awards).	By subjecting performances to social scrutiny, students can understand audience reactions and adjust their self-perceptions. Through public feedback, they can reflect on and refine their performance styles, gradually developing their own artistic qualities and gaining social recognition.

	Organize post-screening discussions.	

Source: Created by the author

In-Depth Explanation:

Emphasis on Agency and Social Interaction: Social Constructivism views students as active constructors of knowledge and skills. In acting on camera instruction, this necessitates moving beyond the unidirectional "teacher demonstrates - student imitates" model, replacing it with rich, interactive activities: group discussions on character motivation, improvisation to explore character relationships, mutual provision of observation-based performance feedback, and collaborative problem-solving for on-set issues (e.g., conflicts between blocking and lighting). The teacher's role transforms into that of a designer, facilitator, and coordinator of interactive processes, encouraging students to learn through interaction how to express themselves, how to receive feedback effectively, and how to engage in self-correction and creative development based on that feedback.

Rooted in Situated Practice: The meaning of knowledge and the applicability of skills are highly dependent on the context in which they are generated and applied. Therefore, acting on camera instruction must be intricately linked to authentic media culture contexts and future professional scenarios. Teaching guided by Social Constructivism deliberately designs or introduces authentic or simulated performance task situations: simulating auditions for different genres (feature film, comedy, commercial); tailoring performance styles for specific platforms (theatrical release, web series, short-form video); performing within specific technical environments (green screen, high-frame-rate cinematography, multi-camera live broadcast). This situated learning enables students to better understand why to perform a certain way and in which contexts it is effective, thereby enhancing their transferability.

Valuing Collaborative Dialogue and Collective Intelligence: Social Constructivism posits that individual cognitive development is accelerated and refined

through social interaction. In the performance classroom, instructors should actively build collaborative learning communities. Examples include: organizing "Acting Labs" where students work in groups to discuss scripts, direct each other, and rehearse together; establishing "Video Analysis Pods" for regular collective viewing and in-depth analysis of member's work; implementing a "Buddy Feedback System." Through continuous dialogue, negotiation, and collaborative problem-solving, students not only enhance their performance skills but also cultivate crucial professional qualities such as teamwork, communication, negotiation, and respect for diverse perspectives—attributes essential for industrialized film and television production.

In summary, the application of Social Constructivist theory in university-level acting on camera instruction transcends the realm of mere skill training. By building learning communities, creating authentic situations, fostering deep interaction and collaboration, and introducing social validation, it not only efficiently facilitates the construction of students' professional performance knowledge and skills but also, in the process, cultivates their critical thinking, communication and collaboration skills, professional adaptability, and comprehensive literacy for artistic expression within complex socio-cultural contexts. This lays a solid social foundation for their future establishment and development within the highly collaborative and rapidly evolving media industry.

2.3.4 Multidimensional Integration and Deepening of Social Constructivism in Performance Education

Demonstrates rich theoretical depth and practical significance. From an integrated perspective of experiential learning and social construction, this section further deepens the understanding of social constructivism through four dimensions: cognitive construction, social interaction, cultural context, and technological mediation.

(1) Cognitive Construction Dimension: Individual and Collective Knowledge Co-creation

Social constructivism emphasizes that knowledge is constructed through negotiation and consensus in social interactions. In performance teaching, this process manifests as follows:

Socialized Transformation of Individual Experience

Through the cyclical process of "performance-feedback-reflection," students' individual performance experiences acquire new meaning in social interactions. Peer evaluations, mentor guidance, and audience feedback become crucial mediums for reconstructing performance cognition, transforming personal experiences into shareable collective knowledge.

Establishment of a Distributed Cognitive System

The construction of performance knowledge is no longer confined to individual minds but is distributed among teachers and students, actors and directors, performers and audiences. This distributed cognitive system is sustained and developed through social interactions, forming an ecological network for performance learning.

(2) Social Interaction Dimension: Multi-Level Construction of Learning Communities

Social constructivism emphasizes the building of learning communities, which in performance education is reflected through three levels of social interaction:

Micro-Level Peer Interactions

Through group collaboration and peer evaluation, students experiment, make mistakes, and receive immediate feedback in a safe environment, building performance confidence and critical thinking.

Meso-Level Teacher-Student Interactions

Teachers transition from knowledge transmitters to designers and facilitators of learning processes, helping students bridge the "zone of proximal development" by providing scaffolding and expert guidance.

Macro-Level Industry Interactions

By introducing industry mentors, engaging in real projects, and organizing public screenings, broader industry communities are integrated into the learning ecosystem, closely connecting student learning with social practice.

(3) Cultural Context Dimension: Situated Construction of Performance Knowledge

The validity and applicability of performance knowledge are highly dependent on its cultural context:

Embedding Industry Culture

By simulating real film and television industry processes (auditions, table reads, rehearsals, shooting, and debriefings), students not only learn performance skills but also internalize industry norms, work ethics, and professional identity.

Adaptive Construction of Media Culture

Tailored to the characteristics of different media platforms (cinema, television, online video, short-form video), students develop differentiated performance awareness and adaptability, understanding the symbiotic relationship between performance styles and media technologies.

Negotiation Skills in Cross-Cultural Performance

In a globalized film and television production environment, students learn to understand performance traditions and aesthetic habits across different cultural backgrounds, developing cultural translation and cross-cultural performance abilities.

(4) Technological Mediation Dimension: New Forms of Social Construction in the Digital Age

Digital technologies are reshaping how performance knowledge is constructed:

Technology as a Cognitive Tool

New technologies such as virtual production, AR/VR, and AI performance analysis not only expand the possibilities of performance but also profoundly alter how performance knowledge is generated, disseminated, and validated.

The Network as a New Arena for Social Construction

Online collaboration platforms, social media, and digital portfolios provide students with new spaces for social interaction, allowing performance learning to transcend physical limitations and move toward more open and diverse networked construction.

Cultivating Critical Technological Awareness

Students are guided to recognize that technology is not a neutral tool but carries specific cultural assumptions and power dynamics, fostering critical understanding and creative application of technologically mediated processes.

These four dimensions are interconnected and mutually reinforcing, collectively forming a comprehensive theoretical framework for social constructivism in performance education. Guided by this framework, teaching acting on camera should:

Design multi-level social interaction systems, from peer support to industry participation, constructing a complete learning ecosystem;

Create realistic, contextualized learning environments that tightly integrate the construction of performance knowledge with industry practices;

Fully leverage the advantages of technological mediation while cultivating students' critical awareness and innovative capabilities;

Emphasize the social construction of emotion and motivation, stimulating intrinsic learning drive through social identity and a sense of community belonging.

This multi-dimensional social constructivist perspective not only deepens the theoretical understanding of performance learning mechanisms but also provides a solid theoretical foundation and rich practical pathways for innovating teaching models for acting on camera in Chinese higher education.

2.4 Acting on Camera

A deep understanding of the essence, characteristics, and evolution of acting on camera is a prerequisite for constructing an effective instructional model.

2.4.1 Conceptual Definition and Core Characteristics

Acting on camera is a form of performing art specifically designed and executed for media forms that are recorded by a camera and presented on screen-

based media, such as film, television, online video, and live streaming (see Figure 10). Its core principle lies in the actor's performance being captured, selected, and re-presented through the technological medium of the camera lens, thereby facilitating a dialogue across time and space between the performer, the character, and the audience. This performance form emphasizes expression and nuance under the lens, requiring actors to master techniques such as facial expression, body language, and vocal delivery (Bai, 2015).

Unlike the immediacy of stage performance, acting on camera is fundamentally characterized by its mediated nature, fragmented process, correctable outcome, and technology-dependent execution. In acting on camera, actors must adapt to various directorial requirements such as shooting angles, close-ups, and wide shots to deliver a performance that meets both narrative demands and visual aesthetics (Shi, 2021).

Figure 10 Sichuan Film and Television Academy students practicing their performances in front of the camera

Source: Scftvc (2021)

Its core characteristics include:

(1) Intense Documentary Verisimilitude & Naturalism: This is an essential requirement dictated by the magnifying effect of the camera, particularly in close-ups. The camera possesses a powerful capacity for recording and revelation, demanding that the actor's performance be extremely authentic, natural, and nuanced, approximating the state of life itself while eschewing theatrical exaggeration and stylization. This "verisimilitude" (Tong, 1991) forms the cornerstone of the aesthetics of acting on camera, aiming to create an immersive sense of presence for the audience (Yang, 2021). Technological advancements (e.g., high-resolution cinematography, surround sound) further intensify the demand for performative authenticity.

(2) Non-continuity / Non-linear Performance: Constrained by factors such as cost, location, and actor availability, film and television production rarely follows the chronological order of the script. Actors are required to perform scenes from different points in time, and even with varying emotional intensities, in a jump-cut manner, often within the same setting and while maintaining a consistent emotional state. Furthermore, a single, complete performance may be segmented and filmed across multiple shots (different sizes, angles). The actor must maintain high precision in emotional memory, physical continuity, eye-line match, and performance rhythm to accommodate the needs of montage editing in post-production. This capacity for "fragmented acting" is a core professional skill for the screen actor.

(3) Technological Mediation & Camera Awareness: The actor's performance must actively adapt to and utilize the technical characteristics of the camera. This includes:

Understanding and adapting to different shot sizes: Relying on the most subtle facial expressions and eye movements in a Close-up; utilizing upper body language in a Medium Shot; expressing through overall body posture and spatial blocking in a Wide Shot.

Adapting to camera movement: Adjusting performance focus and rhythm for techniques such as Follow Shots, Pans, and Zooms/Dolly shots.

Understanding the "camera as the audience's viewpoint": Establishing a sense of "communication" with the lens, treating it as the object of the character's confession or interaction.

Mastering technical constraints: Such as cooperating with lighting positions, avoiding continuity errors, and possessing the mental endurance for long waits and repeated takes (Retakes). "Camera Sense" is the comprehensive ability of an actor to be highly conscious of this technological mediation and to interact with it effectively (Gong, 2018).

A qualified actor for the screen requires not only solid foundational performance skills and profound artistic and humanistic literacy but also the ability to internalize the camera as an integral part of their performance. They must precisely master the speed, rhythm, scale, and coordination of composite elements required for acting on camera. Performance for the screen refers to acting for film, television, and video advertising. While there is no fundamental conflict between theatrical performance and screen performance, distinct limitations imposed by the unique creative laws of film and television certainly exist. For an actor, being solely versed in the theatrical stage while unfamiliar with the demands of performing for the camera is undoubtedly a significant shortcoming (Gong, 2018).

A qualified actor needs not only to master solid basic skills but also to profoundly understand the act of performing art itself. The camera is the medium connecting the actor and the audience. When facing the lens, an actor must possess fundamental artistic and humanistic literacy, be familiar with and adapt to the characteristics and functions of the camera, understand the artistic communication required before the lens, master the appropriate speed and rhythm for on-camera performance, control a certain performative scale, attend to composite performance elements, and integrate the camera into their very performance, thereby fully and effectively shaping the character.

2.4.2 Fundamental Distinctions from Stage Performance

Although both fall within the realm of performing arts, acting on camera and stage performance are fundamentally different in their aesthetic principles, creative methods, and presentational effects (Bertinetto, 2025); (see Figures 11, 12, 13). Patrick Tucker astutely observes in Secrets of Screen Acting that the crucial distinction lies in the fact that the reaction, timing, and spatial composition of the performance all must be reconceived according to the logic of the camera, requiring the actor to learn to "readapt" to this specific medium (Tucker, 2016).

Figure 11 *Stage Play Example: Sisters Riding the Wind and Waves Waves*

Source: Xinliyijun (2021)

Table 2 Comparison of the core characteristics of performances in front of the camera and on stage

Feature Dimension	Acting on Camera	stage performances
Performance Core	Inner experience, real details, facial micro-features	External expression, body language, vocal projection

Emotional communication	Rely on subtle expressions, eye contact, and changes in tone of voice (which can be magnified by close-ups)	Rely on magnified movements, intensified voice, and exaggerated expressions (to adapt to long-distance viewing)
Audience-Performance Relationship	Indirectness (through the screen), close psychological distance between audience and performer	Immediacy (liveness), physical distance between audience and performers
Spatiotemporal characteristics	Non-continuous shooting, editable and correctable, free time and space (montage)	Linear continuous presentation, one-time completion, relatively fixed time and space
Technology Dependence	Highly dependent on cameras, lighting, recording, and post-production technology	Mainly relies on on-site technology such as stage lighting, sound, and scenery
Creative Control	Actors are the material, and the final presentation is controlled by the director and editor	Actors have relatively complete creative control on stage (immediacy)
Corrective	Can be re-shot and adjusted later (dubbing, editing)	Irreversible, mistakes happen, and rely on on-the-spot response
Style tendencies	Documentary, lifelike, naturalistic	Stylization, symbolism, expressionism (depending on the genre)
Environment and Feedback	Closed studios, delayed	In open theaters, audience

	audience feedback (after release/airing)	feedback (laughter, applause) influences performances

Source: Created by the author

Analysis of Key Distinctions:

Scale & Amplitude: Stage performance requires the amplification of movement, expression, and voice to traverse physical distance and reach the back rows of the audience. Acting on camera (especially in close-ups), conversely, demands extreme restraint and precision, as the lens mercilessly magnifies any slight falseness or unnaturalness.

Continuity vs. Fragmentation: Stage performance unfolds in a continuous, unbroken flow with sustained emotion. Acting on camera is a fragmented "art of the moment," requiring the precise ability to summon, maintain, and switch emotions on cue.

Authorship: The stage actor is a relatively autonomous creator during the live performance. The screen actor's performance becomes "raw material," its final form largely determined by the director's choices and the editor's assembly.

Interactivity: Stage performance involves immediate, bidirectional energy exchange between the actor and the live audience. Acting on camera is a form of one-way communication, with audience feedback being delayed and dispersed.

Technical Adaptation: Stage actors primarily adapt to the stage space and its techniques. Screen actors must deeply understand and adapt to the complex technical processes and parameters of film and television production.

An actor must master the similarities and differences between these two performance forms, understanding their subtle distinctions in aspects such as stress, pause, intonation, and physical control, to transition seamlessly between the two media (Zhao, 2018). However, regardless of the medium, the core foundation—deeply understanding the character, empathizing with their situation, and reacting in a truthful and organic manner—remains universal.

2.4.3 Historical Evolution, Technological Advancement, and Transformation in the New Media Era

The development of acting on camera has always been intricately intertwined with innovations in media technology:

(1) Silent Era (1895-1927): Performance relied entirely on exaggerated physical gestures and highly expressive facial expressions (e.g., Charlie Chaplin) to compensate for the absence of sound, with narrative conveyed primarily through visual language.

(2) Classical Hollywood Period (1930s-1950s): The introduction of sound ("talkies") transformed performance methods. "Method Acting," promoted by figures like Lee Strasberg (drawing from the Stanislavski system), gained prominence, emphasizing psychological realism, affective memory, and improvisation in pursuit of profound internal truth. A representative example is Marlon Brando's performance in A Streetcar Named Desire.

(3) New Wave Revolution (1960s): Movements like the French New Wave advocated for handheld camerawork, location shooting, and non-professional actors, fostering a more naturalistic and lifelike performance style that broke away from theatrical conventions. An example is Jean-Paul Belmondo's "anti-performance" style in Godard's Breathless.

(4) Digital Technology Era (21st Century - Present): Technology has profoundly reshaped the boundaries of performance:

Motion Capture (MoCap): Performances by Andy Serkis in The Lord of the Rings (Gollum) and Dawn of the Planet of the Apes (Caesar) required actors to master performing in a marker-covered environment while imagining the final digital character.

Virtual Production (VP): The use of massive LED walls for real-time background rendering, as seen in The Mandalorian, demands actors perform and interact within virtual environments, placing extremely high demands on spatial imagination and adaptability.

Artificial Intelligence & Digital Humans: Technologies like deepfake and AI-generated characters challenge the authenticity and ethical boundaries of performance, forcing actors to consider collaborating with "non-human" performers or the potential for their own performances to be digitally repurposed.

High Frame Rate (HFR): Formats like 48fps/120fps produce smoother and clearer images, demanding greater precision and authenticity in performance, as the slightest flaw becomes glaringly obvious.

(5) Paradigm Shift in the New Media Era:

Vertical Screen Aesthetics: The rise of short-form video platforms like Douyin, Kuaishou, and Instagram Reels has fundamentally reshaped the compositional logic of performance. Close-ups and medium shots dominate within the confines of a tall, narrow frame (typically 9:16), requiring targeted adjustments to an actor's body language (especially upper body and hand movements), eye-line direction, and facial expressions to suit the vertical viewing experience. Performance pacing is faster, prioritizing instant impact and "eye-catching" effectiveness.

Performance for Interactive Narratives: In video games and interactive films (e.g., Netflix's Black Mirror: Bandersnatch), actors must pre-enact multiple narrative branches, adapt to non-linear character development, and even consider the impact of audience choices on the character's destiny.

Live Streaming Performance: The real-time nature, intense interactivity (danmu comments, virtual gifting), and absence of editing demand exceptional improvisational skills, stage management ability, and the capacity to forge an immediate connection with a virtual audience.

Acting on camera, as a distinct art form, has absorbed training methods and expressive techniques from theatre (especially stage drama). However, propelled by the rapid advancement of film technology and the explosive growth of new media formats, it has evolved its own unique creative principles, aesthetic pursuits, and skill systems (Sun & Yu, 2010). Against the backdrop of China's booming film industry and its strides toward becoming a major cinematic power (with annual box office growth reaching

20%-30% in recent years), the demand for actors who possess superb on-camera skills, a deep understanding of media characteristics, and the ability to adapt to new technological environments is greater than ever. This presents both a significant opportunity and a heightened challenge for acting on camera education within Chinese universities.

2.5 The Integrative Potential of Experiential Learning Theory and Acting on Camera

Experiential Learning Theory (ELT), characterized by its strong emphasis on exploration and innovation, holds significant potential for integration with acting on camera. This synergy can offer audiences more novel and personalized performance experiences. ELT encourages breaking through traditional performance rules and methods. By engaging in experimental performance before the camera, performers can unearth and showcase their unique personal charm and creativity. Furthermore, ELT can leverage the specificities of acting on camera, utilizing diverse cinematographic techniques and camera language to produce performances with greater aesthetic and artistic value. The integration of ELT and acting on camera can not only expand the forms and methods of performance but also stimulate creators' imagination and passion, thereby driving the continuous development and innovation of performing arts.

The fusion of Experiential Learning Theory and acting on camera represents a significant innovation in the field of contemporary performing arts. ELT's focus on exploration and innovation, achieved by challenging conventional performance rules and seeking novel and individualized artistic expression, finds a fertile ground for application and development within the realm of screen acting.

The inherent compatibility between ELT and acting on camera provides powerful momentum for revolutionizing performance pedagogy:

Alignment of Exploration and Personalized Expression: ELT encourages breaking traditional rules and engaging in experimental exploration. This aligns perfectly with the New Media Era's demand for personalized performance styles and innovative expression. Actors' experimental attempts before the camera (e.g., comparing different acting methods, improvisation) can excavate their unique appeal and creativity.

Synergy of Internal Emotional Depth and Camera Specificity: ELT emphasizes genuine emotional investment and the profound revelation of the inner world. This complements perfectly the camera's ability (especially in close-ups) to capture subtle emotional shifts and complex internal activities. Through experiential methods (e.g., situational immersion, affective memory techniques), actors can delve deeper into a character's psyche, delivering performances with greater nuance and emotional impact on screen.

Resonance with Innovative Cross-Disciplinary Work and Media Convergence: ELT advocates for innovation and cross-disciplinary collaboration. This resonates with the trend of multimedia integration in contemporary film and television production (performance + VR/AR/MoCap + digital VFX). An experiential learning environment can inspire actors to explore the intersections of performance with other art forms and new technologies, creating more avant-garde and diversified performance outcomes (e.g., collaborating with virtual idols, immersive theatre-cinema experiences).

Cycle of Practical Reflection and Skill Refinement: The Kolb Cycle (CE-RO-AC-AE) provides an ideal learning model for acquiring and refining acting on camera skills. Each practical filming session (CE), followed by video playback analysis (RO), theoretical conceptualization (AC), and application in a new context (AE), forms a continuous improvement loop, effectively promoting the spiral advancement of performance capability.

This integration not only expands the formal boundaries and aesthetic possibilities of performance but also ignites actors' imagination and creative passion. It injects vitality into the continuous development and innovation of acting on camera art in the New Media Era, ultimately offering audiences more unique, profound, and diverse viewing experiences.

2.6 Instruction in Acting on Camera

Defining the teaching objectives, key focuses, and content is central to constructing an effective instructional model.

2.6.1 The Purpose of Instruction

The ultimate goal of instruction in acting on camera is to cultivate professional actors capable of meeting the demands of the film, television, and new media industries. It aims to train students to shape characters and convey emotions through the lens, adapt to the performance requirements dictated by technical constraints, actively employ creativity, continuously elevate their aesthetic aspirations, and simultaneously develop strong communication and expressive abilities to thrive in the multi-departmental collaborative environment of film and television production (Shi, 2021). Its specific purposes include:

(1) Mastering Core Performance Skills: To enable students to become proficient in creating authentic, believable, and profound characters through the camera, accurately conveying the character's emotions and thoughts.

(2) Understanding and Adapting to Media Specificity: To equip students with a deep understanding of the technical characteristics of the camera as a medium (shot sizes, movement, composition, technical parameters) and their specific demands on performance, fostering skilled "camera awareness" and "technical adaptability."

(3) Stimulating Creativity and Artistic Pursuit: To encourage students, while adhering to the character and script, to exercise artistic creativity, explore personalized performance expression, and continually enhance their aesthetic taste and artistic cultivation.

(4) Cultivating Professionalism and Collaborative Ability: To ensure students understand the industrialized process of filmmaking and the essence of teamwork, possessing strong communication skills, a professional attitude (punctuality, preparedness), resilience, and the ability to work effectively within a collaborative multi-departmental environment (directing, cinematography, lighting, sound).

(5) Establishing Film/Media Literacy: To help students understand montage thinking, cinematic narrative grammar, the differences in performance style across various genres, and the performance characteristics specific to different media platforms (theatrical release, television, online streaming, short-form video).

As renowned actor and educator Hao Lei emphasizes, the core of acting instruction lies in the teacher's meticulous observation, patient research, and curriculum development, integrating international experience (such as the North American system) with the local Chinese context for innovation, rather than a streamlined approach to training. The arts industry, and acting in particular, requires highly personalized guidance.

Figure 12 *Actress Hao Lei teaching performance in front of the camera*

Source: Shanghai University–Shanghai Vancouver Film (2021)

For a long time, stage training has been regarded as the fundamental model for cultivating film actors. However, with the continuous development of film education and production technology, instruction in acting on camera has become increasingly crucial. Today, teaching acting on camera has moved beyond theoretical explanation to place greater emphasis on practical operation and experiential learning, enabling actors to feel and understand the creative principles of cinematic art through active participation in the filmmaking process. This instructional approach enhances the actor's artistic

expressiveness before the lens, helping them create screen portrayals of greater aesthetic and artistic value (Zhang, 2012).

Instruction in acting on camera aims to provide practical teaching methods and philosophies for training film actors. After actors have mastered the basic techniques of stage performance, the instruction focuses on guiding them to quickly understand the aspects of filmmaking most relevant to on-camera performance, helping them establish correct cinematic awareness. Through the process of practical filming, actors can discover their own creative traits, fully realize the charm inherent in the interplay between themselves and the character, and thus lay a solid foundation for their film performances. This teaching method is designed to guide actors toward being more confident, vivid, and creative in their on-camera work, providing support and guidance for shaping profound and memorable characterizations.

2.6.2 Key Focuses of Instruction

Based on the specificities of acting on camera and the stated instructional purposes, teaching implementation must prioritize the following key areas:

Personalized Diagnosis and Cultivation: Instructors must meticulously observe and evaluate each student's cognitive characteristics, performance experience, physical condition, temperament type, and potential strengths/weaknesses. Instruction absolutely cannot be "one-size-fits-all"; it requires the development of highly individualized training plans. In acting on camera, an actor's personal charm (Personality/Charisma) is often directly linked to the performance's appeal and memorability. Teaching must be adept at discovering, protecting, and guiding students' unique creative individuality, helping them develop an objective self-awareness and learn to maximize their strengths within a technical environment (Tong, 1991; Yi, 2019).

Deep Cyclical Integration of Theory and Practice: Resolutely abandon the drawbacks of theory divorced from practice or practice lacking theoretical guidance. A deep cycle of Theory $\longrightarrow$ Practice $\longrightarrow$ Reflection $\longrightarrow$ New Theory $\longrightarrow$ New Practice must be established. Allow students to deeply appreciate the significance of theory (e.g., camera language, performance psychology) through firsthand experience (e.g.,

filming); simultaneously, use theory (e.g., the applicability of the Stanislavski system to the camera, Method techniques) to clearly guide the direction of practice, analyze practical problems, and elevate the level of practice. This two-way nourishment is key to the continuous refinement of ability.

Precise Mastery of Nuance and Measure (Scale): The camera (especially in close-ups) is extremely demanding regarding the "degree" or measure of performance. Instruction must focus on cultivating students' ability to precisely control emotional intensity, physical scope, dialogue rhythm, and performance pace, striving for the aptness of "a fraction more is too much, a fraction less is insufficient" (Yi, 2019). This requires extensive practice, meticulous observational feedback, and repeated micro-adjustment training.

Technical Literacy and Adaptability: Treat technical knowledge (basic principles of cinematography, lighting, sound recording) and adaptive capacity (working with green screens, MoCap, virtual production, different directors' working methods) as essential instructional content. This enables students to no longer fear technology but to learn to dance with it.

2.6.3 Core Content System

A systematic instructional content system for acting on camera should encompass the following interconnected and progressively structured modules:

(1) Foundational Acting Skills Training:

Aim: To stimulate potential and lay the essential foundational creative qualities and core techniques required of an actor. At this stage, the camera is not the primary limiting factor, as many acting fundamentals (e.g., concentration, imagination, sensitivity, sense of belief, truthful interaction, physical liberation, vocal use) are common to both stage and screen, forming the actor's "internal skill."

Content: Nature-liberation exercises, concentration training, imagination development, sensory memory training, emotional memory and recall, establishing belief and authenticity, basic dialogue training (pronunciation, intonation, stress, pausing), physical control and expressiveness, improvisation, creation of solo/duo sketches,

basics of script analysis and character study. The goal is to cultivate a comprehensive foundational ability in students to portray characters of different styles and textures, enhancing their confidence and inner support before the camera.

(2) Film & Media Theory & Literacy:

Aim: To equip students with a solid awareness of the film and media medium, understanding the technical, artistic, and industrial context in which acting on camera exists.

Content:

Basics of Cinematic Language: The narrative and expressive functions of shot sizes, angles, movement, composition, lighting, color, and sound.

Montage Thinking & Performance: Understanding how editing affects the presentation, rhythm, and meaning-making of performance; the demands of non-continuous performance.

Directing & the Actor: Different directorial styles, working methods (e.g., rehearsal techniques), communication approaches with actors; how actors understand and realize directorial intent.

Aesthetic Characteristics of Screen Performance: Documentarism, micro-expressiveness, naturalism, non-continuity, synthesis (relationship with other elements).

Genre Acting: The specific performance style requirements of different film genres (comedy, drama, sci-fi, action, etc.).

New Media Performance Characteristics: The performance traits and techniques required for emerging media like short-form video, live streaming, and interactive narratives.

Overview of Filmmaking Process: Understanding the basic stages from pre-production and shooting to post-production, and the actor's role in each.

(3) On-camera Specific Skills & Adaptation Training:

Aim: To specifically and meticulously apply the awareness and abilities gained from foundational training and theoretical learning to on-camera situations, moving students from "understanding" to "familiarity" to "adaptation" with the lens.

Content:

Cultivating Camera Awareness: Eye-line management, focus control, shot size adaptation training (performance adjustments for close-ups, medium shots, wide shots), adapting to camera movement.

Micro-acting: Subtle facial expressions, eye movement changes, muscle control for close-up shots.

Non-continuous Performance Techniques: Emotional memory and continuity maintenance, action/eye-line/prop matching, coping with shooting out of sequence.

Technical Environment Adaptation: Green/blue screen performance, cooperating with lighting/microphone positioning, adapting to motion capture markers, understanding basic technical parameters (e.g., frame rate).

Improvisational Response Ability: Handling on-set emergencies, adapting to directorial changes.

Performance Adjustment for Different Media Platforms: Understanding performance differences for film, television, advertising, short-form video, live streaming.

Audition Techniques: Self-presentation on camera, scene preparation and performance, interacting with casting directors.

(4) Deepening Core Creative Dispositions:

Aim: To cultivate the deep psychological qualities and artistic literacy that underpin excellent acting on camera.

Content:

Imagination: The core ability to transform text into internal imagery and concrete action, especially when facing non-realistic situations (green screen, sci-fi).

Concentration: The ability to block out distractions and focus intensely on the character and situation within noisy, high-pressure set environments.

Spatio-temporal Sense: Precise control over performance space, rhythm, and timing.

Observation & Life Experience: Observing life's details, accumulating emotional material to provide a source for character creation. Fostering a love for life and curiosity.

Self-awareness & Emotional Regulation: Understanding one's own traits, strengths, limitations; managing performance anxiety, coping with setbacks, maintaining creative passion.

Artistic Cultivation & Cultural Literacy: Enhancing aesthetic taste, understanding character behavior logic within different cultural contexts (e.g., integrating traditional etiquette culture as explored by Yu (2021).

(5) Integrated Practice & Reflective Evaluation:

Aim: To comprehensively apply the learning from the first four modules, hone abilities in near-authentic project environments, and achieve closed-loop improvement through evaluation and reflection.

Content:

Short Film Production: Students participate fully (optional screenwriting, acting, potentially taking on other roles) in the entire process from script development (or selecting classic scenes), preparation, rehearsal, actual shooting, to post-production (participating or observing). This is the core activity for testing and integrating learning outcomes.

Film Criticism & Appreciation: Systematically analyzing performances in classic and contemporary outstanding film and television works, learning a professional critical perspective; analyzing classmates' work, engaging in constructive criticism and self-criticism. Developing cinematic aesthetic awareness and critical appreciation skills.

Multi-dimensional Feedback & Assessment: Utilizing structured assessment with performance rubrics, combining teacher evaluation, peer review, self-reflection, industry mentor feedback, and even audience response (e.g., at screenings). The focus is not only on the outcome but also on the learning process, depth of reflection, and improvement.

Showreel Development: Guiding students in selecting and editing a showreel that represents their performance abilities and style, preparing them for job seeking or further study.

These five modules form an organic whole, progressing from foundation to specialization, theory to practice, and skills to dispositions. Ultimately, through integrated practice and deep reflection, they aim to achieve the fusion and enhancement of abilities, cultivating a new generation of performing talents who are technically proficient, deeply cultivated, highly adaptable, and possess sustainable development potential.

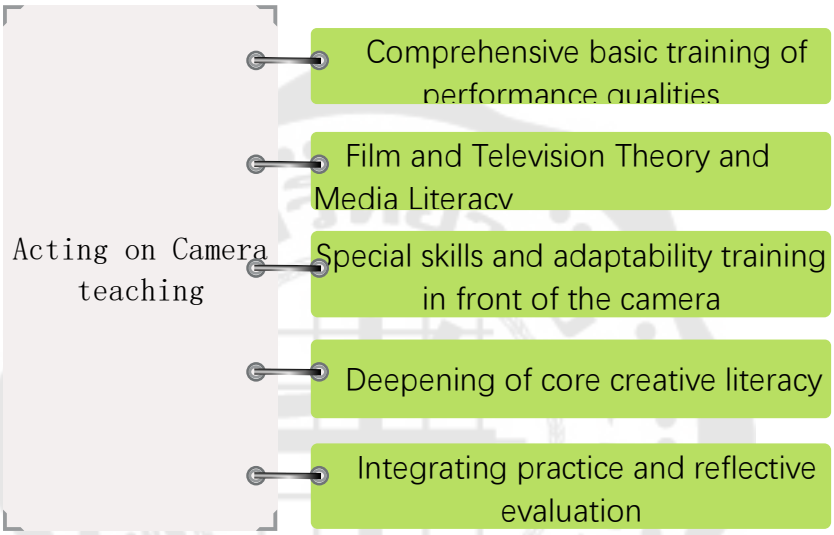

Figure 13 The main content of pre camera performance teaching

Source: Created by the author

2.7 Review of Related Research

This section organizes the current research landscape, both domestic and international, that directly focuses on or is highly relevant to the "university-level acting on camera training model," revealing existing achievements, main topics, and spaces awaiting exploration.

2.7.1 Research on Teaching Methods and Practical Models for Acting on Camera in Chinese Universities

This area focuses on exploring specific teaching strategies, practical cases, and their effectiveness evaluation, representing a current priority in domestic research.

Contributions from Domestic and Translated Monographs:

Gong (2018), provides a detailed account of traditional theatrical performance theory and the performance techniques required for the film and television camera in her book The Performing Art Before the Film and Television Camera. It offers theoretical guidance for performers seeking to enhance their on-camera abilities.

The book How to Act for the Camera by Barr (2024) is widely regarded as an extremely practical guide. Aimed at learners with a stage background, the book clearly identifies the core differences of acting on camera as creative adjustments based on "listening." It provides 33 classic specialized exercises for the camera (details in Table 3), such as Wide Shot/Close-up adaptation, raising energy and stakes, physical opposition of emotion, multi-take progression, anticipation control, and improvisational backstory creation. These exercises are highly operable in the classroom, offering rich resources for practical instruction.

Table 3 Acting on Camera Practice methods

Serial number	Acting on Camera Practice methods	extended learning
1	Practice techniques for performing in front of the camera	
2	volume	
3	Explore your traits	
4	Characters and traits	
5	Listening/Feeling	Presence, phone calls, reaction shots
6	Echo practice	Listening, Speaker
7	Complex and simple bridges	
8	Key point: Opponent participation	
9	Trial reading: Number the lines	
10	eyecatcher	
11	Energy and care: increasing bets	
12	Emotions: Physical Adversarial Exercise	
13	Adversarial emotions	

14	Multiple mirror levels: progressive step by step	
15	Expected: Delay the outbreak point	
16	Prehistory of Improvisation Character Creation	Enhance the realism of the background
17	Key point: Preparation work	
18	"Pinch" vs. Stimulus	
19	Using a yellow highlighter	
20	Key point: Positive choices	
21	rhythm	
22	Physical manifestations: forward backward	
23	Key point: Positive demand	
24	Black Hat: Playing the villain	
25	Interrupted conversation	
26	Facing the past: avoiding falling into daydreams	
27	subconsciousness	
28	Physical contact exercises	
29	Item	
30	Anti traditional exercises	
31	Comedy ideas	Deception, sex and love, poor communication
32	academic probation	Eye contact, technical details
33	Collaborate with popular actors	

Source: Barr (2024)

Zhang (2012), in Teaching Acting on Camera, emphasized the necessity of integrating the strengths of stage training with the characteristics of film and television, and was among the early advocates of establishing cinematic awareness and

enhancing expressiveness for the camera through active participation in the production process.

Sun and Yu (2010), in Acting on Camera, provided an in-depth exploration of how to cultivate awareness of film performance by engaging students in complete creative practices—such as auditions, table reads, rehearsals, filming, and post-production. They highlighted the importance of understanding the power of montage, recognizing the actor's active creative role as "raw material," and adapting to different directors' approaches.

Focus of Journal Articles:

Shi (2022), in Research on Acting on Camera, concentrated on pedagogical methods and effectiveness, discussing specific pathways to improve students' skills in acting on camera. The study reaffirmed the necessity of mastering fundamental skills, understanding the medium (including camera-specific traits, performance adjustment, and rhythmic control), and internalizing the camera as an organic part of the performance.

Zhao Chenyue, in the article "The Similarities and Differences Between Stage Acting and Acting on Camera" (Drama Home, 2018, Issue 25), pointed out that an actor must possess serious analytical skills. Whether working in film, television, or theater, it is essential to understand the creator's intent. Through study, comprehension, experience, and feeling, the actor must uncover the creator's logic and present it to the audience. Therefore, the similarities and differences between stage acting and acting on camera require dedicated research and exploration.

Bai (2015), in A Brief Analysis of the Elements of Acting on Camera, similarly emphasized that beyond fundamental skills, a profound understanding of the art of performance and the comprehensive literacy required for the camera (including artistic and cultural cultivation, awareness of interaction, control of rhythm and scale, and coordination of various elements) is decisive in shaping a character.

Research Characteristics and Trends:

Domestic research has gradually shifted from an early focus on theoretical introduction and comparative discussions of differences towards more concrete innovations in teaching methods, exploration of practical models, and validation of their effectiveness. Attention is increasingly paid to technological adaptability, micro-expression performance, non-continuous performance, and the development of practical platforms. However, there remains a noticeable lack of systematic teaching model construction, interdisciplinary integration, research on the impact of new technologies (e.g., VR/AI) on pedagogy, and empirical studies on long-term effectiveness

2.7.2 Research on Curriculum Design and Content of Acting on Camera Teaching Models in Chinese Universities

This area focuses on the structural design of curricula, the selection of content, and their impact on student competency development.

Current State of Research: Compared to research on teaching methodologies, in-depth studies specifically targeting curriculum systems and content are relatively scarce. They are mostly scattered within papers on educational reform or descriptions of talent cultivation plans.

Representative Viewpoints:

Sun and Yu (2010) and Zhang (2012) implicitly proposed frameworks for curricular content modules in their works (e.g., integrating theory with practice, incorporating full-process practical experience).

Yi (2019), using the performance skills course at the Beijing Film Academy as an example, the course emphasizes the importance of strengthening the sense of proportion in acting (appropriate emotional feelings and expressions) and the construction of inner vision in order to meet the requirements of film performance aesthetics for authenticity and naturalness.

Research Gaps: There is a lack of systematic comparative research on acting on camera curriculum systems across different types of institutions (professional art academies, comprehensive universities, media-focused institutions); insufficient

exploration of how curricular content can be dynamically updated to respond to changes in new media technologies and industry needs; research on cutting-edge topics such as modular curriculum design, interdisciplinary curriculum integration, and core literacy-oriented curriculum restructuring urgently needs strengthening.

2.7.3 Research on the Application of Experiential Learning Theory in Performance Teaching

This research area delves into the application of experiential learning theory in performance teaching, focusing on analyzing its practical effects and value in enhancing students' performance abilities. By integrating the principles of experiential learning theory with practical operations, it can provide theoretical support for constructing more effective performance teaching models.

The paper "Transdisciplinarity and Reflective and Creative Thinking through Art in Teacher Training" Soto-González et al. (2023) explores the application of behaviorism in enhancing the performing arts training of university students. The researchers analyze how to design performance teaching courses based on the principles of behaviorist theory to promote the improvement of students' performance skills and expression levels. Through practical case studies and experimental research, the article demonstrates the practical effects and value of behaviorist theory in performance teaching.

The paper "Art-based training methods for empowering adults in the digital era" (Roumana et al., 2022) expounds on the application of empiricist theory in enhancing the performance skills of drama students. The authors researched how to use the perspectives and methods of empiricist theory to help students improve their performance abilities and demonstrated the practical effects of empiricist theory in drama performance teaching through case studies and empirical data.

"Training Strategy of Tourism Performing Art Talents in Higher Vocational Colleges under the Integration of Culture and Tourism" Li and Li (2021) conducted experimental research on the application of behaviorist theory in film and television performance teaching. Through practical cases and experimental data, the researchers

explored how to apply the principles and methods of behaviorist theory to enhance students' expressive abilities in the field of film and television performance, as well as the practical effectiveness of behaviorist theory in this field.

The article "The Effectiveness of Behaviorism Theory in Improving Acting Skills: A Case Study of Chinese Drama Schools" (Yang & Liu, 2017), through a case study of Chinese drama schools, explores the effectiveness of behaviorist theory in improving performance skills. The authors provide a detailed analysis of how behaviorist theory is applied within Chinese drama schools and its impact on the enhancement of students' performance skills, offering valuable references for the practical application of behaviorist theory in the field of performance teaching.

2.7.4 Research on Implementation Conditions and Support Systems for Acting Course Teaching in Universities

This field focuses on the software and hardware conditions, the role of faculty, assessment mechanisms, and other factors required to ensure the effective operation of teaching.

Core Viewpoints:

Ausubel's Revelation: The assertion that "the most important single factor influencing learning is what the learner already knows" (as cited in Zhang Hui, 2012) emphasizes that teaching must start from students' existing experiences, grafting new knowledge onto them to form an organic whole.

Zhang (2012)'s Six Conditions Theory: Proposed six fundamental conditions for implementing effective acting on camera teaching in Chinese universities, which hold significant practical guiding value:

(1) Students must possess a certain foundation in performance and practical experience.

(2) Teaching must be closely connected to students' actual conditions (cognitive level, experience level).

(3) Be adept at mining teaching resources from students' existing experiences (cognitive, life, artistic, creative).

(4) Help students establish independently functioning creative groups (requires first learning the basic principles of various production departments).

(5) Scripts used for teaching and filming should be based on the students' own practical creations (with teachers ensuring quality).

(6) Students must complete the entire learning and practice process with a problem-consciousness.

These six points emphasize the importance of student foundation, content relevance, resource generation, teamwork, project authenticity, and problem-oriented learning.

Yi (2019) echoes the aesthetic requirements: it reiterates the requirement of authenticity and naturalness in film performance, which directly points to the high standards of implementation conditions such as teaching environment (whether it can provide a realistic or low-pressure experimental field), teacher guidance (whether it can accurately point out the sense of proportion) and feedback mechanism (whether it can provide meticulous performance analysis).

Key Issues:

(1) Faculty Competence: Teachers need not only be excellent actors/directors but also educational "guides" who understand pedagogy, possessing the ability to employ experiential methods, technical knowledge, interdisciplinary perspectives, and provide personalized guidance.

(2) Resource Allocation: Investment in and effective management of professional photography studios, lighting, cinematography, sound recording, post-production equipment, as well as new technological tools like motion capture and virtual reality.

(3) Industry-Academia Linkage Mechanisms: Establishing stable and efficient industry internship bases, mentor databases, and project cooperation channels.

(4) Innovation in Assessment Systems: How to move beyond single-outcome evaluation and establish process-oriented, developmental, multi-agent assessment

systems that effectively measure comprehensive dimensions such as skill mastery, innovative ability, and professional literacy/qualities.

(5) Teaching Management Support: Flexible course scheduling (adapting to project-based teaching), incentive mechanisms for cross-disciplinary collaboration, and quality assurance systems for practical teaching.

Research Status: Research in this area is relatively weak, often consisting of empirical summaries or problem descriptions (e.g., insufficient resources). There is a lack of in-depth research on the systematic composition of implementation conditions, optimization pathways, and effectiveness evaluation, particularly a lack of exploration into differentiated solutions under the resource constraints of different tiers of institutions.

2.8 Other Related Research Directions

Beyond the research directions listed above, other issues related to the teaching model of acting on camera in Chinese universities—such as cross-cultural performance teaching and the application of new media technologies in performance education—are also garnering attention, driving the continuous development and refinement of this field.

In his article "On the Verisimilitude of Acting Art before the Camera", Tong (1991) pointed out the necessity of examining students' participatory experience and incentive mechanisms in performance teaching, exploring how to stimulate students' performance potential and enhance their learning motivation and performative expression.

In her article "Research on the Transformation of Live Interaction Modes in Theatrical Performance from the Perspective of New Media", Mei (2023) studied the application of new media and digital technologies in teaching acting on camera. She explored how to leverage these technological means to improve performance outcomes and the learning experience, thereby expanding the possibilities of performance pedagogy.

In their book Acting on Camera, Sun and Yu (2010) emphasized the need for in-depth research into the role of performance psychology and performance techniques in teaching acting on camera. They discussed the impact of psychological factors on performative expression, as well as how to cultivate students' performance skills and self-confidence.

In her article "Research on the Integration of Traditional Chinese Ritual Culture into Film and Television Performance Teaching", Yu (2021) analyzed the value and influence of traditional Chinese culture in teaching acting on camera. She explored how to integrate traditional cultural elements with modern performance styles to create performance works with distinctive Chinese characteristics.

These research directions further enrich the study of teaching models for acting on camera in Chinese universities, promoting the development and innovation of this field.

Conclusion

This chapter has systematically reviewed the theoretical foundations, artistic characteristics, teaching practices, and research frontiers closely related to the construction of a "Teaching Model for Acting on Camera in Chinese Universities." This lays a solid theoretical groundwork and provides clear practical direction for subsequent research. The core conclusions and implications are as follows:

Integration and Applicability of Theoretical Support:

Experiential Learning Theory: Kolb's cyclical model of "Concrete Experience - Reflective Observation - Abstract Conceptualization - Active Experimentation" provides the most fitting framework for the learning process of acquiring the highly practical and situational skill of acting on camera. Its emphasis on active participation, deep reflection, contextualized practice, and intrinsic motivation directly addresses core shortcomings in current Chinese university teaching, such as "lack of practice," "weak reflection," and "disconnect between knowledge and action." Application models like PBL, CBL, and interdisciplinary projects offer powerful tools for redesigning "learning by doing" teaching activities.

Component Theory: This theory reveals that a successful teaching model is a systematic project involving the organic integration and synergistic operation of core elements. Drawing lessons from Finnish education (the five-dimensional closed loop of concept-objectives-content-implementation-evaluation), UK modular experiential courses, fundamental Chinese curriculum elements (planning-standards-materials), and Thai cross-cultural material design provides clear analytical dimensions and an integrative logic for dissecting and constructing a teaching model for acting on camera in Chinese universities. The systematic design and logical consistency of elements such as teaching philosophy, objectives, content, methods, evaluation, resources, and practice platforms are crucial.

Social Constructivism: This theory profoundly explains how performance knowledge, skills, and even actor identity are co-constructed through social interaction and within cultural contexts. Its application in teaching (building learning communities, contextualized learning, structured peer review, integration of industry mentors, social validation) offers pathways to address issues like the "industry-academia disconnect," "insufficient collaboration," and "lack of social feedback." It emphasizes the social nature of learning to act on camera, pushing teaching to shift from individual skill training to cultivating professional literacy and adaptability within a collaborative ecosystem.

(2) The Uniqueness and Developmental Trends of Acting on Camera:

This chapter clearly defines the core characteristics that distinguish acting on camera from stage performance: a strong demand for documentary realism and naturalism, the challenges of non-sequential shooting, and the indispensability of technological mediation (camera awareness). Understanding these fundamental differences is a prerequisite for designing a targeted teaching model.

Research reveals the tight interweaving of the development of acting on camera with the evolution of media technology: from the exaggeration of the silent era to the internal realism of the Method, to New Wave naturalism, and up to the current digital age of motion capture, virtual production, AI characters, vertical screen aesthetics, interactive narratives, and live-stream performance. The new media era is driving a

paradigm shift in performance aesthetics; teaching models must proactively respond to these new, technologically-driven requirements (e.g., digital collaborative performance skills, vertical screen adaptability, improvisational interaction skills).

(3) Core Objectives and Systematic Content of Teaching Practice:

The core purpose of teaching acting on camera is clarified: to cultivate professional actors who understand media characteristics, can create authentic characters, and possess creativity, professional literacy, and collaborative skills. The teaching focuses on personalized training, deep cycle of theory and practice, precise sense of proportion and technical adaptability.

A systematic framework for teaching content, consisting of five modules, was constructed:

Comprehensive Foundational Training in Performance Qualities: Consolidating internal skills and establishing a common foundation.

Film Theory and Media Literacy: Building media awareness and understanding the industrial context.

Specialized Techniques and Adaptability Training for the Camera: Mastering media-specific characteristics and core skills.

Deepening Core Creative Literacy: Cultivating deep supports like imagination, concentration, and life experience.

Integrated Practice and Reflective Evaluation: Achieving competency integration and closed-loop improvement through project-based creation, film analysis, and multi-dimensional feedback. This framework provides a clear blueprint for curriculum system design.

(4) Outcomes, Focus, and Gaps in Related Research:

Outcomes and Focus: Domestic research has made progress in teaching methods (e.g., Tony Barr's 33 exercises), analyzing stage vs. camera differences, and emphasizing the importance of practical teaching. International research validates the effectiveness of experiential learning (behaviorist, empiricist pathways) in enhancing

performance skills. Attention to technological adaptability, micro-expression performance, and practice platform development is increasing.

Significant Research Gaps:

Lack of Systematic Model Construction: Existing research often focuses on isolated aspects (methods, specific curriculum links), lacking studies that integrate theory, artistic characteristics, teaching content, methods, evaluation, and resource conditions into an organic, systematic teaching model. This is the core objective of this research.

Insufficient Depth of Technology Integration: There is a severe lack of theoretical and practical exploration into how cutting-edge technologies like VR/AR, MoCap, AI, and virtual production can be deeply integrated and reshape the teaching of acting on camera.

Weak Assessment Systems: Scientific, multi-dimensional, and dynamic systems for evaluating teaching effectiveness are lacking, especially long-term tracking and evaluation of student innovation, career adaptability, and cross-media competencies.

Need to Expand Cross-Cultural Perspectives: Against the backdrop of deepening global film and television cooperation, research on how to effectively integrate cross-cultural performance competency training into teaching remains scarce.

Depth and Breadth of Empirical Research: In-depth case studies of best practices, comparative empirical research on the effects of different teaching models, and longitudinal studies on the long-term effectiveness of experiential learning are still insufficient.

Positioning and Connective Role of This Chapter:

The literature review in this chapter is not a simple accumulation of materials but a process of purposeful selection, critical integration, and creative connection. It systematically anchors the theoretical coordinates of this study (Experiential, Component Theory, Social Constructivism), deeply analyzes the nature and evolution of the research object (acting on camera), clearly outlines the objectives and paths of teaching practice, and precisely identifies the progress and gaps in the research field.

This provides an indispensable foundation for subsequent research:

Establishment of a Theoretical Framework: The three core theories and their interrelationships provide solid theoretical pillars and analytical tools for constructing a new model.

Deepening of Problem Awareness: Based on an understanding of the current situation and gaps, the teaching problems raised in the first chapter (disconnected content, singular methods, lack of practice, weak innovation) are endowed with richer theoretical meaning and industry context.

Clarification of the Research Path: It provides dimensions for investigation and benchmarks for comparison for the in-depth investigation and problem diagnosis of the current situation in Chapter 3; it establishes a theoretical lens and analytical framework for selecting and analyzing best practices from the Beijing Film Academy, Chongqing University, and the Communication University of China in Chapter 4; ultimately, it lays the conceptual foundation, content elements, and methodological guidance for proposing and justifying an innovative teaching model in Chapter 4.

In summary, through high-level theoretical integration and precise grasp of frontier dynamics, this chapter not only fully demonstrates the necessity and innovative space of this research but also clearly charts the theoretical path towards the research objectives. On this foundation, the study will now move into the empirical exploration phase, delving into the front lines of teaching acting on camera in Chinese universities to search for innovative teaching model solutions that meet the demands of the new media era, at the intersection of theory and practice.

CHAPTER 3
RESEARCH METHOD

This chapter systematically elaborates on the research design framework, sample selection criteria, data collection instruments, analytical methods, and the pathway for constructing the teaching model. Based on a mixed-methods approach, the study employs triangulation of quantitative and qualitative data to comprehensively analyze the current state, existing problems, and optimization paths of the teaching model for acting on camera in Chinese universities. The research integrates various methods, including document analysis, questionnaire surveys, in-depth interviews, expert evaluation, and analysis of teaching archives, forming a closed-loop research design that covers the entire process from "problem diagnosis - practice excavation - model construction - effect verification." This ensures the scientific rigor and practical value of the research conclusions.

3.1 Research Design Framework

This study adopts Experiential Learning Theory (ELT) as its core conceptual framework, combined with Social Constructivism's interpretation of collaborative learning, to construct a research pathway characterized by "problem-oriented, practice-driven, iterative optimization." The experiential learning cycle model (comprising the four stages of concrete experience, reflective observation, abstract conceptualization, and active experimentation), proposed by David Kolb in 1984, provides the methodological foundation for this research (Li, 2012). Empirically validated in educational contexts, this model has been shown to significantly enhance knowledge internalization efficiency and problem-solving abilities, making it particularly suitable for the acquisition of skills like acting on camera, which highly depends on contextualized practice.

Simultaneously, social constructivism provides this study with a critical social interaction dimension, emphasizing that knowledge is co-constructed through interactive collaboration within social and cultural contexts. This theory posits that learning is not merely an individual cognitive process but a socially and culturally

mediated practical activity. It particularly highlights cognitive development within the "zone of proximal development" through expert guidance, peer collaboration, and tool mediation.

In the context of teaching acting on camera, the social constructivist framework supports the creation of a highly collaborative learning environment. Mechanisms such as peer evaluation, industry mentor involvement, and feedback from real audiences encourage students to continuously negotiate meaning, adjust cognition, and collectively construct performance knowledge and practical skills through social interaction.

Therefore, this study integrates the individual cognitive development pathway of the experiential learning cycle with the social interaction mechanisms of social constructivism, forming a dual-driven "individual-social" theoretical framework that collectively supports the construction and optimization of the teaching model for acting on camera.

The dual theoretical framework of experiential learning theory and social constructivism systematically permeates the entire research process—from problem identification and data collection to model construction and effectiveness validation. Kolb's experiential learning cycle model conceptualizes learning as an ongoing process originating from experience and reconstructed through reflection. Its four stages not only provide a cognitive psychological basis for dividing teaching phases but are also operationalized in this study into the logic of "practice-reflection-conceptualization-application." This model is particularly suited to skill acquisition domains such as acting on camera, which are highly contextual, interactive, and reliant on embodied cognition. It emphasizes deep internalization and transferable application of knowledge through physical practice in authentic or simulated environments, collaborative reflection, and iterative training.

At the same time, Vygotskyan social constructivism introduces core concepts such as "socio-cultural mediation," the "zone of proximal development," and "cognitive scaffolding" into this research. It asserts that knowledge is not acquired in isolation but is

co-constructed through social interactions, cultural tools, and linguistic symbols. This theoretical perspective informs the study's emphasis on multi-stakeholder participation (e.g., teacher-student interaction, peer assessment, industry expert involvement), the creation of authentic socio-cultural contexts (e.g., simulating film and television production processes, incorporating feedback from real broadcasting platforms), and the importance of social reflection and collaborative meaning negotiation in the teaching process. Within this framework, student learning is viewed as a process continuously "scaffolded" and expanded through social interactions.

Experiential learning and social constructivism are not isolated; rather, they exhibit inherent compatibility and complementarity. Experiential Learning Theory (ELT) elucidates the internal mechanisms of individual cognitive development, while social constructivism expands the social and cultural dimensions in which learning occurs. Together, they establish a two-way mechanism of "socialization of individual experience" and "individualization of social feedback." This integrated theoretical framework supports the use of a mixed-methods research design, enabling both in-depth qualitative insights into individual learning experiences and quantitative analysis of group trends. It examines both internal reflective processes and external behavioral outcomes, thereby comprehensively capturing the complexity and multi-layered nature of developing competence in acting on camera.

Furthermore, this theoretical integration aligns with the core principles of Educational Design Research (EDR), which advocates for a cyclic interaction between theory building and practical improvement, each enhancing the other. The teaching model constructed in this study is not only theoretically derived but also grounded in empirical data from real educational settings and validated through multiple iterative cycles. It reflects a dynamic process of "theory informing practice—practice refining theory." Thus, while pursuing scientific rigor, the research methodology also emphasizes the generation of a practical model that is highly feasible and adaptable to the context of arts education in Chinese universities, achieving an effective balance between theoretical coherence and practical viability.

The research employs an Explanatory Sequential Design:

(1) Quantitative Priority Phase: Diagnosing current issues through large-sample questionnaire surveys.

(2) Qualitative Deepening Phase: Excavating best practices through in-depth interviews and analysis of teaching archives.

(3) Integration and Construction Phase: Developing a prototype teaching model based on findings from the first two phases.

(4) Iterative Validation Phase: Optimizing the model's effectiveness through expert evaluation.

The specific research steps and operational logic are as follows:

Table 4 Teaching model development process based on experiential learning theory

Stage	Core Mission	Theoretical basis	Output
Basic data analysis	Through questionnaire surveys of the current status of 8 colleges and universities, we identified structural problems in the teaching model.	Composition Theory	Current situation diagnosis report and problem matrix
Teaching Best Practices	Focusing on Beijing Film Academy, China University of Political Science and Law, and Communication University of China, we extracted successful experiences through questionnaires, interviews, and archive analysis.	Social Constructivism	Best Practice Case Library and Transferable Elements
Teaching model construction	Integrate the four stages of ELT with best practices	Experiential Learning Cycle Model	Draft of teaching model prototype

	to design an integrated teaching framework of "objectives-content-activity-assessment"		
Model quality verification	Through expert evaluation of model validity, multiple rounds of revisions	Educational Design Research	Expert consensus teaching model
Iterative Optimization	Adjust model elements based on verification feedback and form the final implementation plan	Continuous Improvement Theory	A teaching model that can be implemented and promoted

Source: Created by the author

3.2 Research implementation process

3.2.1 Current situation diagnosis research process

Aiming to systematically capture the structural defects of the current teaching model, the four-step method of "questionnaire design-validity test-stratified sampling-data analysis" is adopted:

(1) Questionnaire development

A structured questionnaire is designed based on the composition theory, covering five dimensions:

Adaptability of teaching objectives (fit with industry needs)

Frontier nature of course content (integration of new media technology)

Effectiveness of teaching methods (proportion of experiential activities)

Adequacy of teaching resources (practical training equipment/industry platform)

Scientificity of evaluation system (proportion of process evaluation)

Question types include Likert 5-point scale (1=completely inconsistent, 5=completely consistent) and open-ended questions.

(2) Content validity verification

The questionnaire requires 5 experts to evaluate the validity of the questionnaire. The 5 experts will verify the validity of the elements and indicators through the item-objective consistency index (IOC). The IOC evaluation rules are as follows: +1 means the expert agrees with the content of the question response 0 means the expert is unsure about the content of the question response -1 means the expert disagrees with the content of the question and does not respond The questionnaire is then modified based on the expert's suggestions. If the value of the IOC standard is greater than or equal to 0.7, the accuracy of the questionnaire content validity is valid.

(3) Stratified sampling and data collection Sampling frame: Based on the geographical distribution and the type of colleges and universities, 8 representative colleges and universities were selected, namely:

Table 5 Sample institutions

area	Name of institution	type
Northeast China	Dalian Art Institute	Professional Art College
	Jilin Animation Academy	Applied Undergraduate
Eastern region	Beijing Film Academy	Professional film schools
	Communication University of China	National key university Comprehensive university of media
Central region	Shanxi Media College	Industry-specific colleges and universities
	Wuhan University of Media	Private applied colleges
Western region	Chongqing University	National Key University "Double First-Class" Comprehensive University
	Sichuan Television and Film	Professional film and television schools

	Academy	

Source: Created by the author

Sample Size: This study selected fourth-year undergraduate students from the performance programs of eight universities for investigation and analysis. According to the Yamane formula (95% confidence level, 5% margin of error), with a target population totaling 600 individuals, the required effective sample size was 240.

Actual Collection: To ensure data validity, 300 questionnaires were distributed to students specializing in acting on camera at the 8 universities, and 240 valid questionnaires were recovered (80% effective rate), meeting statistical requirements. Data from the 240 valid questionnaires were analyzed to examine the current situation and existing problems.

3.2.2 Research Process for Best-Practice Universities

Focusing on three benchmark institutions—Beijing Film Academy (BFA), Chongqing University (CQU), and Communication University of China (CUC)—replicable experiences were excavated through the "triangulation method":

(1) Integration of Quantitative Questionnaires and Qualitative Interviews

Questionnaire Design: Based on the current situation diagnostic questionnaire, special modules for best practices were added, covering areas such as "characteristic courses," "industry-academia projects," and "technology application."

Sample Size: This study selected fourth-year undergraduate students from the performance programs of BFA, CQU, and CUC for investigation and analysis. According to the Yamane formula, the total target population was 116 individuals, and the required effective sample size was 90.

In-Depth Interviews:

Interviews with Outstanding Graduates: The subjects or samples for this study were explicitly defined as undergraduate graduates from the performance programs of BFA, CQU, and CUC. Three individuals were selected from each university, totaling 9

interviewees. These interviews aimed to understand the graduates' learning experiences and their perspectives on the teaching models. The opinions and suggestions gathered will be of significant importance to this research.

Interviews with Experts and Scholars: The subjects or samples for this study were explicitly defined as faculty members from the performance programs of BFA, CQU, and CUC. A total of 9 individuals were interviewed, with 3 from each university.

Interview Methods: Interviews were conducted using various formats, including face-to-face interviews, focus groups, and telephone interviews.

3.3 Data Analysis

(1) Quantitative Data Analysis

This study utilized SPSS 25.0 software for descriptive statistics and reliability testing. Scale scores were summarized and variable characteristics were represented using Means (M) and Standard Deviations (SD):

Methods:

Descriptive Statistics: Calculated the Mean (M) and Standard Deviation (SD) for each variable to identify the current state and group differences. *Example: If the "Diversity of Teaching Methods" scored M=2.1 (SD=0.8), it would indicate an overall low level with significant inter-university variation. *

(2) Qualitative Data Analysis

This study employed Nvivo 12 software for the systematic coding and analysis of interview and observation data, following this specific procedure:

Data Transcription: All interview recordings were transcribed verbatim into text to ensure the complete preservation of original information.

Coding Process: Initial coding was applied to open-ended questionnaire responses and interview transcripts. The coding system was refined using the Constant Comparative Method.

Theme Generation: Inductive Thematic Analysis was used to group related codes, iteratively generating core themes and sub-themes.

3.4 Ethical Compliance

All participants in the questionnaire surveys and in-depth interviews were over 18 years of age. This study strictly adhered to ethical guidelines, ensuring all participants voluntarily signed consent forms with full knowledge of the research purpose. Their privacy rights and data security were protected throughout the process. During survey execution, we clearly explained to each participant the purpose of data collection, the scope of content, confidentiality measures, and intended uses, reiterating that their participation was entirely voluntary. The informed consent process was as follows:

(1) Explanation of Research Purpose: Before the survey began, the research topic, expected objectives, and potential academic value were explained in detail to participants, enabling them to fully understand the study's significance and thereby enhancing their willingness to participate.

(2) Explanation of Survey Content: A complete explanation of the questionnaire structure, question type distribution, and the meaning of items was provided to help participants anticipate content difficulty, ensuring response efficiency and accuracy.

(3) Declaration of Confidentiality Principles: A strict commitment was made that personal information and response data would not be disclosed to any third party. Data encryption storage methods and the restriction of use solely for research analysis were explicitly stated.

(4) Reiteration of Voluntary Participation: It was emphasized that participants could unconditionally withdraw at any time without any detriment to their rights or interests.

(5) Notification of Data Use: Participants were informed that the data would be used for statistical analysis, research reports, and academic publication, with a promise that all uses would comply with relevant laws and regulations.

(6) Withdrawal Mechanism: Participants could stop the survey at any time. Data already submitted would be immediately deleted upon withdrawal.

(7) Written Consent Confirmation: After participants fully understood the above terms, they signed the informed consent form. This document was securely archived as proof of participation.

Through this seven-step process, it was ensured that participants provided information based on full awareness and autonomous will. Meanwhile, the researchers provided continuous necessary support to guarantee the quality of the survey.

3.5 Teaching Model Construction Pathway

Utilizing the experiential learning model integrated with social constructivism theory, a "Four-Stage, Nine-Link" teaching model is constructed. Based on the experiential learning cycle and social constructivism, this model aims to enhance the quality and efficiency of teaching acting on camera and promote the development of students' innovative abilities.

3.5.1 Determining the Course Structure

The purpose of this step is to define the development of the teaching model for acting on camera, encompassing teaching objectives, content, teaching activities, measurement, and assessment.

Guided by the experiential learning model, a new teaching framework for acting on camera is proposed, consisting of four stages:

Table 6 Course Structure

Stage	Teaching Objectives	Core Content	Teaching Activities	Measurement and evaluation
Experience stage	Gain direct experience performing in front of the camera	Basic Skills Training: Micro-expression Control/Gaze Management -Situational Simulation: Single-shot Emotional Continuity Practice	Green Screen Improvisation - Multi-Camera Rapid Switching Training	Training Participation Scale Performance Clip Analysis

Stage	Teaching Objectives	Core Content	Teaching Activities	Measurement and evaluation
Observation Phase	Develop critical reflection skills	Decoding classic performance shots A framework for peer review of works	Performance video annotation and analysis Group reflection workshop	Reflective report scoring Peer review quality assessment
Application Stage	Integrate skills to solve complex problems	Genre Strategy (Comedy/Suspense) Cross-Media Adaptation (Vertical Screen/VR)	Microfilm project creation Short video platform role challenge	Portfolio review Industry mentor evaluation
Conversion stage	Forming a personal performance methodology	Self-diagnosis of performance style Career portfolio building	Writing a personal artistic statement Curating a graduation exhibition	Portfolio Assessment Exhibition Impact Report

Source: Created by the author

This new performance teaching model is designed according to the four stages of the experiential learning model, incorporating the social interaction theory of social constructivism. It aims to facilitate students' learning and development in the field of performance through firsthand experience, observation and reflection, practical application, and the transformation of experience. Within each stage, the teaching objectives, content, activities, as well as measurement and assessment methods are all designed based on the principles of experiential learning. This structure helps students comprehensively understand and master performance skills while continuously enhancing their performance proficiency and capabilities.

3.5.2 Development and Implementation Steps

(1) Policy and Literature Anchoring

Aligned with the requirement to "strengthen practical innovation capabilities" outlined in the Opinions on Deepening the Reform of Undergraduate Education and

Teaching to Comprehensively Improve Talent Training Quality (Ministry of Education, 2019).

Integrated the guidance on digital resource construction from the "Implementation Plan for the Construction of National Planned Teaching Materials for Undergraduate Education in Regular Higher Education during the 14th Five-Year Plan Period" (Education, 2023, November 22).

(2) Refinement of Teaching Elements

Objective Design: Utilized the SMART principles (Specific, Measurable, Achievable, Relevant, Time-bound), for example: "Students will be able to accurately convey three conflicting emotions through eye muscle movements in a close-up shot."

Content Development: Incorporated industry trends (e.g., virtual production) by adding modules such as "Emotional Mapping for Motion Capture" and "Performance for LED Wall Volumes."

Activity Innovation: Designed activities like an "Interdisciplinary Joint Creation Week" (collaborative short film production involving acting, directing, and cinematography majors).

Assessment System: Adopted a three-dimensional grading scheme: "Process Assessment (60%) + Portfolio (30%) + Industry Certification (10%)."

Through the aforementioned preliminary work, the syllabus, teaching plans, teaching cases, and other related materials were progressively finalized.

3.6 Expert Validation of the Teaching Model's Quality

The core of the teaching model's effectiveness lies in its ability to achieve its teaching objectives. This stage involves a systematic expert evaluation to quality-verify the degree of objective achievement and the model's effectiveness, following this specific procedure:

3.6.1 Establishment of Validity Evaluation Criteria

Experts will conduct the validation based on five dimensions:

(1) Objective Orientation: Examine whether the model significantly enhances students' theoretical knowledge, teaching skill development, and innovation capability cultivation.

(2) Environmental Adaptability: Evaluate the model's universal performance across different educational contexts (e.g., regional school disparities) and diverse student backgrounds (e.g., differences in learning styles).

(3) Practical Feasibility: Diagnose the clarity of the implementation path for teachers and students and identify any operational obstacles during execution.

(4) Degree of Innovative Breakthrough: Analyze the model's innovative value relative to traditional teaching paradigms, particularly the innovative integration of educational concepts and methodologies.

(5) Ability Enhancement Validity: Verify the model's efficacy in improving students' higher-order thinking skills (e.g., critical thinking, creative problem-solving).

3.6.2 Validation Tool Design

A mixed-methods framework was used to develop structured validation tools:

(1) Quantitative Rating Scale: Experts assessed core dimensions (objective clarity, curriculum coherence, interdisciplinary integration, implementation convenience) using a 1-5 Likert scale.

(2) Qualitative Interview Guide: Semi-structured interviews were used to delve deeply into the model's strengths and limitations, specifically collecting improvement suggestions for application scenarios.

3.6.3 Validation Implementation Process

(1) Expert Pre-Training: Unified interpretation of the model's design philosophy, theoretical foundation, and evaluation criteria.

(2) Tool Execution: Experts independently completed scale ratings and provided open-ended comments.

(3) Focus Group Interviews: Organized hybrid online-offline seminars focusing on theoretical appropriateness, implementation feasibility, and practical application pathways.

(4) Data Integration: Systematically collated rating data and qualitative feedback to extract core strengths, key weaknesses, and optimization directions.

3.6.4 Multidimensional Data Analysis

(1) Quantitative Analysis: Calculated the mean and standard deviation for each dimension to identify strengths (scores $\geqslant$ 4.0) and weaknesses (scores $\leqslant$ 2.5).

(2) Qualitative Analysis: Employed thematic analysis to code interview transcripts, extracting recurring improvement themes and suggestions from typical cases.

3.6.5 Comprehensive Validity Judgment

Core validity was determined based on cross-verification of an evidence chain across four aspects:

(1) Objective-Path Consistency: The logical alignment between teaching objectives and the implementation process.

(2) Teaching Process Integrity: The progression of each designed stage and its match with the laws of student cognitive development.

(3) Innovation-Practicality Balance: The level of harmonization between cutting-edge educational concepts and actual teaching constraints.

(4) Theory-Practice Transformation Power: The efficiency of translating academic concepts into concrete classroom teaching behaviors.

3.6.6 Iterative Optimization Suggestions

Targeted improvement paths were proposed based on the validation conclusions:

(1) Process Re-engineering: Streamlining redundant teaching steps and adding student participatory activity modules.

(2) Theoretical Adjustment: Strengthening the connection mechanisms between educational theory and real classroom situations.

(3) Resource Support: Developing supporting teaching scaffolds (e.g., differentiated task cards, classroom diagnostic toolkits).

This closed-loop validation mechanism ensures the teaching model meets educational quality standards in terms of scientific rigor, practicality, and innovativeness.

3.6.7 Formation of an Expert Evaluation Panel

An evaluation panel consisting of five experts is proposed to assess the newly developed teaching model for acting on camera. Each expert should possess over ten years of experience in film and television education or creation and hold significant influence within the industry.

Summary

This chapter has detailed the methodology employed to research the teaching model for acting on camera in Chinese universities. The research design established the overall framework and approach, providing direction for subsequent research activities. The research procedure encompassed multiple key steps. Foundational data analysis provided the empirical support for constructing the teaching model; through the organization and analysis of relevant data, a understanding of the basic situation of existing teaching was achieved. The study of best practices at the three universities delved deeply into the experiences and methods within successful cases, offering practical reference for model construction. Building on this, a teaching model for acting on camera in Chinese universities was proposed, clarifying its specific content and structure. Finally, a core evaluation was conducted to comprehensively assess and test the proposed model, ensuring its scientific validity and effectiveness.

Overall, through a systematic research approach—progressing from data to practice, then to model construction and evaluation—this chapter has advanced the research step-by-step. It provides a scientific, rigorous research pathway and reliable findings for exploring a teaching model for acting on camera suited to Chinese universities.

Chapter 4
Research Results

This chapter synthesizes the results of data analysis from various sections and utilizes the evidence and information gleaned from this analysis to develop an innovative teaching model. The research focuses on the teaching methodologies of acting for the camera and the learning processes of students, aiming to reveal how this teaching model adapts to the new demands of the media era. Data was collected using both quantitative and qualitative methods. Research tools included questionnaires, PNI (Presumably a specific method or tool, e.g., Priority Needs Index, though context is unclear) modification, and literature review. Data analysis methods encompassed frequency and percentage, mean and standard deviation, needs analysis, keyword analysis, and expert validation. This chapter presents the findings related to the three research objectives of this study.

The symbols used in the data analysis are as follows:

M -- Mean

S.D -- Standard Deviation

N -- Number of samples

Mean (Average): A measure of the central tendency of a dataset. It is an indicator reflecting the central trend of the data.

Standard Deviation: Represents the degree of variation between individual data values in a dataset and the mean value; it is a measure of data dispersion.

Number of samples: Indicates the number of samples within the dataset, used to determine the validity and reliability of the data analysis.

This chapter is structured into seven phases for explanation:

(1) Literature Review Analysis;

(2) Analysis of the Current Situation and Existing Problems in Teaching Models;

(3) Best Practices Analysis of Three Universities;

(4) Research on Constructing a Teaching Model for Acting on Camera in Chinese Universities;

(5) Implementation of Practical Cases for the Acting on Camera Teaching Model;

(6) Development of Specific Teaching Cases (Initial Version);

(7) Expert Evaluation and Revision of Teaching Cases (Final Version).

4.1 Summary and Analysis of the Literature Review

4.1.1 The Core Value of Experiential Learning Theory and Its Path to Pedagogical Transformation

Experiential Learning Theory (ELT), systematically proposed by David Kolb in 1984, fundamentally reconstructs the paradigm of performance education with its core proposition that "learning is the process whereby knowledge is created through the transformation of experience." The theory's emphasis on a four-stage cyclical model—concrete experience, reflective observation, abstract conceptualization, and active experimentation—provides a scientific cognitive framework for teaching acting on camera:

(1) Concrete Experience (CE) requires students to engage in improvisation and situational exercises within simulated film sets or in front of an actual camera, accumulating direct experience through physical practice. For example, training "micro-expression performance" in close-up shots, focusing on the non-linear relationship between the range of eye movement and emotional intensity.

(2) Reflective Observation (RO) utilizes tools such as video playback, performance journals, and peer review to guide students in deconstructing performance details. Comparative analysis of classic cases (e.g., different interpretations of the crying scene in The Seagull) can deepen the understanding of cinematic language.

(3) Abstract Conceptualization (AC) pushes students to sublimate perceptual experience into performance methodology, such as distilling the "Three Principles for Shaping Camera Awareness" (spatial orientation, energy control, emotional anchoring).

(4) Active Experimentation (AE) involves testing theories through cross-contextual application, such as employing emotional control strategies learned for close-ups in a long take tracking shot.

The four key elements of the experiential learning model—active participation, perception and cognition, reflection and summarization, and emotion and motivation—collectively form the pillars of experiential teaching:

(1) High frequency of practice (e.g., role rotation, simulated shooting) transforms students from knowledge recipients into creative agents.

(2) Sensory integration training (e.g., visual analysis of how shot size affects performance impact) becomes internalized as cognitive schemata.

(3) Structured reflection tools (e.g., video comparison checklists, emotional heatmaps) catalyze the leap from experience to theory.

(4) Motivation maintenance mechanisms (e.g., a safe classroom atmosphere, encouragement from industry mentors) ensure the sustainability of deep learning.

At the application level, the theory reconstructs the teaching model through a four-dimensional pathway:

(1) Problem-Driven Learning (e.g., "How to convey complex emotions within the constraints of vertical framing?").

(2) Clinical Case Analysis (comparative reconstruction of student performance clips and classic film scenes).

(3) Interdisciplinary Project Integration (collaborative creation involving acting, directing, and cinematography).

(4) Technological Context Simulation (adaptability training using virtual production LED walls).

Its value lies in propelling performance education from mere skill transmission towards the incubation of innovative capabilities, cultivating versatile actors equipped with critical thinking and professional literacy for the new media era.

4.1.2 International Comparison of Component Theory and Its Implications for Localization

The Theory of Composition focuses on the systematic integration of teaching elements, emphasizing that curricula should achieve organic unity at the structural, content, and implementation levels. Curriculum systems in countries such as Finland,

China, and the United Kingdom provide diverse international exemplars of this theory, each with distinct characteristics reflecting different educational philosophies and institutional contexts.

Finland's "Five-Dimensional Model" centers on the concept of Education for Sustainable Development (ESD), forming a complete closed-loop system that spans from conceptual guidance, goal setting, and curriculum design to teaching implementation and evaluation feedback. This system particularly emphasizes a "research-based" quality assurance mechanism for teacher education, which comprehensively enhances teacher professionalism through the synergy of four modules: rigorous selection, curriculum optimization, practicum platforms, and institutional oversight. Especially noteworthy is the "Environment Online (ENO)" virtual school platform, which breaks geographical barriers and enables real-time global sharing and collaboration of resources for sustainable development education.

China employs a three-tier curriculum management system guided by the policies of the Ministry of Education, encompassing the national curriculum plan, subject-specific curriculum standards, and textbook development. The curriculum plan defines educational goals and tasks, the standards specify content and competency requirements, and textbooks integrate diverse resources such as teaching materials and audiovisual aids. This reflects a typical "state-led, school-executed" approach, characterized by strong systematicity and standardization.

The UK curriculum system demonstrates a highly modular structure, typically divided into five components: core courses, elective courses, professional skill training, comprehensive experiential activities, and modeling analysis. Experiential teaching philosophies are thoroughly integrated across all parts, emphasizing "learning by doing" and highlighting student agency and the cultivation of practical abilities.

The implication for China is that, while maintaining the standardization and systematic nature of the national curriculum system, we should actively absorb Finland's sustainable development concepts and the flexibility of the UK's modular and experiential curriculum to build a "dynamically adaptable" curriculum framework. This

framework should achieve an organic integration of the three dimensions of "concept-technology-culture", reflecting the national will and educational goals while taking into account regional differences and individual development needs, thereby promoting the development of the curriculum system in a more open, inclusive and innovative direction.

Social constructivism views knowledge as a product of social negotiation. Lev Vygotsky's "sociocultural theory" particularly emphasizes the core role of interaction, context, and collaboration in cognitive development. Its application in teaching acting on camera manifests through five key mechanisms:

(1) Building Learning Communities:

A rotating "class production crew" system (director/actor/cinematographer role rotation) simulates the industry's collaborative ecosystem, using collective creation to resolve individual cognitive limitations. For instance, an actor gains an understanding of how camera blocking constrains performance by taking on the director's role, while a cinematographer appreciates the importance of emotional continuity through improvisational acting.

(2) Designing Situated Learning:

Replicating real film and television processes (audition $\longrightarrow$ table read $\longrightarrow$ shot listing $\longrightarrow$ filming $\longrightarrow$ debriefing) creates a social learning context. Students must make decisions amidst real-world variables like budget constraints, time pressure, and technical failures, thereby tempering their professional adaptability.

(3) Implementing Critical Peer Review:

Adopting the "3-2-1 feedback rule" (3 strengths, 2 areas for improvement, 1 innovative suggestion) guides in-depth performance analysis and develops metacognitive abilities. An example is frame-by-frame analysis and critique of micro-expressions in a close-up shot.

(4) Integrating Industry Mentors:

Practitioners such as directors and editors participate in workshops, embedding industry standards (e.g., time management for achieving usable takes

efficiently) into teaching, thereby bridging the gap between academia and the profession.

(5) Establishing Social Validation Mechanisms:

Publicly showcasing student work on platforms like Douyin and Bilibili provides a basis for adjusting performance styles based on real-time feedback from audience comments (danmu) and expert critiques.

The core value of this theory lies in using social cognitive conflict (e.g., disagreements within a production crew) to drive knowledge reconstruction, elevating performance skills from an individual capability to a product of collective intelligence.

4.1.3 Paradigm Shift in Acting on Camera and the Pedagogical Response

(1) Medium Specificity Reshapes Performance Aesthetics

The essence of acting on camera is a "cross-temporal and spatial dialogue mediated by the camera," which is fundamentally different from traditional stage performance:

Documentary Nature demands naturalistic performance, prohibiting theatrical exaggeration (e.g., stage declamation).

Non-sequential Shooting requires adaptation to anti-narrative logical filming processes like jump shooting and pick-up shots.

Technological Mediation forces actors to master "camera grammar": eye tremor amplitude must be $\leqslant 5^{\circ}$ in close-ups, and body movement trajectories must match the frame proportions in wide shots.

Historical evolution highlights technology's shaping power over performance: from physical compensation in the silent film era (Chaplin), emotional recall of the Method (Strasberg), to motion capture (Andy Serkis) and virtual production (The Mandalorian) in the digital age. An actor's "digital literacy" has become a new core competency.

(2) Teaching Challenges in the New Media Era

The rise of vertical screen aesthetics necessitates a reconstruction of the teaching system:

Compositional Dimension: Close-ups and medium shots constitute up to 76% of content (Douyin data), requiring intensified training in facial muscle control and micro-expression precision.

Rhythm Control: The "3-second rule" for 15-second short videos necessitates training for instantaneous emotional outburst.

Interactivity: Live-stream performance requires simultaneously processing audience comments (danmu), developing "split-brain ability" (parallel processing of character portrayal and audience interaction).

4.1.4 The Pedagogical Coupling of Experiential Learning and Social Constructivism

Using the Kolb experiential cycle as the vertical axis and Vygotskian social constructivism as the horizontal framework, their deep integration constructs a "socio-experiential" dual-cycle model for acting on camera, fundamentally reshaping the understanding of its nature.

Socialization of Individual Experience: Performance practices (e.g., improvisation exercises) are transformed into collective knowledge (e.g., "The Ten Commandments of Micro-expression Control") through production crew discussions.

Externalization of Collective Wisdom: Peer review ("3 strengths + 2 improvements + 1 suggestion") integrates industry standards to generate shared guidelines.

Democratization of Technological Media: Smartphone filming and Douyin publication enable social feedback to drive precise improvements.

Datafication of Social Feedback: Completion rate (narrative appeal) and danmu emotional density (empathic power) quantify performance effectiveness.

Core Conclusion: Performance evolves from a binary dialogue between actor and role into a four-dimensional resonance involving individual experience, collective wisdom, technological media, and social feedback. The actor becomes a dynamically responsive node within a network of social meaning.

4.1.5 Systematic Construction of Teaching Acting on Camera

Based on a systematic review of the literature, a scientific, comprehensive, and new media era-adapted teaching model for acting on camera in universities should have a content system that strictly follows a progressive logic from foundation to specialization, theory to practice, and skills to literacy. It must encompass the following five interconnected and equally critical core modules:

(1) Foundational Acting Skills Training:

Objective: To stimulate potential and establish the essential cross-media general performance capabilities and core creative qualities of an actor. This stage forms the fundamental "internal skills" of an actor. Many basic abilities (e.g., concentration, imagination development, sensitivity, sense of belief, genuine communication, physical liberation, vocal use) are common to both stage and camera acting and should not be prematurely limited by the specific medium of the "camera."

Core Content: Nature liberation exercises, concentration training, imagination development, sensory memory training, emotional memory and recall techniques, establishing belief and authenticity, basic dialogue training (phonetics, intonation, stress, pausing), physical control and expressiveness, improvisation, solo/duo scene creation, basic script analysis and character study (Li, 2012; Sun & Yu, 2010). Aims to cultivate a comprehensive foundational ability in students to portray characters of different styles and textures, enhancing their inner support and confidence in front of the camera.

(2) Film & Media Theory & Literacy:

Objective: To enable students to establish a solid awareness of the film and media medium, deeply understanding the technical, artistic, and industrial production context in which acting on camera exists (Shi, 2021; Zhang, 2012).

Core Content:

Decoding Cinematic Language: Deeply understand the narrative and expressive functions of shot size, angle, movement, composition, lighting, color, and sound, and their specific demands on performance (e.g., the amplifying effect of close-ups on micro-expressions).

Montage Thinking and Performance: Analyze how editing (montage) influences the presentation, rhythm, and meaning-making of performance, clarifying the core requirements of non-sequential performance (emotional memory, action/eye-line/prop matching, coping with jump shooting) (Sun & Yu, 2010).

Directing Work and Actor Collaboration: Understand different directorial styles, working methods (rehearsal techniques), and communication styles, learning how to effectively interpret and realize directorial intent.

Aesthetic Characteristics of Screen Performance: Master the fundamental aesthetic principles distinguishing screen from stage performance: documentary quality, micro-expressivity, naturalism, non-sequentiality, and comprehensiveness (relationship with other audio-visual elements) (Tong, 1991; Yang, 2021).

Genre Acting: Recognize the specific conventions and aesthetic demands different film genres (comedy, drama, sci-fi, action, suspense, etc.) place on performance style.

New Media Performance Characteristics: Focus on the unique performance skills and challenges of emerging media formats like short videos (vertical screen aesthetics, 3-second rule), live streaming (real-time interaction, split-brain ability), and interactive narratives (multi-branch rehearsal) (Mei, 2023).

Overview of Film Production Processes: Understand the basic stages from preparation and shooting (script supervision, clapperboard, multi-camera) to post-production (editing, dubbing), clarifying the actor's role and collaborative requirements at each stage.

(3) On-camera Specific Skills & Adaptation Training:

Objective: To specialize and refine the application of awareness and abilities gained from foundational training and theoretical learning to on-camera situations, enabling students to progress from "understanding" to "familiarity" to "adaptation" with the camera, mastering core professional skills to meet its unique challenges (Barr, 2018; Gong, 2018).

Core Content:

Camera Awareness Refinement: Eye-line management, focus control, shot size adaptability training (micro-acting in close-ups - facial muscles, eye control; body language in medium shots; physical symbolism and spatial blocking in wide shots), precise adaptation to camera movement (tracking, panning, dollying).

Strengthening Non-sequential Performance Techniques: Advanced emotional memory and recall techniques, maintaining precise continuity of emotion, action, eye-line, and props during jump shooting/pick-up shots.

Deep Adaptation to Technical Environments:

Green/Blue Screen Performance: Strong spatial imagination and ability to interact with virtual objects.

Motion Capture (MoCap): Understand skeletal driving principles, master performing in a marker-based environment while imagining the final digital character.

Adapting to lighting/microphone positioning, understanding basic technical parameters (e.g., the effect of frame rate on performance fluidity).

Improvisation and Pressure Management: The ability to maintain performance state and creativity amidst on-set emergencies and directorial adjustments.

Performance Adjustment Strategies for Multi-media Platforms: Targeted adjustments to performance style, rhythm, and scale based on the specific characteristics of different platforms like film, TV series, commercials, short videos, and live streams.

Professional Audition Techniques: Self-promotion on camera, scene preparation and efficient delivery (controlling emotional climax points), professional demeanor when dealing with casting directors.

(4) Deepening Core Creative Dispositions:

Objective: To cultivate the underlying psychological qualities, Artistic Accomplishment, and sustainable development potential that underpin excellent acting on camera. These are the source of an actor's creativity and the guarantee of their artistic vitality (Yi, 2019; Yu, 2021).

Core Content:

Imagination Forging: The core ability to transform text/concepts into vivid inner imagery and concrete actions, especially when confronting non-realistic scenarios (green screen, sci-fi, historical).

Concentration Tempering: The ability to block out distractions and maintain intense focus on the character and situation within noisy, high-pressure, long-waiting on-set environments.

Spatio-temporal Sense Refinement: Precise anticipation and control over performance space, rhythm, duration, and camera movement trajectories.

Observation & Life Experience Accumulation: Systematically observing life's details and accumulating a rich reservoir of emotional material to provide an inexhaustible source for character creation. Fostering a love for life, curiosity, and empathy.

Self-awareness & Emotional Regulation: Deeply understanding one's own traits, strengths, and limitations; effectively managing performance anxiety, coping with setbacks, and maintaining lasting creative passion and intrinsic motivation.

Artistic Cultivation & Cultural Literacy: Continuous improvement aesthetic taste, deeply understanding the behavioral logic and inner world of characters from different eras, regions, and cultural backgrounds (e.g., integrating traditional ritual culture as explored by Yu (2021), providing depth and credibility to character portrayal.

(5) Integrated Practice & Reflective Evaluation:

Objective: To comprehensively apply, test, and sublimate the knowledge gained from the first four modules. To hone all-round abilities in a project environment approximating the real industry ecosystem, and to achieve closed-loop learning improvement and professional transition through diversified, dynamic evaluation and deep reflection (Sun & Yu, 2010; Zhang, 2012). This module is the critical hub for competency integration and outcome production.

Core Content:

Short Film Production (Full Process): Students deeply participate (optional roles: screenwriter, lead actor, or trying roles like assistant director/script supervisor) in

the entire process from script development (or adapting classic scenes), preparation (casting, storyboarding), rehearsal, camera rehearsals, multi-camera/multi-scenario filming, to participating in or observing post-production editing. This is the core practical segment for testing and integrating learning outcomes.

Professional Film Criticism & In-depth Appreciation: Systematically analyzing the performance art in classic and contemporary benchmark film and television works; learning professional film criticism perspectives and methods; critically analyzing classmates' work, engaging in constructive peer review and self-critique. Aims to cultivate cinematic aesthetic awareness, critical appreciation skills, and knowledge of industry benchmarks.

Multi-dimensional & Dynamic Feedback & Assessment: Constructing an evaluation network integrating teacher assessment, structured peer review, student self-reflection reports (including performance journals), industry mentor feedback, and audience response (e.g., screening comments, online platform data). Using standardized performance assessment rubrics combined with qualitative analysis. The core innovation lies in: moving beyond solely outcome-oriented assessment, placing high importance on the learning process, depth of reflection, iterative improvement, and the development trajectory of professional literacy (echoing the Finnish concept of dynamic feedback in evaluation dimensions).

Professional Showreel Development & Presentation: Under tutor guidance, selecting and editing clips that best represent their performance ability, stylistic features, and versatility to form a professional dynamic portfolio, laying a solid foundation for job hunting, further study, or industry connection. Organizing portfolio reviews or mock pitch sessions.

The core value of this five-module system lies in:

Constructing a rigorous competency progression chain: from general foundation $\longrightarrow$ media cognition $\longrightarrow$ specialized skills $\longrightarrow$ internal disposition $\longrightarrow$ comprehensive practical application.

Emphasizing the deep, intertwined cycle of theoretical learning and practical training, and the simultaneous advancement of technical mastery and artistic cultivation.

Placing reflective practice and social validation at the heart of competency development, ensuring learned skills are transferable and adaptable to the real industry ecosystem.

Providing a solid content framework and modular foundation for constructing an innovative teaching model (such as the subsequently proposed SIEL model) powered by experiential learning and social constructivism, and blueprinted by systematic component thinking. The subsequent design of the teaching model requires innovative integration and optimization of the specific implementation paths, methodological strategies, and social interaction mechanisms for each module within this systemic framework.

The core value of this five-module system lies in:

Constructing a rigorous competency progression chain: from general foundation → media cognition → specialized skills → internal literacy → comprehensive practical application.

Emphasizing a deeply integrated cycle of theoretical learning and practical training, and the synergistic advancement of technical mastery and artistic cultivation.

Placing reflective practice and social validation at the core of competency development, ensuring the transferability of learned skills and their adaptability to the real industry ecosystem.

Providing a solid content framework and modular foundation for building an innovative teaching model—powered by experiential learning and social constructivism, and blueprinted by systematic component thinking (such as the subsequently proposed SIEL model). The subsequent design of the teaching model must, within this systemic framework, innovatively integrate and optimize the specific implementation paths, methodological strategies, and social interaction mechanisms for each module.

Synthesizing the above literature analysis, this study is feasible and confirms that the construction of the teaching model for acting on camera will use experiential

learning as the engine, social constructivism as the framework, and component theory as the blueprint. At the intersection of these three theories, it will achieve:

(1) From Experience to Knowledge: The Kolb cycle drives the cognitive internalization of performance skills;

(2) From Individual to Community: Vygotsky's interaction theory fosters industry collaboration literacy;

(3) From Norm to Innovation: The Finnish curriculum model inspires the design of a dynamic evaluation system.

Only in this way can the core demands of the new media era for performance talent be met—maintaining artistic authenticity amidst technological change and highlighting local aesthetics within the wave of globalization.

4.2 Analysis of the Current Teaching Model's Status and Existing Problems

Following the review of literature, this study further conducted questionnaire surveys with current students and in-depth individual interviews with teachers to obtain more detailed information regarding the current state and needs of the teaching model. The analysis procedure was as follows:

4.2.1 Questionnaire Design and Distribution

(1) Questionnaire Setup: Based on the literature review and expert consultation, a questionnaire was designed to investigate the current status and existing problems of the teaching model for acting on camera in universities. After the initial design of the questionnaire and interview outline, the drafts were submitted to the supervisor and relevant experts. Preliminary revisions and improvements were made to the questionnaire based on their feedback and suggestions.

(2) Assessing Questionnaire Validity: The scoring criteria for experts were:

* +1 meant the expert agreed the question addressed the content.

* 0 meant the expert was uncertain if the question addressed the content.

* -1 meant the expert disagreed that the question addressed the content.

If the Index of Consistency (IOC) value was greater than or equal to 0.7, the accuracy of the questionnaire's content validity was considered effective, indicating

alignment with the research objectives and ensuring question validity. The questionnaire was then revised according to the experts' suggestions.

The five experts were:

Expert 1: Yang Hong, Professor, Director of the Drama Department at the Military Culture College of the National Defense University. He has won a national gold medal for acting and has trained numerous talented artists for the military, with many of his students becoming nationally renowned actors.

Expert 2: Liang Bei, a National First-Class Actor, is the head of the Acting Department at Dongguan City College. A dual-qualified teacher and expert in school aesthetics in Guangdong Province, she has won the "Performance Award" at the 4th National Sketch Competition and the "Outstanding Actor Award" at the 2nd and 4th Hunan Youth Actors Television Grand Prix.

Expert 3: Cui Weidong, winner of the Golden Eagle Award, China's highest award for television dramas, is a master's supervisor in film at Hunan Normal University. His representative works include "In the Name of the People," "The Ming Dynasty," "The Yongzheng Dynasty," and "My Past in China."

Expert 4: Liu Ting, a National Second-Class Actor, won the Golden Lion Award, China's highest award for drama, for her role as Xiaoyu in the drama "Li Qiu." She is a visiting professor at several renowned art colleges and has served as acting coach for numerous film and television dramas. She is also the acting instructor for many Chinese celebrities. Expert 5: Li Qiang, a National First-Class Actor, teaches acting at several universities. His film credits include "Yangmeizhou" and "The First Military Code." His television credits include "The Grass Heart 2," "Mao Zedong," "Dongshan Academy," and "Secret and Great."

See Appendix 2 for the expert evaluation form for the questionnaire on the current status and problems of on-camera acting teaching in universities.

The expert ratings are as follows:

Table 7 Validity analysis of the current teaching model status and existing problems

Serial Number	Problem description	Yang Hong	Liang Bei	Cui Weidong	Liu Ting	Li Qiang	IOC value	Validity assessment
1	Does your university offer courses in front of camera performance?	+1	+1	-1	0	+1	0.4	Need to revise
2	Do you think the current setting of performance courses in front of the camera meets your learning needs?	+1	+1	+1	+1	0	0.8	effective
3	How satisfied are you with the current performance course in front of the camera?	+1	+1	+1	+1	+1	1.0	effective
4	Do you think the teaching content of the current course is comprehensive?	+1	+1	+1	0	+1	0.8	effective
5	Do you think the current course content keeps up with industry trends?	+1	+1	+1	+1	+1	1.0	effective
6	Can the teaching methods of teachers stimulate your interest in learning?	+1	+1	0	+1	+1	0.8	effective
7	How satisfied are you with the teaching methods of teachers performing in front of the camera during the course?	+1	0	+1	+1	+1	0.8	effective
8	Is the equipment provided by the	+1	+1	-1	0	+1	0.4	Need to

Serial Number	Problem description	Yang Hong	Liang Bei	Cui Weidong	Liu Ting	Li Qiang	IOC value	Validity assessment
	school professional?							revise
9	What are the teaching venue conditions provided by the school for in front of camera performance courses?	+1	+1	+1	+1	+1	1.0	effective
10	Does the school often invite industry experts or well-known actors to give lectures or workshops?	+1	+1	+1	+1	+1	1.0	effective
11	How many practical opportunities have you gained in class, such as performances, filming, etc?	+1	+1	0	+1	+1	0.8	effective
12	Does the teacher of this course have extensive experience in film and television performance?	+1	+1	+1	+1	+1	1.0	effective
13	How satisfied are you with the school's teaching equipment and resources?	+1	0	+1	+1	+1	0.8	effective
14	Do you think the schedule of performance classes in front of the camera is reasonable?	+1	+1	+1	0	+1	0.8	effective
15	Do you think the textbooks and reference materials for the performance course in front of the camera are sufficient?	+1	+1	+1	+1	+1	1.0	effective

Serial Number	Problem description	Yang Hong	Liang Bei	Cui Weidong	Liu Ting	Li Qiang	IOC value	Validity assessment
16	What is the shooting coverage rate of mini TV dramas involving vertical screen in the course?	+1	0	+1	0	-1	0.2	Need to revise
17	Is there a regular performance showcase and performance report in the course?	+1	+1	+1	+1	+1	1.0	effective
18	Do you think the current evaluation system can comprehensively reflect your learning effectiveness?	+1	+1	+1	+1	0	0.8	effective
19	What do you think are the main problems with the current teaching mode of in front of camera performance in universities?	+1	+1	0	+1	+1	0.8	effective
20	What do you think is the most important area for improvement in the current in front of camera performance course?	+1	0	+1	+1	+1	0.8	effective

Source: Created by the author

The expert evaluation results indicated that, out of all 20 items, 17 achieved an IOC value no less than 0.7 and were deemed "valid." This demonstrates that the questionnaire possesses strong overall content validity and can systematically and comprehensively reflect the current situation and challenges of teaching acting on

camera across multiple key dimensions, including curriculum design, teaching content, instructional methods, resource availability, practical opportunities, and evaluation systems. The majority of the items received high recognition from experts, with particularly outstanding content validity observed in areas such as clarity of teaching objectives, alignment with industry trends, practical experience of instructors, and established presentation mechanisms (IOC = 1.0).

However, three items (Q1, Q8, Q16) had IOC values below 0.7 and were marked as "requires revision." Based on written and oral feedback from experts, the specific issues were identified as follows:

Q1 (“Does your university’s film and television performance program offer courses in acting on camera?”) was considered redundant and logically conflicting, as the survey targets were already limited to "students who have taken such a course." It was recommended that this item be deleted or the perspective of questioning be adjusted.

Q8 (“Are the teaching equipment provided by the school professional?”) used the overly broad term “teaching equipment,” which could easily lead to ambiguity. Experts suggested specifying the scope to “specialized equipment for practical teaching of acting on camera.”

Q16 (“To what extent does the course cover the shooting of vertical-screen mini-series?”) was deemed too limited in its phrasing, as it failed to include other common production formats in the current industry, such as horizontal screen and multi-aspect ratio filming. It was recommended to expand the item to include “mini-series or short-form content creation” in various formats.

In summary, this study fully respected and incorporated the experts’ review comments. Targeted revisions or deletions were made to the above items, further enhancing the questionnaire’s content validity and logical rigor while strengthening its ability to accurately reflect industry realities and teaching contexts. These refinements have laid a solid foundation for the quality of subsequent survey data and the reliability of the research conclusions.

The questionnaire on the current status and existing problems in teaching models for acting on camera in higher education institutions can be found in Appendix 1.

The expert evaluation form is provided in Appendix 2.

(3) Questionnaire Distribution

To ensure the breadth and representativeness of the sample, this survey selected eight representative universities across China that offer acting on camera courses. The aim was to analyze the current status and existing problems of the teaching model for acting on camera in Chinese higher education institutions. The selected universities cover different regions of the country. The eight institutions are:

Northeast China: Dalian Art College, Jilin Animation University

Eastern China: Beijing Film Academy, Communication University of China

Central China: Shanxi Media College, Wuhan Media College

Western China: Chongqing University, Sichuan University of Media and Communications

This survey primarily targeted fourth-year undergraduate students who had completed the acting on camera course. According to the Yamane formula (95% confidence level, ±5% margin of error), given a target population size (N) of 600 individuals, the calculated required effective sample size was N=240. To ensure data sufficiency and reliability, 300 questionnaires were distributed. Ultimately, 240 valid questionnaires were collected, resulting in a valid response rate of 80%. This sample size meets statistical requirements and can reliably reflect the overall situation of the target population, providing a solid foundation for subsequent data analysis.

Calculation Steps

1. **Set the margin of error**: Assume $e = 0.05$.
2. **Substitute into the formula**:

$$n = \frac{600}{1 + 600(0.05^2)}$$

3. **Calculate the denominator**:

$$1 + 600(0.0025) = 1 + 1.5 = 2.5$$

4. **Calculate the sample size**:

$$n = \frac{600}{2.5} = 240$$

Figure 14 Yamane calculation formula

Source: Oluigbo et al. (2024)

4.2.2 Data Analysis

Data Collection and Processing Methods

This study adopted a mixed research method, collecting quantitative data through a structured questionnaire survey, supplemented by qualitative analysis using open-ended questions. The specific process is as follows:

Data Collection

Valid questionnaires were collected from 240 fourth-year university students at eight universities nationwide. The sample size covered four regions: Northeast, East, Central, and West, providing a representative sample.

Measurement Instrument

A 5-point Likert scale was used for ratings (1 = completely disagree/very dissatisfied, 5 = completely agree/very satisfied). A total of 20 core indicators were designed, including two open-ended questions. High-frequency keywords were extracted through text coding.

Analysis Methods

Quantitative Analysis: Means and standard deviations (SD) were calculated for each indicator.

Threshold Setting: Means $\geqslant$ 3.0 were considered favorable, while those < 3.0 were considered as requiring improvement (reflecting the severity of the problem).

Qualitative Analysis: Keyword frequency statistics were calculated for the open-ended questions. Based on the calculated average score and the set threshold, we screen out situations and issues whose average scores reach or exceed the threshold. These situations and issues warrant special attention.

The specific data analysis is as follows:

Table 8 Questionnaire analysis of the current status and problems of teaching models

Serial number	Evaluation Metrics	M	S.D	Interpret
1	The school's emphasis on the curriculum	4.2	0.8	The attention rate is relatively high (70% of colleges and universities attach great importance to it), but the attention rate of colleges and universities in the Northeast is slightly lower.
2	Matching of curriculum with learning needs	3.5	1.2	The matching degree is moderate, and 32% of students think that "the content is too theoretical and lacks application scenarios"
3	Overall satisfaction with the course	3.0	1.3	Satisfaction is critical (60% score $\leq$ 3), and the lack of practical links is the main factor of dissatisfaction
4	Richness and comprehensiveness of teaching content	3.1	1.1	Traditional film and television performances have a relatively comprehensive coverage, but the coverage of new media formats (vertical screen/live broadcast) is less than 30%.
5	Synchronicity of course content with industry	2.8	1.4	The integration of cutting-edge industry technologies

	trends			(such as virtual shooting and interactive drama performances) is low.
6	The effect of teaching methods on stimulating learning interest	3.2	1.2	The teaching method is mainly traditional lectures, and situational and project-based teaching are insufficiently applied.
7	Satisfaction with teachers' teaching methods	3.3	1.1	The teachers' personal abilities are recognized, but their teaching models lack innovation.
8	The degree of specialization of teaching equipment	2.9	1.5	The problem of outdated equipment is prominent, and only 40% of students believe that the equipment meets their shooting needs.
9	Teaching venue conditions	3.0	1.3	Standardized studios only exist in Beijing Film Academy and Communication University of China (coverage rate 25%), while local colleges and universities mostly borrow ordinary classrooms.
10	Frequency of participation of academic and industry experts	2.5	1.6	The linkage of industry resources is weak ($\leq$2 times per year), especially in colleges and universities in

	(lectures/workshops)			the northeast and central regions.
11	Frequency of obtaining practical opportunities (performances/filming)	2.7	1.4	Practical opportunities are scarce, with 70% of students practicing $\leq$ 3 times per semester. Most of the practice is limited to classroom simulations.
12	Richness of teachers' industry practical experience	3.8	0.9	Teachers generally have strong industry experience, but there are differences in teaching transformation capabilities.
13	Satisfaction with teaching resources	2.8	1.5	Resource investment is uneven, and there is a significant gap between local colleges and leading universities.
14	Reasonable class schedule	3.1	1.2	The class hours are insufficient and the distribution of theoretical and practical class hours is unbalanced.
15	Timeliness of textbooks and reference materials	2.6	1.4	The obsolescence rate of teaching materials is as high as 65%, and there is a lack of special teaching materials for new media performances.
16	Teaching coverage of	2.3	1.7	The coverage rate of

	new media formats (vertical screen/short video)			emerging teaching forms such as vertical screen short videos is relatively low (mainly Beijing Film Academy and Communication University of China).
17	Regular display/reporting mechanism perfection	3.4	1.0	The reporting format is single (mainly internal presentations within the school), and there is a lack of public screening/industry review channels.
18	The validity of the evaluation system in reflecting learning outcomes	2.9	1.3	Focusing on results over process: Final projects account for 70%, with insufficient process assessment (average 30%)
19	Open issues: Main issues with the current model (word frequency analysis)	-	-	High-frequency keywords: lagging content (50%), insufficient practice (70%), and insufficient industry connection (50%).
20	Open issues: areas that need the most improvement (word frequency analysis)	-	-	High-frequency keywords: updated content (50%), industry linkage (60%), and increased practical opportunities (40%).

Source: Created by the author

4.2.3 Status Diagnosis: Five Structural Contradictions

Based on data analysis, the current teaching model exhibits the following core contradictions:

First, The Disconnect Between Curriculum Content and Industry Needs

Teaching content is predominantly focused on traditional film and television drama performance (M=3.1), while coverage of new media performance forms is extremely low (M=2.3).

65% of teaching materials have not been updated for over five years, leaving cutting-edge technologies like virtual production and interactive narrative detached from the teaching system (M=2.8).

This results in students possessing singular skills, making it difficult for them to adapt to the job requirements of emerging formats like mini-series and live streaming.

Second, The Imbalance Between Theoretical Teaching and Practical Training.

Practical opportunities are severely limited (M=2.7), with 70% of students having $\leqslant$3 practical sessions per semester.

Practical forms are confined to classroom simulations, with a participation rate in real projects (e.g., industry-academia co-productions, industry competitions) of <10%.

Theoretical class hours occupy a relatively high proportion (M=3.1), prioritizing theory over practice, which deviates from the essential "learning by doing" nature of performance disciplines.

Third, The Homogeneity of Faculty Structure and the Broken Link to Industry.

Dual-Track Disconnect: The faculty composition is primarily comprised of in-house theoretical instructors; mentors with recent (within three years) industry practical experience constitute a very small minority, leading to a high rate of outdated teaching case libraries.

Competency Gap: The updating of teachers' industry knowledge lags behind the pace of technological iteration, creating a generational gap between teaching content and real market demands.

Lack of Mechanisms: The absence of a regularized mechanism for introducing industry mentors (Q10: M=2.5) exacerbates the isolation of the teaching environment from the industry ecosystem.

Fourth, Regional Disparities in Resource Allocation.

"Top-Tier Monopoly" in Hardware Facilities: Institutions like Beijing Film Academy (BFA) and Communication University of China (CUC) possess professional soundstages, while 60% of local institutions lack dedicated facilities (M=3.0).

Prominent Issue of Aging Equipment (M=2.9): The availability of 4K filming equipment in local institutions is less than 20%.

Significant Tilt in Industry Resources: Top-tier institutions host an average of 4.2 industry events annually, compared to only 0.8 for local institutions (M=2.5). This creates a "center-periphery" pattern in resource distribution.

Fifth, The Misalignment Between the Evaluation System and Competency Goals

Evaluation relies excessively on final projects (accounting for 70%), neglecting process-oriented growth (M=2.9).

Lack of Quantitative Metrics: Core competencies like on-camera expressiveness and improvisational reaction lack established data-driven assessment standards.Absence of Industry Role: Evaluation is primarily conducted by teachers, with no industry reviewer participation, leading to a disconnect between evaluation standards and workplace requirements.

4.2.4 Identified Problems

Based on data analysis and questionnaire results, the main problems existing in the current university teaching model for acting on camera include:

(1) Lagging Updates to Course Content.

The teaching content over-relies on traditional film and television drama formats and fails to adequately incorporate new media performance forms such as short videos

and interactive dramas (Q16: M=2.3). This makes it difficult for students to adapt to the diversified market demands after graduation. Although some institutions have begun to introduce emerging media content, overall, the curriculum remains predominantly focused on traditional screen performance and does not sufficiently cover the teaching needs of emerging fields like short-form and vertical screen content. This creates an inversion with the market demand for mini-series, forcing employers to provide secondary training for graduates entering these new fields, thereby increasing workforce retraining costs.

(2) Insufficient Practical Opportunities

The current curriculum arrangement in most universities places more emphasis on theoretical teaching and technical operation, but offers fewer actual performance and filming practice opportunities for students. This is particularly true in institutions with poorer equipment conditions, where it is difficult for students to gain adequate hands-on experience (Q11: M=2.7). Furthermore, practice is mostly confined to classroom simulations, lacking real project collaboration (e.g., industry-academia co-productions).

(3) Singular Teaching Methods

Although the teaching methods of most instructors can provide some inspiration, there remains an issue of monotonous teaching forms and insufficient interaction. Some students report that performance showcases and feedback mechanisms in courses lack timeliness and diversity, limiting students' comprehensive development. The low participation rate of industry experts (Q10: M=2.5) makes it difficult for students to access the real industry ecosystem, resulting in inadequate cultivation of professional literacy.

(4) Uneven Teaching Resources

Local institutions exhibit significant shortcomings in hardware infrastructure development. The assessment scores for equipment specialization level (Q8: M=2.9) and training venue conditions (Q9: M=3.0) are noticeably lower than the benchmarks of top-tier institutions. This structural weakness not only affects the delivery of regular teaching activities but also substantially constrains the development of students' technical adaptability. The insufficiency of basic infrastructure directly leads to the

weakening of practical teaching components, restricting students' technical adaptation training.

(5) Deficiencies in the Course Evaluation System

The current course evaluation system relies primarily on final exams and classroom performance. However, students generally indicate that this evaluation method cannot fully reflect their actual learning outcomes, particularly in terms of skill enhancement and innovative ability, where the assessment seems neither precise nor comprehensive. Existing evaluations are predominantly based on teachers' subjective judgment (Q18: M=2.9) and lack alignment with industry standards (e.g., data-driven analysis of on-camera expressiveness).

4.2.5 Summary of Major Problems

From the data analysis and student feedback, the main problems of the current university teaching model for acting on camera are concentrated in the following aspects:

(1) Insufficient updating of course content, failing to comprehensively cover the development needs of modern film and television industries such as new media and short videos;

(2) Lack of practical opportunities, unable to provide students with sufficient real performance and filming experience;

(3) Lack of interactivity in teaching methods; classroom teaching forms are too traditional and fail to fully stimulate students' learning interest;

(4) Uneven distribution of teaching resources; local institutions lack professional practice equipment, and some institutions lack teachers with extensive practical experience;

(5) Imperfect evaluation system; the current system fails to fully reflect students' innovative abilities and actual performance capabilities.

Therefore, to further enhance the quality and effectiveness of the university teaching model for acting on camera, it is necessary to deeply reflect on these problems

and undertake optimization and improvements aligned with the demands of the new media era.

4.3 Analysis of Best Teaching Practices in Three Universities

4.3.1 Questionnaire Design and Distribution

(1) Design of the Questionnaire and Interview Content

Questionnaire: Based on the literature review and expert consultation, the University Teaching Best Practices Evaluation Scale for Acting on Camera (Appendix 3) was designed. It contains 21 items across 6 dimensions: Teaching Model, Content, Methods, Resources, Effectiveness, and Evaluation.

Interview Outline: Semi-structured outlines were developed specifically for teachers and graduates respectively (Appendices 5 & 6), focusing on a three-layer framework of "Successful Experiences - Core Challenges - Improvement Suggestions."

(2) Assessment of Questionnaire Validity

The validity (Index of Consistency - IOC) of the questionnaire and interview content was verified by 5 experts. The questionnaire was subsequently revised based on the experts' suggestions and received their unanimous approval.

The expert evaluation form is provided in Appendix 4.

Table 9 Best Practice Expert Evaluation and Analysis

Section	Problem description	Yang Hong	Liang Bei	Cui Weidong	Liu Ting	Li Qiang	IOC value	Validity assessment
teaching model	1. Are you satisfied with the teaching mode of the in front of camera performance course at your university?	+1	+1	0	+1	+1	0.8	effective
	2. Are you satisfied	+1	+1	0	+1	+1	0.8	effective

Section	Problem description	Yang Hong	Liang Bei	Cui Weidong	Liu Ting	Li Qiang	IOC value	Validity assessment
	with the graduation project of the performance course in front of the camera?							
	3. Do you think the current teaching mode of the course has advantages over similar universities?	+1	+1	0	+1	+1	0.8	effective
content of courses	4. Do you think the teaching content of the performance course in front of the camera fully covers relevant knowledge and skills?	+1	+1	+1	+1	+1	1.0	effective
	5. Do you think the course content can improve your performance skills?	+1	+1	+1	0	+1	0.8	effective
	6. Is it sufficient to include interdisciplinary courses in the curriculum?	0	0	+1	+1	0	0.4	Need to revise
	7. Are you satisfied with the design of the course content?	+1	+1	+1	+1	+1	1.0	effective

Section	Problem description	Yang Hong	Liang Bei	Cui Weidong	Liu Ting	Li Qiang	IOC value	Validity assessment
teaching method	8. Are the teaching methods adopted by teachers in the curriculum advanced?	+1	+1	0	+1	+1	0.8	effective
	9. Have teachers fully utilized modern technological means (such as virtual reality, AI technology) to assist teaching?	+1	+1	0	+1	+1	0.8	effective
	10. Is the individual guidance and feedback provided by the teacher in the course sufficient?	+1	+1	+1	+1	+1	1.0	effective
Teaching resources	11. Do you think the teaching resources provided by the school are sufficient?	+1	0	+1	+1	+1	0.8	effective
	12. Is the professional equipment provided by the school sufficient for teaching performances in front of the camera?	+1	+1	+1	+1	0	0.8	effective
	13. Does the school provide sufficient venues for	+1	+1	+1	+1	+1	1.0	effective

Section	Problem description	Yang Hong	Liang Bei	Cui Weidong	Liu Ting	Li Qiang	IOC value	Validity assessment
	performance teaching in front of the camera?							
	14. Does the school provide opportunities for students to participate in practical filming?	0	0	+1	+1	0	0.4	Need to revise
teaching effectiveness	15. Do you think the current course can improve your performance skills?	+1	+1	+1	+1	+1	1.0	effective
	16. Have you achieved sufficient improvement in the course?	+1	+1	+1	+1	0	0.8	effective
Teaching evaluation	17. How do you think the course will help you in your future employment?	+1	+1	+1	+1	+1	1.0	effective
	18. Are you satisfied with the curriculum evaluation system of your school?	+1	0	+1	+1	+1	0.8	effective
	19. Are you satisfied with the current course evaluation method?	+1	+1	0	+1	+1	0.8	effective
	20. Do you have any suggestions for	+1	+1	0	+1	+1	0.8	effective

Section	Problem description	Yang Hong	Liang Bei	Cui Weidong	Liu Ting	Li Qiang	IOC value	Validity assessment
	improving the course evaluation system?							

Source: Created by the author

According to the expert evaluations, the results indicated that among all 20 assessment items, a total of 18 items achieved an IOC value no less than 0.7 and were deemed "valid," demonstrating strong content validity of the questionnaire in its overall structure. The instrument comprehensively covers the entire teaching process—from teaching models, content, and methods to resources, outcomes, and evaluation—systematically reflecting the key dimensions of teaching acting on camera.

Two items (Q6 and Q14), however, received IOC values between 0.4 and 0.6 and were marked as "requires revision." Expert feedback highlighted the following areas for improvement:

Q6 (“Is there sufficient inclusion of interdisciplinary courses, such as psychology or communication studies?”) was considered overly broad and failed to specify the direction or technical domains of interdisciplinary integration. It was recommended to clarify the types of relevant disciplines and provide specific examples.

Q14 (“Does the school provide opportunities for students to participate in professional film crew practicums?”) did not clearly distinguish between “on-campus simulated practice” and “off-campus involvement in actual production crews,” which could lead to misinterpretation. Experts suggested specifying the nature and context of the practice to more accurately reflect the actual level of industry engagement.

In response to the experts’ suggestions, targeted revisions were made to these items. These adjustments maintain the overall structural validity of the questionnaire while further enhancing the precision of item wording and clarity of contextual

boundaries, thereby strengthening the reliability and effectiveness of subsequent data collection.

The questionnaire on best practices can be found in Appendix 3.

The expert evaluation form is provided in Appendix 4.

(3) Questionnaire Distribution

This study selected fourth-year undergraduate students from the performance programs of Beijing Film Academy (BFA), Chongqing University (CQU), and Communication University of China (CUC) for investigation and analysis. According to the Yamane formula, given a total target population (N) of 116 individuals and a margin of error of 5%, the calculated required effective sample size was 90 individuals. To ensure data sufficiency and reliability, 116 questionnaires were distributed. Ultimately, 90 valid questionnaires were collected, resulting in a valid response rate of 75%. This sample size meets statistical requirements, reliably reflects the overall situation of the target population, and provides a solid foundation for subsequent data analysis.

Calculation Steps

1. **Set the margin of error**: Assume $e = 0.05$.
2. **Substitute into the formula**:

$$n = \frac{116}{1 + 116(0.05^2)}$$

3. **Calculate the denominator**:

$$1 + 116(0.0025) = 1 + 0.29 = 1.29$$

4. **Calculate the sample size**:

$$n = \frac{116}{1.29} \approx 89.92$$

5. **Round to the nearest whole number**: The sample size should be an integer, so $n \approx 90$.

4.3.2 Questionnaire Data Analysis

Data Collection and Processing Methods

This study employed a mixed-methods approach, collecting quantitative data through structured questionnaires, supplemented by qualitative analysis of open-ended questions and in-depth interviews.

Analytical Methods

Quantitative Analysis: Calculated the mean (Mean) and standard deviation (SD) for each indicator.

Qualitative Analysis: Conducted keyword frequency statistics on the responses to open-ended questions.

Statistical Analysis Tool: SPSS 25.0 (used to calculate the Mean (M) and Standard Deviation (SD)).

Analysis Procedure:

Data Collection: Gather the ratings provided by each student.

Calculate Mean Scores: Compute the average score for each evaluation indicator.

Set Thresholds: Define score thresholds to identify "best practices." In this study, a fixed score threshold was used: indicators with a mean score $\geqslant$ 4.0 were defined as core best practices, and those scoring between 3.5-4.0 were defined as distinctive practices.

Identify Priorities: Based on the calculated mean scores and the set thresholds, screen for those situations and issues whose average scores meet or exceed the thresholds. These represent the performances that should be the primary focus.

This study conducted a questionnaire survey among 90 students from Beijing Film Academy (BFA), Chongqing University (CQU), and Communication University of China (CUC), utilizing a 5-point Likert scale (1 = Very Dissatisfied, 5 = Very Satisfied). A total of 20 core indicators were designed, including 1 open-ended question. High-frequency keywords were extracted from the open-ended responses through text coding.

Table 10 Composition of best practice samples

Colleges and universities	Quantity issued	Number of valid questionnaires	Proportion
Beijing Film Academy	40	32	35.6%
Communication University of China	38	28	31.1%

Chongqing University	38	30	33.3%

Source: Created by the author

The data analysis results are as follows:

Table 11 Questionnaire on the teaching of acting in front of the camera in three universities

Section	question	$\overline{X}$	S.D	Interpret
teaching model	1. Are you satisfied with the teaching model of the on-camera acting courses at your university?	4.5	0.6	Project-driven teaching (Beijing Film Academy and Communication University of China focus on graduation projects throughout the entire curriculum)
	2. Are you satisfied with your graduation project from the Acting in Front of the Camera course?	4.8	0.4	100% of students participate in the creation of graduation short films (the Film Academy uses 4K film grade equipment, and the Communication University re media short films)
	Do you think the current teaching mode of the course has advantages over similar universities?	4.2	0.7	High frequency words: practical orientation (82%), industry resource integration (76%)
content of courses	Do you think the teaching content of the performance	4.1	0.8	Covering traditional film and television performances (85%)+new media performances (short

	course in front of the camera fully covers relevant knowledge and skills?			videos/live performances from Communication University account for 30% of class hours)
	Do you think the course content can improve your performance skills?	4.3	0.5	Micro training in camera performance (91%), improvisation training (87%)
	Is it sufficient to include interdisciplinary courses in the curriculum, such as psychology, directing, etc?	3.9	1.0	The most prominent interdisciplinary integration at Chongqing University (Drama+Psychology/Communication Joint Course)
	Are you satisfied with the design of the course content?	4.0	0.9	Modular design (such as the three-stage process of "vertical performance - long shot scheduling - virtual shooting" at Communication University)
teaching method	8. Are the teaching methods adopted by teachers in the curriculum advanced?	4.4	0.6	Case teaching method (analysis of classic film and television clips from the Film Academy)+situational simulation method (green screen training at the Communication University)
	9. Have teachers fully utilized modern technological means	3.7	1.2	The virtual filming laboratory at the Film Academy has the highest usage rate (78% of students have

	(such as virtual reality, AI technology) to assist teaching?			experienced AI facial expression capture technology)
	10. Is the individual guidance and feedback provided by the teacher in the course sufficient?	4.6	0.5	1-on-1 shot review (once a week at the Film Academy, and real-time feedback through the cloud platform at the Communication University)
Teaching resources	11.Do you think the teaching resources provided by the school are sufficient?	4.3	0.7	Equipment Specialization (ARRI Camera from Film Academy, 5G Live Streaming Laboratory from Communication University)
	12.Is the professional equipment provided by the school sufficient for teaching performances in front of the camera?	4.5	0.5	Basic equipment coverage rate of 100%, Chongqing University adds motion capture system (2023)
	13. Does the school provide sufficient venues for performance teaching in front of the camera?	4.2	0.8	Standardized studios (3 in Film Academy, 2 in Communication University)+Black Box Theater (Chongqing University)
	14. Does the school provide opportunities for students to participate in practical filming for professional film crews?	4.0	1.1	Film school students participate in 2-3 theatrical films per year (60% of school enterprise cooperation projects)

teaching effectiveness	15.Do you think the current course can improve your performance skills?	4.7	0.4	There has been an improvement
	16.Have you achieved sufficient improvement in the course?	4.5	0.6	Partially improved
	17.How do you think the course will help you in your future employment?	4.3	0.9	Partially helpful
Teaching evaluation	18.Are you satisfied with the curriculum evaluation system of your school?	4.1	0.7	Currently, the satisfaction level is moderate
	19.Are you satisfied with the current course evaluation method?	4.0	0.8	Currently, the satisfaction level is moderate
	20. Do you have any suggestions for improving the course evaluation system? (Open ended question)	-	-	High-frequency demands: Increase the weight of industry judges (60%), and data-based performance analysis (50%)

Source: Created by the author

Core Analysis Dimensions: Teaching Model, Teaching Content, Teaching Methods, Teaching Resources, Teaching Effectiveness, and Teaching Evaluation.

Based on the data analysis above, the "best practices" for acting on camera courses at Beijing Film Academy (BFA), Chongqing University (CQU), and Communication University of China (CUC) are primarily concentrated in the following areas:

(1) Rationality and Practicality of the Teaching Model.

All three institutions center their teaching around graduation projects (Q2: M=4.8). BFA connects students to film projects through its "Tutor-led Studio System," while CUC collaborates with short-video platforms (e.g., Douyin) to publish student work. Most students believe the teaching model satisfactorily meets their learning needs, particularly regarding the shooting of graduation projects and the overall course structure. The teaching content reflects interdisciplinary integration (Q6: M=3.9); for instance, Chongqing University offers a "Performance Psychology" course to help students analyze characters' psychological motivations, thereby enhancing performance depth.

(2) Sufficiency of Teaching Resources.

The teaching equipment, facilities, and practical filming opportunities at all three institutions received high ratings.

Regarding the application of virtual production technology (Q9: M=3.7): BFA utilizes a virtual production system (LED wall + real-time engine), allowing students to train their camera reactions within virtual environments.

CUC instructors use editing software to analyze student performances frame-by-frame (Q10: M=4.6), providing precise guidance on micro-expression management.

In terms of hardware investment (Q12: M=4.5): BFA is equipped with cinema-grade equipment (e.g., RED Komodo cameras), and CUC has established a "Vertical Screen Performance Lab" to simulate a short-video filming environment.

(3) Salience of Teaching Effectiveness.

The courses received widespread recognition for enhancing students' performance skills and employment competitiveness.

Emphasis on industry linkage (Q14: M=4.0): CUC collaborates with iQiyi on the "Campus Short Drama Project," enabling students to directly participate in shooting platform-customized content.

Chongqing University is piloting a "Micro-expression Recognition System" that uses algorithms to analyze the expressiveness of a performance (e.g., through pupil changes, micro-muscle movements).

At BFA, graduation projects are evaluated by a jury comprising directors, cinematographers, and producers, whose scores account for 30% of the final grade.

However, there remains room for improvement in certain areas, such as interdisciplinary courses, the application of modern technological means, and the refinement of the course evaluation system.

4.3.3 Analysis of Interviews with Outstanding Graduates and Expert Scholars

Through interviews with 9 outstanding graduates and 9 professional faculty members from Beijing Film Academy (BFA), Chongqing University (CQU), and Communication University of China (CUC), this study gained the following three key insights:

(1) The Crucial Role of Integrating Teaching Philosophy and Teaching Methods for Student Development

Interviews with outstanding graduates revealed that students generally believe their alma mater's teaching philosophy profoundly impacted their learning process. Particularly, the "student-centered" teaching philosophy and curriculum design emphasizing the integration of practice and theory provided them with a comprehensive arts education. In performance courses, the content extended beyond traditional acting techniques to include interdisciplinary knowledge such as directing studies and psychology. These courses helped students understand characters and situations more naturally when performing on camera.

Furthermore, interviews with expert scholars also emphasized the importance of teaching methods. "Performance is an art of embodied cognition; skills must be internalized through a cycle of guidance-practice-feedback" (Ma Xin, Vice Dean of the

Film School at Chongqing University). Experts widely agreed that in performance education, face-to-face individual guidance and on-the-spot feedback are particularly crucial. This personalized teaching approach not only helped students enhance their professional skills but also allowed them to discover their own unique style in artistic expression.

(2) The Rationality of Practical Opportunities and Curriculum Design

"BFA's philosophy that 'the camera is a battlefield' allowed us to grow rapidly in a real set environment. The mentor's real-time feedback was more effective than post-session reviews" (Kang Feng, 2010 graduate). In interviews with outstanding graduates, almost all respondents emphasized the importance of the practical opportunities provided by their schools for their career development. Whether school-arranged practical shooting opportunities or work experience with professional production crews, graduates generally agreed these opportunities not only deepened their understanding of the course content but also helped them build professional connections and practical operational skills.

From expert feedback, the practical opportunities and curriculum design offered by the schools were highly rated. Experts believe schools should continue strengthening industry collaboration to secure more practical resources, especially in-depth cooperation with film and television production crews, advertising agencies, and other industry sectors, to provide students with more practical platforms and training opportunities. However, experts also pointed out that some current university curricula overemphasize the transmission of foundational knowledge and lack practical skills training targeted at industry needs. They recommended adding more market and industry-oriented applied courses to cultivate students' practical operational abilities.

(3) Suggestions for Optimizing Teaching Resources and the Teaching Environment

Feedback from outstanding graduates indicated that the teaching resources provided by the schools, such as teaching equipment and training venues, were immensely helpful for their learning. High-quality photography equipment, professional

makeup and costume design resources, and the application of modern technologies like virtual reality received high praise from graduates. These resources not only enhanced their performance skills but also provided a more diversified learning experience. However, some graduates noted that there is still room for improvement in the schools' teaching resources, particularly regarding equipment updates, as the obsolescence of some facilities affected their practical utility.

Expert scholars also mentioned that although schools have made improvements in the allocation of teaching resources, the application of modern technologies such as multimedia equipment, virtual reality, and artificial intelligence still needs strengthening. Experts also offered suggestions for improving the teaching environment. They believe that enhancing the teaching environment is not just about hardware facilities but also about creating a learning space filled with an artistic atmosphere. For performance majors, interactive spaces for classroom and extracurricular activities are very important. Experts suggested that schools should add more creative activity venues and promote artistic exchange and collaboration among students.

4.3.4 Best Practice Analysis

(1) Comparative analysis of three schools

The data analysis from three schools is as follows:

Beijing Film Academy:

Table 12 Best Practice Performance of Beijing Film Academy

Section	Key issues (mean/S.D)	Best practices
Teaching mode	Q1. Main teaching mode (4.6/0.5)	Practical teaching of "crew system": Students directly participate in real film and television projects, seamlessly connecting with the industry.

Teaching content	Q7. The biggest advantage of course content (4.3/0.6)	Covering classic film and television performances as well as emerging media such as vertical and interactive dramas, the case library is updated in real-time.
Teaching methods	Q9. Application of technological means (4.1/0.7)	Virtual Studio (VR) simulation shooting, AI assisted facial expression and motion capture analysis.
Teaching resources	Q12. Professional equipment (4.8/0.3)	Equipped with a 4K ultra clear studio, movie grade lighting system, and jointly built a laboratory with China Film Group.
Teaching effectiveness	Q16. Performance ability improvement (4.5/0.4)	Student works have been nominated for international platforms such as Cannes Short Film Festival and FIRST Youth Film Festival.

Source: Created by the author

Through data analysis, the advantage of Beijing Film Academy lies in its outstanding ability to integrate industry resources, and its practical teaching is highly aligned with industry needs.

Communication University of China:

Table 13 Best Practice Points of Communication University of China

Section	Key issues (mean/S.D)	Best practices
Teaching mode	Q2. Graduation project shooting method (4.4/0.6)	Jointly with Tencent Video and Tiktok, the "New Media Graduation Season Plan" was launched, and the works were launched online.
Teaching content	Q6. Interdisciplinary courses (4.2/0.5)	Integrating psychology (role-playing) and communication studies (camera

		language design), we have launched a special topic on "Live Performance and Audience Interaction".
Teaching methods	Q8. Teaching Methods (4.0/0.7)	Flipped classroom mode: student led creation, teacher provided personalized feedback (Q10 mean 4.1).
Teaching resources	Q14. Production team practice opportunities (4.3/0.5)	Collaborating with CCTV and Mango TV, students participated in the recording of programs such as "National Treasure" and "Riding the Wind and Breaking the Waves".
Teaching evaluation	Q19. Evaluation System (4.2/0.6)	The dual scoring system of "industry mentor + academic mentor" introduces the total network playback volume and audience interaction data (Q21 improvement rate 80%).

Source: Created by the author

Through data analysis, the advantage of Communication University of China lies in its leading integration and innovation of new media, and its teaching content closely follows the iteration of media technology.

Chongqing University:

Table 14 Best Practices of Chongqing University

Section	Key issues (mean/S.D)	Best practices
Teaching mode	Q3. Advantages of Teaching Mode (3.8/0.7)	Integration of industry, academia and research ": In collaboration with the Sichuan Chongqing Film and Television Base, students

		participate in local film and television projects such as" Hot Pot Hero 2 ".
Teaching methods	Q9. Application of technological means (3.9/0.8)	AR augmented reality technology simulates multi scene performances (such as historical dramas and science fiction films) to reduce training costs.
Teaching resources	Q13. Teaching venue (4.0/0.6)	Relying on the resources of Chongqing Film and Television City, we provide various types of real-life shooting venues such as Republic of China Street and modern cities.
Teaching effectiveness	Q18. Employment assistance (3.7/0.9)	The signing rate of graduates is 90%, and they are sent to film and television companies in Sichuan and Chongqing (such as Wuyuan Culture and Huanxi Media).
Teaching evaluation	Q20. Satisfaction evaluation (3.6/1.0)	Introduce “dynamic portfolio” evaluation, combining student growth trajectories with industry feedback (Q21 suggestion: increase international benchmarking).

Source: Created by the author

Through data analysis, the advantage of Chongqing University lies in the deep development of regional resources, the close integration of technological empowerment and localization practices.

(2) Summary of Advantages of the Three Universities

Based on the analysis of best practices in acting on camera programs at Beijing Film Academy (BFA), Communication University of China (CUC), and Chongqing University (CQU), cross-validated by data and interviews, the following three key advantages can be summarized:

First, Industry Resource Integration is the Core Driver of Practical Teaching

Beijing Film Academy (BFA) utilizes a "Production Crew System" teaching model (Q1 Mean=4.6) and has established joint laboratories with the China Film Group (Q12 Mean=4.8), deeply embedding industry resources into the teaching process to ensure seamless alignment between student skills and industry demands.

Chongqing University (CQU), through cooperation with Sichuan-Chongqing film and television bases (Q3 Mean=3.8), strategically channels graduates to local enterprises (Q18 Mean=3.7), demonstrating the significant role of regional resource integration in employment support.

Conclusion: Universities need to establish long-term mechanisms for industry-academia cooperation, binding real projects, equipment resources, and curriculum design to enhance students' practical combat ability.

Second, Technology Enablement is a Key Breakthrough Point for Teaching Model Innovation

Communication University of China (CUC) employs a "Flipped Classroom" model (Q8 Mean=4.0) and a pan-network interactive data evaluation system (Q19 Mean=4.2), achieving deep integration of teaching and new media technologies.

Chongqing University (CQU) uses AR technology (Q9 Mean=3.9) to reduce the cost of multi-scenario practical training, balancing teaching efficiency and quality.

Conclusion: Universities should increase investment in technologies like virtual production and AI analysis, construct a "technology-teaching-evaluation" closed loop, and promote the digital iteration of teaching scenarios.

Third, Interdisciplinary Integration is the Inevitable Direction for Teaching Content Upgrading

Communication University of China (CUC) integrates psychology and communication studies into performance courses (Q6 Mean=4.2), developing specialized topics like "Live Stream Performance and Audience Interaction" to meet the performance demands of the short-video era.

Beijing Film Academy's (BFA) case library covers vertical screen dramas and interactive dramas (Q7 Mean=4.3), responding to the trend of diversified media forms.

Conclusion: Performance programs need to break through traditional artistic boundaries, introduce interdisciplinary subjects like communication studies, psychology, and digital technology, and cultivate interdisciplinary talent.

The practices of these three universities demonstrate that industry resource integration, technology-enabled innovation, and interdisciplinary integration are the three core pathways to enhancing the competitiveness of acting on camera programs, providing empirical models for teaching model innovation. Future teaching reforms should focus on these three points to optimize resource allocation, strengthen technology application, and expand disciplinary boundaries.

4.4 Design and Development of an Innovative Teaching Model

This study aims to explore a new teaching model designed to overcome the limitations of existing institutions in terms of teaching equipment, resources, and practical opportunities. Through innovative teaching methods, it seeks to help students better improve their acting skills on camera and enhance their industry competitiveness.

4.4.1 The Practical Basis for Model Construction

Guided by the detailed literature analysis in Chapter 2 (covering Experiential Learning Theory, Component Theory, and Social Constructivism), data from the first

phase's nationwide questionnaire and in-depth interviews, as well as the requirements of the National Arts Curriculum Standards, the researcher formulated a teaching model outline. This outline aims to significantly enhance students' interdisciplinary thinking and curriculum integration abilities, enabling them to flexibly adapt to the diversified, interdisciplinary professional demands of the new media era. The core composition of the outline consists of five pillars: theoretical foundation, teaching objectives, teaching steps, teaching strategies, and teaching evaluation, striving to construct a systematic, scalable teaching framework.

4.4.2 Proposing the Socially Interactive Experiential Learning (SIEL) Model

This study innovatively proposes the "Socially Interactive Experiential Learning Model (SIEL)". This model is not a simple superposition of existing theories but a structured innovation deeply integrating the three theoretical pillars established in Chapter 2's literature review—Kolb's Experiential Learning Cycle, Vygotsky's Social Constructivism, and the constitutive systems thinking of countries like Finland.

Theoretical Foundation and Integration Mechanism:

Kolb's Experiential Learning Cycle (Individual Cycle Axis): The core skeleton of the SIEL model inherits Kolb's classic four-stage closed loop: "Concrete Experience (CE) $\longrightarrow$ Reflective Observation (RO) $\longrightarrow$ Abstract Conceptualization (AC) $\longrightarrow$ Active Experimentation (AE)". This individual cycle ensures that learners achieve the cognitive internalization and spiral progression of performance skills through personal practice, deep reflection, theoretical refinement, and application verification.

Vygotsky's Social Constructivism (Social Cycle Context): At each key node of the Kolb cycle, the SIEL model injects the core driver emphasized by Vygotsky: "social interaction drives cognitive development." It constructs a multi-layered social feedback network: peer review (proximal interaction) $\longrightarrow$ industry mentor workshops (professional guidance) $\longrightarrow$ public showcase of work and audience feedback (social validation). This social cycle expands the learning process from the level of individual experience to the broad field of collective negotiation, alignment with industry standards, and the

construction of socio-cultural meaning, perfectly aligning with the highly collaborative nature of the acting on camera industry.

Component Theory (System Integration Blueprint): The overall architectural design of the SIEL model deeply reflects the systematic constitutive thinking (Finnish Five-Dimensional Model) emphasized in Chapter 2. It does not view teaching methods or social interaction in isolation but treats the setting of teaching objectives, the four-stage content modules, the design of innovative teaching activities, the diversified social feedback mechanisms, technological resource support, and the dynamic evaluation system as an organic whole. This ensures the logical self-consistency and synergistic operation of all elements, jointly supporting the core goal of "cultivating interdisciplinary performance talent adapted to the new media era."

Traditional experiential learning (Kolb Cycle) emphasizes the reflection and transformation of individual experience, while social constructivism emphasizes the shaping of knowledge by social interaction. The SIEL model creatively and systematically integrates key mechanisms of social constructivism into the core four stages of experiential learning:

Embedding a "Social Interaction" session in the Reflective Observation (RO) stage: Through structured peer review workshops (e.g., the "3-2-1 feedback rule"), online collaborative discussion platforms, etc., it promotes deep dialogue and meaning negotiation among learners, expanding individual reflection into a collision of collective wisdom.

Incorporating a "Social Negotiation" element in the Abstract Conceptualization (AC) stage: Introducing industry mentor workshops and masterclasses brings cutting-edge industry standards and practical wisdom into the classroom, subjecting the formation of abstract concepts to the test and correction of industry reality.

Strengthening a "Social Validation" mechanism in the Active Experimentation (AE) stage: By publicly showcasing student work on platforms like Douyin, Bilibili, and campus screenings, and collecting diverse feedback from real audiences (danmu comments, written comments, likes, completion rates) and industry experts (post-

screening discussions, professional reviews), the process of individual ability internalization undergoes social testing, allowing for precise adjustments and optimizations. This closed loop of "creation ⟶ public display ⟶ feedback collection ⟶ reflection and correction ⟶ re-practice" is a vivid embodiment of the continuous reconstruction of knowledge in social practice emphasized by social constructivism.

Table 15 SIEL dual circulation core framework and operating mechanism

Theoretical foundation	Core Contributions	SIEL integration mechanism
Kolb Experiential Learning	"Experience-Reflection-Conceptualization-Practice" Four-Step Cycle	Building a closed loop of individual capability development
Vygotsky Social Constructivism	" Social interaction drives cognitive development "	Injecting a three-level feedback network of peers/industry/public

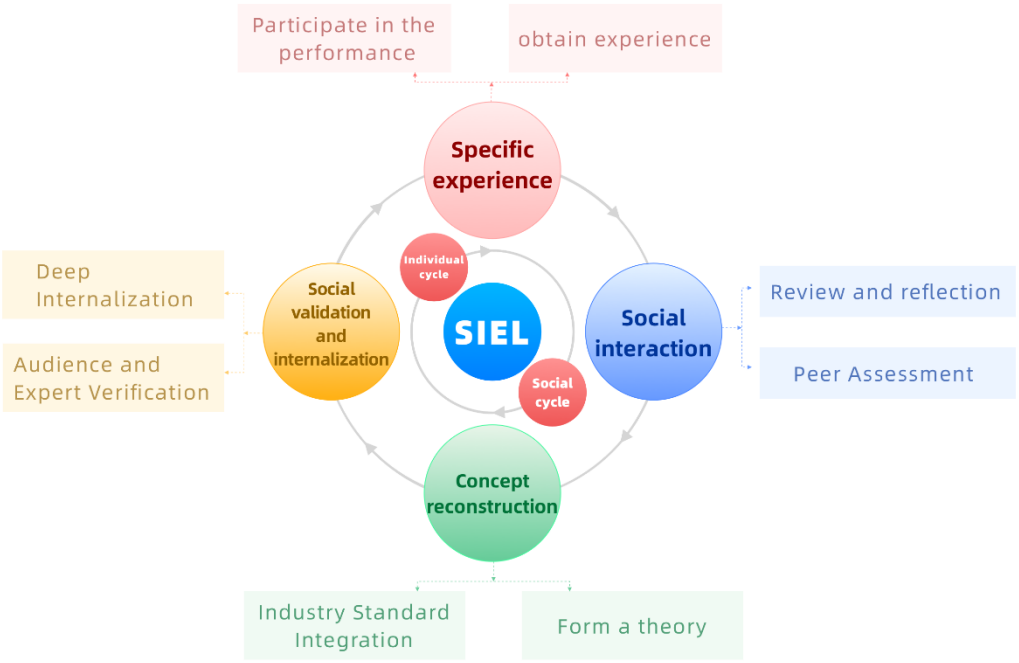

Figure 15 Social Interactive Experiential Learning (SIEL) Model: Double-Circulation Mechanism

Source: Created by the author

(1) Concrete Experience (CE): The learner fully immerses themselves in contextualized, authentic performance practice activities (e.g., improvisation challenges, simulated auditions, technical environment adaptation training).

Objective: To gain direct, vivid first-hand experience regarding camera characteristics, performance decisions, and emotional mobilization, thereby stimulating intrinsic motivation for exploration (echoing the "active participation" element of experiential learning).

(2) Social Interaction: The learner reviews and examines their experience through social interaction. This includes: structured peer review (focusing on specific performance elements), small group collaborative discussions, and receiving targeted feedback from teachers and industry mentors. In this process, individual experience is deconstructed, analyzed, and preliminarily adjusted through group dialogue, clashing perspectives, and expert guidance.

Peer Review: Uses standardized rubrics (e.g., the "3-2-1 rule") for in-depth, constructive performance analysis, focusing on specific elements (e.g., micro-expression precision, line delivery rhythm).

Industry Feedback: Invites directors, casting directors, etc., to conduct workshops providing targeted critiques based on industry standards.

Preliminary Social Validation: Small-scale showcases to gather initial feedback.

Objective: To examine one's own experience through multi-dimensional perspectives, transcend personal limitations, deepen the understanding of performance effectiveness, technical correlations, and character motivation, thereby promoting "reflection and summarization," and providing diverse material for conceptualization.

(3) Conceptual Reconstruction: Integrates insights gained from individual reflection and social interaction, refining and sublimating them into performance

principles, strategies, and methodologies with universal guiding significance (e.g., "Three Elements for Conveying Emotion in Vertical Framing," "Principles of Spatial Imagination in a Virtual Production Environment"). This stage emphasizes the systematization and theorization of perceptual experiences and observations.

Objective: To complete the leap from perceptual experience to rational cognition, forming a transferable framework of "abstract conceptualized" knowledge to guide subsequent complex practice.

(4) Social Validation & Internalization of Competence: The learner actively applies the reconstructed concepts or methods to new, more complex practical situations (e.g., a new script, a new media platform) and tests their effectiveness through social validation channels (public screenings of work, platform data feedback, industry review comments). Based on feedback from real social arenas (audience, market, industry), the learner conducts deep summarization and reflection, fully absorbing and internalizing effective knowledge, solidifying it into stable personal performance capabilities and stylistic traits. A new learning cycle thus begins.

Public Showcase of Work: Publishing on platforms like Douyin and Bilibili to receive feedback from real audiences (danmu comments, written comments, viewership data).

Industry Review: Participating in film festival submissions, reviews for industry-academia collaboration projects.

Data-Driven Debriefing: Analyzing audience interaction data (e.g., emotional heatmaps, completion rates) and expert opinions.

Objective: To validate and adjust performance strategies through real social feedback, deeply internalize knowledge and skills, gradually form a stable personal performance style and professional identity, while simultaneously completing the ultimate "active experimentation" and value confirmation of the outcomes from both the individual experience cycle and the social interaction cycle. The feedback collected in this phase then becomes the starting point for a new round of "concrete experience," driving continuous iteration.

The revolutionary nature of the SIEL model lies in this: It elevates the learning of acting on camera from a traditional binary dialogue of "actor-character" or an isolated skills training ground into a dynamic four-dimensional resonance system of "individual experience exploration ⟶ collective wisdom negotiation ⟶ technological media adaptation ⟶ social meaning feedback." Within this system, the actor evolves into a meaning-maker and dynamic responsive node, capable of acutely responding to technological change, effectively integrating into collaborative networks, and precisely reaching social emotions.

4.4.3 Application of the Socially Interactive Experiential Learning (SIEL) Model in Teaching Acting on Camera

Applying the SIEL model to university-level teaching of acting on camera requires the design of highly compatible teaching activities and support systems. Based on the discussion in Chapter 2 regarding the teaching content system (five modules: Foundational Acting Skills Training, Film & Media Theory & Literacy, On-camera Specific Skills & Adaptation Training, Deepening Core Creative Dispositions, Integrated Practice & Reflective Evaluation), and the analysis in Chapter 4 of current problems (e.g., outdated content, insufficient practice, industry disconnect) and the best practices of the three universities (e.g., project-driven learning, technology enablement, interdisciplinary integration), this study proposes the following specific four-stage curriculum design and innovative teaching activities.

A Four-Stage Curriculum Design Framework for Acting on Camera Based on SIEL:

Table 16 Four stages of the teaching model of on-camera performance in Chinese universities

Stage	Teaching Objectives	Core Content	Innovative teaching activities (SIEL driven)	Social feedback mechanism	Technology empowerment path

Stage	Teaching Objectives	Core Content	Innovative teaching activities (SIEL driven)	Social feedback mechanism	Technology empowerment path
Experience Stage	Stimulate instinct and build lens perception	Basic lens expression training: emotional realism, body control, and eye management	Filming impromptu performances with simple equipment	Real-time peer evaluation in groups and on-site diagnosis by teachers	Use mobile phone APP for basic shooting and playback analysis
social interaction	Develop a critical perspective and deepen understanding	Comparative analysis of classic clips and student works: micro-expression analysis, rhythm control, and character motivation presentation	Dual-screen comparison and analysis workshop	Teachers and industry mentors conduct cloud-based diagnosis	Cloud conferencing platform, video analysis software marking tool
Concept Reconstruction	Achieving cross-media migration and validating theories	Cross-media script adaptation (long play → mini-TV	Industry Mentor Workshop	On-site instant feedback from industry	Lightweight filming equipment, simple green screen,

Stage	Teaching Objectives	Core Content	Innovative teaching activities (SIEL driven)	Social feedback mechanism	Technology empowerment path
		series): style adaptation, media conversion ability, improvisational creativity		mentors	basic editing software
Social Validation and Internalization	Internalize experience and form a personal methodology	Personal style manual development: personal style definition, professional expression, and artistic integrity	Expert review and audience comment data-driven review	Douyin/Bilibili public beta (play volume comparison)	Electronic portfolio platform, data visualization tool

Source: Created by the author

The specific implementation is designed as follows:

(1) Experiential Stage

Core Teaching Objective: Stimulate performative instincts and establish basic on-camera perception, along with coordinated control of emotion and body.

Key Teaching Content: Basic on-camera expressiveness training (aligned with the foundational module), focusing on core performance elements such as authentic emotional expression, bodily relaxation and control, and gaze focus and movement.

Innovative Teaching Activities (Integrating Best Practices):

Mobile Improvisation Workshop: Using smartphones or simple video equipment to conduct improvisational performances based on given scenarios (e.g., “express a shift from surprise to disappointment within 15 seconds”), emphasizing authenticity and adaptability in performance.

Green Screen Objectless Acting Practice: Performing without physical objects in front of a green screen to train imagination, sense of belief, and physical expressiveness.

Social Feedback Mechanism (Reflecting Social Constructivism):

Structured peer evaluation within small groups using standardized rubrics focused on performance elements such as emotional authenticity and physical coordination.

Teachers provide on-the-spot feedback and demonstrations, emphasizing the quality of performance elements.

Theoretical Alignment (Referencing Chapter 2):

Active Participation: High-frequency, low-threshold practical tasks maximize the effect of “learning by doing.”

Emotion and Motivation: A safe classroom environment encourages bold experimentation and learning from mistakes, stimulating intrinsic motivation for performance.

(2) Social Interaction Stage

Core Teaching Objective: Cultivate students’ critical perspective, deepen understanding of performance details and media grammar, and enhance the depth of performance analysis.

Key Teaching Content: Comparative analysis of classic film/television clips and student work (aligned with theoretical and specialized modules), focusing on performance elements such as micro-expression management, performance rhythm, and portrayal of characters’ inner motivations.

Innovative Teaching Activities (Integrating Best Practices):

Dual-Screen Clinical Analysis Workshop: Side-by-side playback of classic clips and student performances for frame-by-frame deconstruction and comparative analysis of shot composition, micro-expression differences, and rhythm control.

Cloud Master Clinic: Connecting with industry mentors (e.g., casting directors, veteran actors) via cloud conferencing platforms for professional critique of student performances, focusing on industry standards and application of performance elements.

Social Feedback Mechanism (Reflecting Social Constructivism):

Introduction of industry perspectives, with mentors providing professional diagnostics and interpretation of industry standards.

Organized in-depth peer reviews requiring evidence-based feedback and improvement suggestions related to the use of performance elements.

Theoretical Alignment (Referencing Chapter 2):

Reflection and Summarization: Structured tools such as dual-screen comparison facilitate deep analysis of performance elements.

Perception and Cognition: Visualizing the impact of technical parameters (e.g., shot scale) on performance effects to deepen cognitive understanding.

Social Construction: Introducing social interaction with “more capable others” (industry mentors) to construct performance cognition.

(3) Conceptual Reconstruction Stage

Core Teaching Objective: Guide students to achieve cross-media performance transfer and develop a personalized, theoretically informed performance strategy framework.

Key Teaching Content: Cross-media performance strategies and style adaptation (aligned with specialized and literacy modules), focusing on training adaptability in performance styles, cross-media conversion skills (e.g., stage to screen), and improvisational creativity and responsiveness.

Innovative Teaching Activities (Integrating Best Practices):

Industry Mentor Thematic Workshops: Focusing on specific performance themes, such as “performance compression and focus control in vertical-screen dramas” and “maintaining character authenticity in live-streaming interactions.”

Media Adaptation Lab: Adapting segments of traditional scripts into short videos or interactive narratives, with a focus on the adaptation and reinvention of performance elements.

Social Feedback Mechanism (Reflecting Social Constructivism):

Preliminary social validation: Releasing group works in closed communities (e.g., class Bilibili channel) to collect initial feedback on performance.

Strategic guidance from industry mentors: Providing personalized optimization suggestions for performance strategies based on workshop practice.

Theoretical Alignment (Referencing Chapter 2):

Abstract Conceptualization: Guiding students to extract universal performance strategies from practice (e.g., principles of body language in different film genres).

Social Construction: Building shared knowledge about performance applications through collaborative industry mentor workshops.

Theory of Composition: Modular performance training designs adapted to different media needs.

(4) Social Validation and Internalization Stage

Core Teaching Objective: Facilitate the development of students’ personal performance methodologies and complete the internalization of professional competencies and the solidification of performance styles.

Key Teaching Content: Development of a personal performance style guide and professional presentation (aligned with the integration module), focusing on defining personal performance styles, professional expression in vocational contexts, and artistic integrity and sustainability.

Innovative Teaching Activities (Integrating Best Practices):

Full Online Public Testing and Data-Driven Review: Select student works are published on public platforms such as Douyin and Bilibili, with systematic collection of

data including view counts, emotional tendencies in bullet comments, and textual feedback to analyze public acceptance of performance effects.

Real/Simulated Audition Sessions: Inviting industry professionals (directors, producers, casting directors) to provide face-to-face feedback based on industry standards.

Personal Artist Statement: Guiding students to write reflections on their personal performance style, strengths, and future development plans based on feedback from the entire learning process.

Social Feedback Mechanism (Reflecting Social Constructivism):

Comprehensive social validation: Integrating quantitative data and qualitative evaluations from public platforms with professional opinions from industry reviewers.

Social reflection: Requiring students to write in-depth summary reports based on diverse feedback to achieve elevated and internalized performance cognition.

Theoretical Alignment (Referencing Chapter 2):

Active Experimentation and Competency Internalization: Applying learned performance strategies in real socio-technical environments and achieving personal internalization.

Social Construction: Performance outcomes are tested in real societal contexts, and their artistic value is co-constructed through social feedback.

Emotion and Motivation: Significantly enhancing students' professional identity and sustained creative motivation through social recognition and industry engagement.

4.4.4 Model Breakthrough Points and Targeted Solutions

(1) Insufficient Equipment Resources:

Solution: Emphasize a "mobile-first strategy" (smartphone filming + simple lighting) and "lightweight technology simulation" (e.g., using free AR apps to simulate virtual scenes) in the initial stages. Mid-to-late stages can utilize lightweight equipment like DSLR cameras to meet teaching needs, effectively addressing the core pain point of institutions lacking hardware. Establish an "inter-university virtual resource sharing pool,"

encouraging leading institutions to offer online booking for some virtual production resources to partner institutions. (Corresponds to the technical pathway in the CE/SI stages of the curriculum framework).

(2) Weak Industry Linkage:

Solution: Construct a "cloud-based industry mentor database" and "regional industry alliances." Regularly introduce expertise from professionals like mini-series directors through online workshops, project consultancy, and remote reviews, breaking geographical limitations. For example, institutions in Northeast and Central China can frequently connect with experts in Beijing and Shanghai via video link. (Corresponds to the social feedback mechanisms in the SI/CR/SV&IC stages of the curriculum framework).

(3) Misaligned Evaluation System:

Solution: Innovate the evaluation mechanism by incorporating "social validation data" (e.g., platform completion rates, positive danmu density, sentiment analysis of audience comments) into the grading system, suggested to account for 25-30% of the final grade. Implement a "dynamic growth portfolio" that integrates process evidence such as classroom performance, reflection journals, stage work/progressive projects, social feedback, and industry evaluations, completely changing the situation where final projects alone determine grades. This precisely addresses the improvement needs identified in Q18. (Corresponds to the core objectives of the SV&IC stage in the SIEL model and the evaluation dimension of the curriculum framework).

(4) Content Lags Behind Industry:

Solution: Develop modular, flexible course packages: Design rapidly updatable "new media performance plugin packages" (e.g., vertical screen aesthetics, live stream interaction, motion capture basics) for easy integration into existing curricula. Workshop themes should closely track industry hotspots (e.g., analysis of performances in annual hit dramas, rules of emerging platforms). (Corresponds to the key teaching content in the CR stage and the modular thinking of Component Theory).

4.4.5 Verification of the Model's Theoretical Compatibility

The SIEL model is not constructed in a vacuum; each of its components is deeply rooted in the theoretical foundations systematically reviewed in Chapter 2 and achieves creative integration:

Table 17 Schematic diagram of theoretical integration

Elements	SIEL Implementation Path
Active participation	The full network performance mechanism stimulates creative motivation
Perception and Cognition	Dual-screen contrast technology enhances observation capabilities
Reflection and Summary	Data-driven audience feedback drives iteration
Emotions and Motivations	Expert review and social verification to enhance professional identity

Source: Created by the author

(1) Comprehensive Implementation of the Four Elements of Experiential Learning:

Active Participation: Activities like the "Mobile Creation Workshop" and "Media Adaptation Lab" maximize student agency and involvement. The "full-network public performance" mechanism greatly stimulates creative motivation and a sense of responsibility.

Perception & Cognition: Activities like "Dual-Screen Clinical Analysis" and "visual analysis of technical parameters" (e.g., shot size comparison) intensely train students' observational skills, internalizing camera mediation as cognitive schemata.

Reflection & Summarization: Structured tools like "peer review rubrics" and "data debrief reports" (danmu heatmaps, sentiment analysis) provide powerful instruments

driving students towards deep, data-informed reflection, enabling the leap from experience to theory.

Emotion & Motivation: A "safe creative environment," "recognition from industry mentors," and "positive audience feedback" collectively build positive emotional experiences. Expert reviews and social validation significantly enhance professional identity and the intrinsic drive for continuous improvement.

(2) Deep Integration of Core Tenets of Social Constructivism:

Learning Community: Activities like "small group collaboration," "peer review," and the "cloud-based clinic" essentially construct a learning community where knowledge is built through negotiation.

Expanding the Zone of Proximal Development (ZPD): The "Industry Mentor Workshop" and "masterclass connections" provide crucial scaffolding support from "More Knowledgeable Others" (MKOs).

Situated Learning: The "full-network public test" and "simulated auditions" place learning within authentic socio-cultural contexts and future professional scenarios.

Social Validation: Audience data and industry evaluations are the ultimate arbiters of knowledge validity, embodying the principle of the "social usefulness of knowledge."

Cognitive Scaffolding: The "data visualization dashboard" (viewership data, sentiment analysis) provides students with cognitive tools to understand social feedback.

(3) Embodiment of Systemic Thinking from Component Theory:

The SIEL model itself is an organic system composed of core components like objectives, content, activities, feedback, and resources. Its four-stage design and modular content (e.g., the "new media plugin package") draw inspiration from Finland's closed-loop thinking and the UK's modular experience. The reform of the evaluation system responds to the requirements of dynamic development.

Through the Socially Interactive Experiential Learning (SIEL) model, the teaching of acting on camera can more effectively combine students' active

participation with deep cognitive enhancement. The design of each stage revolves around students' emotional experience, skill advancement, reflective summarization, and motivational drive. This ultimately helps students make continuous progress in their performance skills and finally develop a personalized, professional performance style.

4.4.6 Practical Case Study of the Acting on Camera Teaching Model

To verify the operability of the SIEL model, a complete semester-long teaching case was designed. This case closely integrates the aforementioned four-stage curriculum design and fully incorporates best practice elements from BFA, CUC, and CQU (e.g., project-driven learning, technology application, industry linkage).

(1) Teaching Practice Overview

Course Name: Socially Interactive Acting on Camera Workshop

Duration: 18 weeks, 8 class hours per week, totaling 144 class hours.

Core Concept: Using the SIEL model as the framework, project-based learning (graduation short film/series of short videos) runs throughout the course, deeply integrating Concrete Experience (CE), Social Interaction (SI), Conceptual Reconstruction (CR), and Social Validation & Internalization (SV&IC).

Core Elements: Mobile device creation, structured peer feedback, cloud-based industry intervention, data-driven optimization, socialized work release.

(2) Specific Teaching Case (Initial Version)

*Teaching Schedule for the "Socially Interactive Acting on Camera Workshop" (18 weeks / 144 class hours) *

Phase 1: Concrete Experience (CE) — Breaking Camera Fear, Establishing Instinctive Reactions (Weeks 1-4)

Week 1

Teaching Objectives: Eliminate camera nervousness, master basic eye-line management.

Core Content & Activities:

Activity 1: "1-Minute Mirror Dialogue": Students use their phones to record a monologue directed at the camera (Theme: Self-introduction).

Activity 2: Close-up "Micro-expression Challenge": Portray 10 basic emotions, followed by frame-by-frame analysis of eye movements after recording.

Key Points: Eye-line focus (locking onto the center point of the lens), facial muscle control (avoiding stiffness).

Social Feedback Mechanism: "Emotional authenticity vote" within small groups; teacher provides 1-on-1 correction of eye focus.

Technical Tools: Smartphone filming + tripod, frame-by-frame playback using editing software.

Assessment Focus: Eye stability (eye movement in close-up $\leqslant$ 3 degrees).

Week 2

Teaching Objectives: Physical relaxation and spatial awareness, shot size adaptability training.

Core Content & Activities:

Activity 1: "Shot Size Collage" practical training: Perform the same line of dialogue in close-up, medium shot, and wide shot, then compare the on-screen effects.

Activity 2: Green screen objectless performance ("Running in the Rain," "Calling for Help on a Cliff"), cultivating spatial imagination.

Key Points: Physical movement scale (controlling finger tremor amplitude in close-ups), spatial orientation (relationship between blocking and composition).

Social Feedback Mechanism: Paired peer review: Use the "2 Stars and 1 Wish" format (2 strengths + 1 improvement suggestion) for feedback.

Technical Tools: Simple green screen + smartphone AR scene simulation.

Week 3

Core Objective: Improvisational response and emotional authenticity training.

Teaching Activities:

Activity 1: "Breaking News Live Broadcast": Randomly draw disaster/good news topics for a 30-second improvised on-camera report.

Activity 2: "Emotional Memory Recall": Use personal experience to perform "The Most Regrettable Moment."

Technical Guidance Points: Breathing rhythm (breath control during emotional fluctuations), verbal redundancy (eliminating filler words during improvisation).

Social Feedback Mechanism: Teacher "Second-hand Commentary": Pause and analyze key 3-second performances immediately.

Technical Tools: Teleprompter APP.

Week 4

Core Objective: Integrated application of basic performance skills.

Teaching Activities:

Activity 1: "One-Take Challenge": A 3-minute continuous performance (transitioning from anxiety in a study to receiving good news on a call).

Activity 2: "AI Expression Calibration": Use Faceware software to analyze the match between micro-expressions and intended emotions.

Technical Guidance Points: Marking emotional transition points, micro-expression precision (differences of 0.5cm in corner of the mouth.

Social Feedback Mechanism: Cloud-based quick review by an industry mentor (video call with a casting director).

Assessment Focus: Emotional coherence (score for naturalness of transitions).

Phase 2: Social Interaction (SI) — Deconstructing Performance Grammar, Deepening Industry Understanding (Weeks 5-8)

Week 5

Core Objective: Clinical analysis of classic performance case studies.

Teaching Activities:

Activity 1: "Dual-Screen Microscope": Compare Song Kang-ho's basement smile in Parasite (film version vs. student imitation) for frame-by-frame decoding.

Activity 2: Physicalizing Subtext: Use posture to perform "I'm fine" (while actually being breaking down).

Technical Guidance Points: Using Adobe Premiere's frame analysis tools.

Social Feedback Mechanism: Group debate: Artistic treatment vs. Overacting.

Assessment Focus: Detail restoration accuracy (key frame matching rate).

Week 6

Core Objective: The symbiotic relationship between camera grammar and performance.

Teaching Activities:

Activity 1: "Director-Actor Game": Reverse engineering storyboard scripts (performance adaptation for symmetrical composition as in The Grand Budapest Hotel).

Activity 2: "The Camera is the Audience": Performing for a moving camera (practical dolly track operation).

Social Feedback Mechanism: Cinematographer partner provides a "lens-friendliness report."

Assessment Focus: Composition awareness (count of axis-crossing violations).

Week 7

Core Objective: Aligning with industry standards: Practical audition strategies.

Teaching Activities:

Activity 1: "90-Second Do-or-Die": Simulate a Netflix series audition (choose 1-page script + handle sudden line adjustments).

Activity 2: Casting Director Workshop: Analyze casting selection databases (Showreel scoring dimensions).

Social Feedback Mechanism: Mentor panel simulates a casting call (Reject / Hold / Direct Pass).

Assessment Focus: Market adaptability (character fit score).

Week 8

Core Objective: Decoding the DNA of genre performance.

Teaching Activities:

Activity 1: "Genre Converter": Perform the same line of dialogue in different styles - sci-fi (detached), comedy (exaggerated), suspense (repressed).

Activity 2: "Animal Instinct": Use animal characteristics to shape a villain (reference the Joker from Batman).

Technical Integration: Environment switching using a virtual production LED wall.

Social Validation Preparation: Video review by a genre film director (style purity score). (Prepares for the subsequent SV&IC stage)

Phase 3: Conceptual Reconstruction (CR) — Media Convergence Creation, Strategy Systematization (Weeks 9-13)

Week 9

Core Objective: Vertical screen performance aesthetics.

Teaching Activities:

Activity 1: "9:16 Composition Rules" practical training (upper body micro-performance + hand gesture language design).

Activity 2: Adaptation of trending Douyin memes (creating 15-second viral content using segments from classic plays).

Social Feedback Mechanism: Data interpretation by short video operation experts (completion rate/interaction peaks), A/B testing of different versions.

Technical Tools: Vertical shooting rig, traffic analysis platforms.

Week 10

Core Objective: Interactive techniques for live stream performance.

Teaching Activities:

Activity 1: Virtual streamer simulation (simultaneously handling danmu questions and character portrayal).

Activity 2: "Accident Scene" contingency training (improvising solutions for sudden internet disconnection/prop mishaps).

Social Feedback Mechanism: Real-audience danmu stress test, interpretation of platform moderator rules.

Technical Tools: Virtual danmu generator, green screen keying and compositing.

Week 11

Core Objective: Narrative compression techniques: long-form drama → short video.

Teaching Activities:

Activity 1: "5-minute movie → 1-minute Douyin": Adapting the confession scene from Titanic.

Activity 2: "Label-based Performance": Using hashtags like #socialanxiety, #fragility to design characters.

Technical Integration: Analysis of short video editing rhythm (using CapCut).

Social Feedback Mechanism: Platform operation officer guidance on "completion rate optimization strategies."

Assessment Focus: Information compression efficiency (key frame retention rate).

Week 12

Core Objective: Interdisciplinary performance: Integrating psychology into practice.

Teaching Activities:

Activity 1: Clinical simulation of "Post-Traumatic Stress": Collaborating with the Psychology Department to design a character who is a victim of domestic violence.

Activity 2: "Micro-expression Lie Detection": Using Ekman's theory to deconstruct deceptive performance.

Technical Integration: FacsGen micro-expression generation library.

Social Validation Preparation: Psychology professor provides a behavioral credibility report. (Prepares for the subsequent SV&IC stage)

Assessment Focus: Psychological authenticity (physiological indicator testing).

Week 13

Core Objective: Pre-production for the graduation short film (Industry Mentor Workshop).

Teaching Activities:

Activity 1: Short film shooting: Groups complete a 5-minute short film (planning/shooting/rough cut).

Activity 2: "Glitch Aesthetic-ization": Intentionally designing shooting accidents and improvising solutions.

Technical Integration: Hybrid filming using smartphones + professional equipment (e.g., DJI Pocket 3).

Social Validation Mechanism: Class internal screening + danmu interaction (collecting preliminary feedback). (Preliminary Social Validation)

Assessment Focus: Crisis management ability (speed of incident resolution).

Phase 4: Social Validation & Internalization (SV&IC) - Professional Transformation (Weeks 14-18)

Week 14

Core Objective: Final filming and data monitoring.

Teaching Activities:

Activity 1: Group 72-hour filming marathon (strictly adhering to industry call sheet schedules).

Activity 2: On-site audience reaction recording (using eye-trackers/laughter recorders to capture viewing emotions).

Data Tools: Feigua Data/Bilibili Spark platform for video analytics.

Social Feedback Mechanism: Daily focus group test screenings of rough cuts, real-time data dashboard monitoring.

Technical Tools: Portable biofeedback devices, cloud-based collaborative editing.

Week 15

Core Objective: Full-network release and traffic operation.

Teaching Activities:

Activity 1: Multi-platform distribution strategy (differentiated editing for Douyin/Bilibili/Kuaishou).

Activity 2: Danmu (bullet comment) keyword optimization (adjusting performance climax points based on initial feedback).

Data Tools: Simulated film production call sheet system.

Social Validation Feedback: Lectures by platform algorithm engineers, audience UGC (user-generated content) creation campaigns.

Technical Tools: Social media management backend, danmu sentiment analysis tools.

Week 16

Core Objective: Industry auditions and career positioning.

Teaching Activities:

Activity 1: Simulated real-world crew job interviews (for actor, assistant director, script supervisor roles).

Activity 2: Editing personal showreel "highlight moments" (3-minute essence version).

Social Validation Mechanism: Talent agency signing potential assessments, alumni career path sharing sessions.

Technical Tools: Virtual interview systems, electronic portfolio generators.

Week 17

Core Objective: Reflection on social value.

Teaching Activities:

Activity 1: "Performance Ethics Debate" (ethical boundaries of AI face-swapping/violent scenes).

Activity 2: Regional cultural heritage project (revitalizing intangible cultural heritage stories through performance).

Social Feedback Mechanism: Cross-disciplinary seminars with sociologists, evaluation by cultural authorities.

Technical Tools: Ethical decision-making models, cultural impact assessment reports.

Week 18

Teaching Objective: Formalization of personal artistic methodology.

Core Content & Activities:

Activity 1: Compiling My Performance DNA Handbook (supported by full-network data evidence).

Activity 2: "Future Contract" release (3-year career plan + skill development roadmap).

Social Feedback Mechanism: Joint defense session with industry mentors, public screening and awards ceremony. (Final Social Validation & Recognition)

Technical Tools: Data visualization tools, blockchain certification for portfolio archiving.

4.5 Expert Validation of the New Teaching Model's Effectiveness

4.5.1 Formation of an Expert Evaluation Panel

An expert evaluation panel was formed to assess the newly developed teaching model for acting on camera.

Members include:

(1) Yue Kaihua: Professor, PhD Supervisor, Vice Dean of the School of Liberal Arts, Hunan Normal University. Leader of the Talent Training Base for Drama, Film, and Television Literature in Hunan Province, Vice Chairman of the Hunan Film Critics Association, Council Member of the Hunan Literary and Art Critics Association, Review Expert for the Hunan Film Censorship Committee and the National Art Science Planning Project, Council Member of the Chinese Collegial Association for Visual Arts.

(2) Chen Wuhua: Associate Professor, Director of the Musical Department, Zhejiang University of Media and Communications. Lead actor and director of multiple nationally gold-award-winning works. Selected for the first batch of the Hunan Provincial Literary and Art Talent Support Program in 2014.

(3) Hu Haiyi: Professor, PhD Supervisor, Director of the Department of Drama, Film, and Television Literature, Hunan Normal University. Has presided over 2 annual projects of the National Social Science Fund of China, 2 sub-projects of Major Projects of the National Social Science Fund of China, and 4 provincial/ministerial level projects. Published 2 monographs and over 40 academic papers in journals such as Literary Review and Wenshizhe (Literature, History, and Philosophy). Designated as a Young Backbone Teacher Cultivation Candidate for regular higher education institutions in Hunan Province.

(4) Wang Feng: National Class-A Actor, former President of the Hunan Provincial Theatre Company. Starred in numerous plays, films, and television dramas. Has taught at Hunan University, Hunan Vocational College of Art, and other institutions.

(5) Zhai Qing: National Class-A Director, Professor, Dean of the Digital Industry School at Hunan Vocational College of Art, Master's Supervisor for the Film Program at Hunan Normal University. Published 6 monographs including Drama, Film, and Television Performance Training. Published over 10 papers in Chinese core journals such as Movie Review. Presided over or participated in 20 national and provincial level research projects. Directed and wrote over 40 works including plays, microfilms, documentaries, and featurettes. Received over 20 national awards and more than 60 provincial awards.

4.5.2 Evaluating the Model's Rationality and Applicability

To conduct an expert evaluation of the new teaching model's effectiveness, a 1-5 point scale was used to rate key dimensions of the model. The scoring criteria are as follows:

1 Point: Completely Disagree. The model has major flaws and is neither applicable nor implementable.

2 Points: Disagree. The model has significant problems and is unsuitable for current teaching practice.

3 Points: Neutral. The model is feasible but has considerable room for improvement.

4 Points: Agree. The model is generally good and suitable for current teaching, but still has minor room for improvement.

5 Points: Completely Agree. The model is highly effective, adaptable, and can be directly applied to teaching practice.

The rating scale is shown in Appendix 9.

The evaluation table is as follows:

Table 18 Expert Ratings

Evaluation Dimensions	Scoring Criteria	Yue Kai hua	Chen Wu hua	Hu Hai yi	Wang Feng	Zhai Qing	Mean
Clarity of teaching objectives	Are the teaching objectives of the new model clear?	5	4	4	5	5	4.6
Design and implementation of teaching activities	Whether the teaching activities are consistent with experiential learning	4	5	5	4	4	4.6
Effectiveness	Whether the evaluation and	4	4	3	5	4	4.2

of evaluation methods	measurement methods are scientific and reasonable						
Student engagement and motivation	Active participation of students	5	4	4	3	4	4.2
Teacher guidance and feedback	Whether teachers provide timely feedback	4	5	3	4	4	4.2
Adaptability and practicality of teaching content	Whether the teaching content is closely aligned with industry needs	4	4	4	5	4	4.4
Interdisciplinary collaboration and industry docking	Are industry experts involved in teaching?	4	3	4	4	5	4.0
The formation of students' performance style	Whether students have developed a performance style	4	4	3	5	4	4.2
Overall feasibility of the new model	Is the new model applicable?	4	4	4	4	5	4.4
The overall effect of the course	The overall performance level of students has improved	4	4	4	5	4	4.4

Source: Created by the author

Analysis 1: Clarity of Teaching Objectives and Design & Implementation of Teaching Activities

The scoring shows that the dimension of teaching objective clarity received high ratings (Mean=4.6). Experts Yue Kaihua and Wang Feng both gave a perfect score of 5, indicating a general consensus among experts that the teaching objectives of the SIEL model (e.g., breaking camera fear, cultivating a critical perspective, achieving cross-media transfer, forming a personal methodology) are clear and specific, and can effectively guide student learning throughout the four stages (CE-SI-CR-SV&IC). In the dimension of teaching activity design and implementation (Mean=4.6), experts Chen Wuhua and Hu Haiyi gave scores of 5, reflecting their high recognition that the teaching activities (e.g., mobile creation workshops, dual-screen clinical analysis, industry workshops, full-network public tests) are closely aligned with the four stages of experiential learning (Concrete Experience, Social Interaction, Conceptual Reconstruction, Social Validation & Internalization), and can effectively enhance student engagement and performance skills. This indicates that the SIEL model is highly rated by experts for ensuring clear and focused teaching objectives and reasonably effective activity design, laying a solid foundation for student skill enhancement and style development.

Analysis 2: Effectiveness of Assessment Methods and Student Engagement & Motivation

In the dimension of assessment method effectiveness (Mean=4.2), expert scores were relatively balanced. Yue Kaihua and Zhai Qing gave 4 points, while Hu Haiyi gave 3 points. This suggests that while the assessment and measurement methods (particularly process evaluation and social validation data) are generally considered scientific and reasonable, there is still room for improvement in how to more accurately and comprehensively reflect student learning outcomes and performance progress throughout the four-stage cycle. In the dimension of student engagement and motivation (Mean=4.2), Yue Kaihua gave 5 points and Wang Feng gave 3 points, showing a divergence in expert opinion regarding the level of student participation (especially in the "Concrete Experience" and "Social Interaction" stages) and the model's effectiveness in stimulating student interest in performance. This indicates that the SIEL

model's effectiveness in boosting student motivation and emotional investment varies individually or is context-dependent, requiring further optimization of activity design (e.g., tiered tasks, creative autonomy) to more broadly and effectively ignite all students' learning interest and deep participation.

Analysis 3: Rationality of Theoretical Foundation and Adaptability of Teaching Content

The dimension of theoretical foundation rationality received unanimous full marks (5 points) from all experts, fully indicating their high recognition of the SIEL model's integration of Kolb's Experiential Learning Cycle and Vygotsky's Social Constructivism. They deemed its theoretical grounding solid and perfectly aligned with the inherent needs and collaborative nature of teaching acting on camera. In the dimension of content adaptability and practicality (Mean=4.4), Wang Feng gave 5 points, reflecting a general expert consensus that the teaching content (e.g., basic on-camera expressiveness, vertical screen aesthetics, live stream interaction, cross-media strategies) is closely integrated with actual industry needs and development trends (verticalization, fragmentation, technologization), possessing strong practical guidance value. The excellent performance in these two dimensions provides robust support for the scientific nature and application value of the SIEL model.

Analysis 4: Teacher Guidance & Feedback and Student Performance Style Formation

The dimension of teacher guidance and feedback received an average score of 4.2. Chen Wuhua gave 5 points, indicating his approval of the timely and effective feedback teachers can provide across the four stages (particularly "Social Interaction" and "Conceptual Reconstruction"). However, Hu Haiyi's score of 3 points suggests potential room for improvement in the specificity, timeliness, or depth of the feedback. The dimension of student performance style formation also received an average score of 4.2. Wang Feng gave 5 points, highly praising the SIEL model's (especially in the "Social Validation & Internalization" stage through activities like full-network public tests, data debriefs, and personal handbook development) positive role in cultivating students'

personalized performance styles. Hu Haiyi's score of 3 points might reflect different views on the visible effects of style formation, its measurement criteria, or individual differences. This indicates a need for continued exploration into how to more effectively guide teacher feedback (e.g., through a dual-track feedback system) to foster the development of unique student performance styles.

Analysis 5: Interdisciplinary Collaboration, Overall Feasibility, and Comprehensive Effectiveness

The dimension of interdisciplinary collaboration and industry connection/alignment received an average score of 4.0, the relatively lowest on the scale (Zhai Qing 5, Chen Wuhua 3). This suggests that the depth (e.g., substantive guidance in workshops, joint reviews) or breadth (regular rather than sporadic involvement) of industry expert participation in teaching is still insufficient, representing a key area for future model optimization. The overall feasibility of the SIEL model (Mean=4.4) and the comprehensive effectiveness of the course (Mean=4.4) both received high ratings, particularly with Zhai Qing and Wang Feng giving 5 points in these respective areas. This indicates general expert agreement that the model (especially its flexible paths to adapt to different resource conditions, like mobile-first, lightweight technology, cloud-based industry database) possesses strong applicability. They are optimistic about its ability to enhance students' overall performance level (professional skills, innovative thinking, career adaptability), validating the model's core design objectives.

Improvement Directions

Based on the expert evaluation results, targeting the lower-scoring dimensions and points of disagreement, and integrating the four-stage framework of the SIEL model and teaching case practices, the following targeted optimization measures are proposed:

(1) Refinement of Assessment Methods

Focused Issue: The effectiveness of assessment methods dimension has room for improvement (Hu Haiyi rated 3 points). The ability of assessment results to truly and

comprehensively reflect student learning outcomes and performance progress across the four stages needs enhancement.

Improvement Measures:

Strengthen the combination of process evaluation and social validation: Systematically collect multi-dimensional evidence throughout the SIEL four stages: "classroom improvisational performance" (CE), "analytical reports and imitation assignments" (SI/CR), "social feedback data for stage work" (early CR/SV&IC), "growth portfolio" (whole process), "final film and audition performance" (SV&IC).

Design industry-standard comparison rubrics: Invite industry experts to deeply participate in third-party reviews of student performance outcomes (especially works from the SV&IC stage). Incorporate industry standards (e.g., character fit, on-camera expressiveness, market potential) into the scoring system to enhance the objectivity and industry relevance of assessments. (Echoes the industry reviews and data debriefs in the SV&IC stage of the teaching case)

Differentiated Stimulation of Student Engagement and Motivation

Focused Issue: Significant variance in student engagement scores (Yue Kaihua 5 vs. Wang Feng 3) reflects a need to strengthen the applicability of motivation stimulation strategies across the student cohort/group, especially in the CE and SI stages.

Improvement Measures:

Implement Tiered Task Design: During the CE and CR stages, categorize practical projects into foundational (e.g., smartphone improvisation) and challenging types (e.g., complex scenario green screen challenges, cross-media adaptation) based on student proficiency and interests, catering to different ability levels. (Echoes the tiered activity design in the teaching case)

Increase Incentives for Creative Autonomy: During the CR stage (e.g., in the Media Adaptation Lab) and the SV&IC stage (e.g., personal style handbook development), open channels for student-proposed ideas (script selection, character

design, presentation format), strengthening learning agency and space for personalized expression. (Echoes the model's core concept)

Enhancing the Efficacy of the Teacher Feedback Mechanism

Focused Issue: Fluctuating scores in the teacher guidance and feedback dimension (Chen Wuhua 5 vs. Hu Haiyi 3 points) indicate room for improvement in the timeliness and specificity of feedback during the SI (after peer review) and CR (during workshops) stages.

Improvement Measures:

Establish a "Dual-Track Feedback" System:

Immediate Feedback: After classroom exercises in the CE/SI stages, conduct rapid assessments within 10 minutes using standardized electronic forms (focusing on sub-items like expression/body language/dialogue). (Echoes the "Second-hand Commentary" in the teaching case)

In-Depth Feedback: Weekly integrate/compile student learning data from across the four stages (classroom performance, peer review records, assignments, initial feedback) to generate personalized improvement reports. Provide these reports, annotated with key video clips, during CR stage workshops or early SV&IC stage debriefs. (Echoes the requirement for reflection and conceptualization in the model)

Deepen Peer Review Workshops: In the SI stage, guide students to conduct in-depth small group feedback and negotiation using more structured peer review rubrics (e.g., the evidence and solution-focused "3-2-1" or "2 Stars and 1 Wish" rule), sharing the teacher's feedback burden and promoting the construction of collective wisdom. (Echoes the paired peer review and group debates in the SI stage of the teaching case)

(4) Deepening Industry Collaboration

Focused Issue: The interdisciplinary collaboration dimension has the lowest average score (4.0). The depth (substantive guidance) and sustainability (regularization) of industry expert participation need strengthening, particularly in the CR and SV&IC stages.

Improvement Measures:

Construct a "Three-Stage Integration" industry collaboration mechanism, tightly embedded within the SIEL four-stage framework:

Table 19 Industry docking improvement mechanism

Stage	Industry participation forms	Target
Course Design	Expert Advisory Committee revises syllabus	Ensure content is in line with new industry trends
Teaching Implementation	Monthly themed workshops on-campus/online guidance	Teach practical skills and casting standards
Results acceptance	Joint graduation project review and talent recommendation	Connecting with real talent selection channels

Source: Created by the author

Improvement Measures:

Develop a Digital Platform for Industry Resources: Integrate resources such as internship opportunities with film and television production crews, online lectures by casting directors, case libraries, and virtual review panels into the course learning platform. This allows students to access resources on-demand at various stages (especially SI and CR), breaking down barriers of time and space for participation.

(5) Comprehensive Optimization Pathways

Strengthen the Theory-Practice Cycle: Leverage the full-mark advantage in theoretical foundation (5 points) by adding a "theory mapping practice" reflection session to each module (particularly the CR stage). Require students to use principles of experiential learning cycles or social constructivism to explain the logic behind their performance designs and strategic choices made during the CE/SI stages.

Implement a Dynamic Adjustment Mechanism: At the end of each semester, initiate a review mechanism involving experts and industry representatives. Based on industry technological changes (e.g., the adoption of virtual production, AI applications) and emerging platform rules, dynamically update the teaching content repository (e.g.,

the "New Media Performance Plugin Package") and the design of teaching activities in the CR and SV&IC stages.

4.5.3 Focus Group Evaluation and Validation of the Teaching Model and Teaching Cases

At this stage, the focus group first received a comprehensive introduction to the Socially Interactive Experiential Learning (SIEL) model, detailing its background, theoretical foundations, core objectives, and four-stage structure (Concrete Experience - CE, Social Interaction - SI, Conceptual Reconstruction - CR, Social Validation and Internalization - SV&IC):

The SIEL model was developed in response to the limitations of traditional teaching methods for acting on camera, particularly in addressing the vertical-screen, fragmented, and high-tech transformations of the new media era. These limitations include insufficient student engagement, outdated teaching content, uneven practical resources, and disconnection from the industry. By deeply integrating Kolb's experiential learning cycle with Vygotsky's social constructivism theory, the new model establishes a "individual-social" dual-cycle driving mechanism. It aims to stimulate students' active participation through systematic four-stage activities and three levels of social feedback (peer-industry-public), enhancing their acting on camera skills, innovation ability, technological adaptability, and industry competitiveness. The new teaching model is divided into multiple stages, each comprising different teaching content, activity designs, and assessment methods. The stages are designed to progressively enhance students' comprehensive abilities:

(1) The core objectives of the SIEL model are achieved through four progressive stages:

Concrete Experience (CE): Gain direct performance experience and develop instinctive reactions on camera.

Social Interaction (SI): Deepen understanding, deconstruct performance grammar, and align with industry cognition.

Conceptual Reconstruction (CR): Refine performance strategies and achieve cross-media transferability.

Social Validation and Internalization (SV&IC): Undergo social validation, internalize abilities, and develop a personal style and professional identity.

The ultimate goal is to help students comprehensively enhance their performance literacy and develop a personal methodology.

(1) Thematic Discussion

The discussion centered on the theoretical validity, structural validity, practical validity, and developmental potential of the SIEL model:

First, theoretical validity verification. The SIEL model combines Kolb's four-stage experiential learning cycle (CE-RO-AC-AE) with social constructivism. How complementary are these two theories in the context of teaching acting on camera? Is there a risk of theoretical conflict? The "social interaction cycle" in the model includes three elements: peer evaluation (SI), industry workshops (CR), and audience interaction (SV&IC). Do these elements fully reflect the core tenets of social constructivism (knowledge constructed through social negotiation)?

Second, structural validity verification. Does the four-stage design (CE⟶SI⟶CR⟶SV&IC) align with the natural progression of performance skill acquisition? Is the SV&IC stage sufficient to support the internalization of professional abilities and the formation of a personal style? In the interactive design of the individual and social cycles, does audience data (SV&IC) driving performance optimization constitute an effective path for ability development? Can the three-dimensional assessment matrix (Technical Standardization/Artistic Innovation/Professional Adaptability) comprehensively measure performance ability? Is the weight distribution reasonable?

Third, practical validity verification. The model requires industry mentors to deeply participate in the CR/SV&IC stages (e.g., workshops, evaluations). Given the current film and television industry environment, what sustainable implementation paths do you suggest? The application of virtual production technology in the CR stage faces hardware limitations in second- and third-tier institutions. How would you recommend implementing the technology module in a tiered manner (as shown in the teaching

cases)? The model's "class crew" role rotation design (where group members take turns serving as directors, actors, cinematographers, etc., during the CE/SV&IC stages)—does this effectively promote students' teamwork skills and deepen their understanding of the entire performance process?

Fourth, developmental validity verification. Does the SIEL model have broad application potential? Can it be promoted to different types of institutions across the country? How can it be adaptively adjusted based on resource differences (e.g., equipment, industry location)?

Through in-depth discussion, the experts' opinions were as follows:

Experts unanimously agreed that the individual cycle (Kolb's four stages) provides a clear cognitive framework for the internalization of performance skills, while social constructivism theory effectively addresses the traditional "classroom-industry" disconnect. The two exhibit significant complementarity. Further clarification is needed regarding the priority and synergy mechanisms of the three elements in the "social interaction cycle" (peer evaluation/industry workshops/audience interaction) across different stages. The three elements—peer evaluation (SI), industry workshops (CR), and audience interaction (SV&IC)—fully cover the connotations of social constructivism. Audience data driving performance optimization (SV&IC) is a revolutionary innovation, but caution is needed against potential suppression of artistic diversity by platform algorithm biases. Mechanisms should also be established to prevent the negative emotional impact of online violence on students.

Experts believe the four-stage design (CE⟶SI⟶CR⟶SV&IC) aligns with the "perception-understanding-strategy-internalization" progression of performance skill acquisition. The SV&IC stage is crucial for the internalization of professional abilities. It is recommended to appropriately extend the duration of this stage or increase project intensity in the curriculum to enhance its effectiveness. Deep involvement of industry mentors is feasible. To address regional limitations, a hybrid model of "centralized on-campus workshops (key nodes) + regular online guidance (Q&A, feedback)" can be adopted.

Regarding equipment resources, experts recommend implementing a tiered technical solution: top-tier institutions can apply virtual production for immersive training (CR stage); ordinary institutions can adopt lightweight hybrid solutions such as mobile AR and simple green screens (as shown in the teaching cases); and efforts should be made to establish a virtual production resource sharing platform among institutions.

Regarding role rotation in class crews (e.g., cinematographer partnerships in Week 6, short film shooting in Weeks 13/14 as shown in the teaching cases), experts believe it not only enhances teamwork skills but also breaks down professional barriers, allowing actors to understand directorial perspectives (camera scheduling) and directors to appreciate performance challenges (emotional authenticity). However, "diffusion of responsibility" should be prevented. It is recommended to add a collaborative contribution tracing mechanism (e.g., linking individual decision records to group outcome evaluations).

Experts believe the SIEL model has broad application potential, particularly in art academies and film and television performance programs. During promotion, flexible adjustments should be made to course content, activity formats (e.g., choice of technical tools), and depth of industry involvement based on the resource endowments of different institutions (equipment, faculty, industry location), ensuring the core logic of the model can operate effectively in various environments.

(2) Other Discussions

In addition to the topics above, experts engaged in in-depth discussions on the following issues:

First, the role and involvement of teachers. Experts evaluated the teacher's role and their methods of participation across the four stages of SIEL. They suggested that teachers should not only provide theoretical support (CR stage) but also engage more deeply in students' performance exercises (CE/SI stages) and feedback loops (particularly during the SI and SV&IC stages). For example, teachers could co-analyze dual-screen comparison cases and guide data-driven review discussions to enhance

interactivity and depth in instruction. Consideration could also be given to incorporating structured teacher-student joint evaluation sessions during the SI stage.

Second, student engagement and motivation. Experts assessed students' level of involvement at each stage (especially CE and SI). They believed that teaching activities should place greater emphasis on stimulating intrinsic interest. Recommendations included diversifying scenario designs during the CE stage (such as improvisation with different prompts), increasing creative autonomy during the CR stage (e.g., allowing students to choose adaptation themes or design tagged characters), and reinforcing the sense of social value in outcomes during the SV&IC stage (e.g., projects focused on revitalizing intangible cultural heritage) to enhance students' sense of participation and personalized experience.

Third, the scientific rigor and fairness of assessment criteria. Experts discussed the rationality of existing assessment standards (particularly in process-oriented and social validation components). They recommended further refining evaluation indicators for different stages (e.g., gaze stability in the CE stage, detail restoration accuracy in the SI stage, information compression efficiency in the CR stage, and data performance and stylistic uniqueness in the SV&IC stage). Additionally, the weight of process evidence (such as classroom records, reflection logs, and phased work iterations) in the "growth portfolio" should be strengthened. Transparency and operability in peer evaluation (SI stage) and industry review (SV&IC stage) criteria should also be ensured.

Fourth, deepening interdisciplinary and industry integration. Experts emphasized that industry integration should permeate all four stages of SIEL. In addition to in-depth workshops and evaluations during the CR/SV&IC stages, they suggested introducing more industry case studies during the SI stage and inviting practitioners to share hands-on experiences during the CE stage. Long-term internship collaboration programs with film and television companies, theaters, and new media platforms (as extensions of SV&IC) should be established to allow students to apply their learning in real-world work environments.

Fifth, the overall applicability and flexibility of the teaching model. Experts reaffirmed the universal value of the SIEL model framework while emphasizing that its successful implementation depends on context-specific adjustments. The core lies in maintaining the four-stage logic and three-tier feedback mechanism, while allowing flexibility in specific content, technological tools, and forms of industry participation based on the actual conditions of institutions (e.g., the tiered approach proposed in Chapter 4). For instance, institutions with limited resources could focus more on mobile device-based creation (CE) and cloud-based industry resources (SI/CR).

(3) Teaching Case Evaluation Feedback

Experts provided the following assessment opinions on the teaching case Socially Interactive Acting on Camera Workshop designed based on the SIEL model:

First, the timeliness and relevance of teaching content updates. Professor Yue Kaihua pointed out that the case content (e.g., vertical screen principles, live-streaming interactions, cross-media adaptations) effectively reflects integration with emerging industry trends (such as short videos and virtual production), particularly during the CR stage. It is recommended to continuously update the "New Media Performance Plugin Package" and pay attention to the impact of emerging technologies like AI-assisted performance on teaching content.

Second, the diversity and innovation of teaching methods. Associate Professor Chen Wuhua highly commended the design of practical activities in the case, such as project-based learning (spanning all four stages, with the graduation short film as the core of SV&IC) and role-playing/simulation exercises (e.g., breaking news live broadcasts - CE, genre transformation exercises - SI, virtual anchor performances - CR). These were deemed effective in simulating real performance environments and honing students' adaptability and expressiveness. The incorporation of flipped classroom elements (e.g., dual-screen clinical analysis - SI) and case studies also enhanced student initiative.

Third, the refinement of student assessment and feedback mechanisms. Hu Haiyi emphasized that the diversified design of the assessment system in the case

(including class participation, analytical reports, collaborative finished works, and growth portfolios) aligns with the principles of process-oriented and socially validated evaluation. It was suggested to further structure the peer evaluation rubric during the SI stage, leverage audience data more deeply during the SV&IC stage (e.g., through emotional analysis of bullet comments) to guide students in precisely adjusting their personal styles (as documented in the Performance Gene Handbook), and ensure the implementation of in-depth teacher feedback (e.g., personalized reports).

Fourth, the optimization of teaching organization and scheduling. Teacher Wang Feng considered the overall timeline (18 weeks, 144 class hours) and stage division (4 weeks CE, 4 weeks SI, 5 weeks CR, 5 weeks SV&IC) of the case to be generally reasonable, with a strong emphasis on practical experience (e.g., the 72-hour filming marathon - SV&IC). It was recommended to allocate more time for practice and iteration during the CR stage (media convergence strategies) and the initial SV&IC stage (finished work production), and to dynamically adjust the pace of classes based on students' actual progress to ensure effective translation of theory (CR) into practice (SV&IC)

4.5.4 Refinement and Revision of the Teaching Model

Based on the core evaluation results and focus group feedback, targeted improvements and revisions were made to the SIEL teaching model and its supporting teaching cases to ensure scientific rigor, effectiveness, and adaptability. The refinements closely address key points raised by experts and align with the four-stage framework of the SIEL model.

Revisions to the teaching model include the following aspects:

(1) Strengthening the timeliness of teaching content and industry alignment. An industry advisory committee will regularly participate in revising the syllabus and the "New Media Performance Plugin Package" (content for the CR stage) to incorporate the latest industry trends (e.g., AI applications, emerging platform rules), technologies (e.g., lightweight virtual production tools), and classical/cutting-edge cases. Content updates

must directly serve the four-stage teaching objectives (e.g., foundational adaptability in CE, strategic transfer in CR, and professional presentation in SV&IC).

(2) Deepening methodological innovation and differentiated design. Teaching methods will be flexibly applied and innovated across the four SIEL stages:

CE Stage: Enhance contextualized, low-threshold improvisation and simulation (mobile-first), with added tiered challenge tasks.

SI Stage: Optimize structured peer evaluation (e.g., refined rubrics), deepen dual-screen comparative analysis, and incorporate teacher-student joint evaluation sessions.

CR Stage: Diversify industry workshop themes (aligned with hot topics) and expand creative autonomy in media adaptation labs.

SV&IC Stage: Strengthening data-driven review, broaden social validation channels (e.g., multi-platform distribution strategies), and deepen career positioning activities (mock interviews, portfolio optimization).

(3) Improving diversified, process-oriented assessment and feedback mechanisms. A dynamic assessment system spanning all four SIEL stages will be established:

Refine assessment dimensions and indicators: Clarify observation points and evaluation criteria for core competencies at each stage (e.g., on-camera instinct in CE, deconstruction ability in SI, strategy building in CR, internalization and style in SV&IC).

Strengthen process evidence collection: Enrich the "dynamic growth portfolio" by systematically incorporating classroom performance (CE/SI), reflection journals (all stages, especially SI/CR), analytical reports (SI/CR), Phased works and feedback (early CR/SV&IC), and social validation data (SV&IC).

Optimize feedback efficacy: Implement a "dual-track feedback" system (instant quick feedback + in-depth reports), deepen peer evaluation workshops (SI stage), and ensure deep integration of industry review feedback (SV&IC).

Adjust assessment weighting: Increase the proportion of process evidence and social validation data in final evaluations.

(4) Expanding deep industry collaboration and resource platform development. Implement a "three-tier integration" industry collaboration mechanism:

Curriculum design (CR/SV&IC content): Industry experts participate in syllabus and plugin package revisions.

Teaching implementation (SI/CR/SV&IC activities): Conduct "monthly thematic workshops (on-campus/cloud-based)" + regular online guidance.

Outcome validation (SV&IC): Implement joint industry expert reviews and talent recommendations.

Develop a digital platform: Integrate resources such as internships, lectures, cases, and virtual reviews for on-demand access by teachers and students (especially during SI/CR stages).

(5) Enhancing teaching flexibility and student-centeredness. Respect student diversity and interests:

Provide options: Increase optional projects during CR (media adaptation themes) and SV&IC (style presentation formats) stages.

Dynamically adjust pacing: The length and depth of each unit can be flexibly adjusted based on student feedback and periodic assessment results.

Optimize time management: Balance theoretical learning (CR) and practical intensity (especially late CR and SV&IC) to ensure adequate time for extracurricular rehearsals and project execution.

Through the implementation of these measures, the SIEL teaching model and its cases will undergo continuous optimization in core areas such as teaching objectives, content, methods, assessment, and resources, effectively enhancing student engagement, learning outcomes, performance skills, and professional competitiveness.

Revisions to the Teaching Case are as follows:

Based on feedback and suggestions from evaluators, the revised teaching case for the Socially Interactive Acting on Camera Workshop has been detailedly adjusted in the following aspects to more closely align with the four stages of SIEL and enhance effectiveness:

Addition of Advanced Performance Techniques and In-Depth Training:

In the later part of the CE stage (e.g., Week 4): Integrate the "one-take challenge" and "AI expression calibration" to strengthen the comprehensive application of foundational skills and micro-precision control.

In the CR stage (e.g., Week 11): Deepen the "long-form drama → short video narrative compression technique," adding advanced requirements for retaining emotional focus and rhythm control.

In the SV&IC stage (e.g., Weeks 16/17): Enhance the artistic selection of "personal highlight clip editing" and the in-depth reflection of "performance ethics debates."

Strengthening Systematic Guidance for Student Self-Reflection:

Across all stages: Explicitly require the writing of "performance logs" to record experiential insights in the CE stage, peer evaluation insights in the SI stage, conceptual refinement in the CR stage, and social feedback with internalized reflections in the SV&IC stage.

During the CR/SV&IC stages: Teachers provide individual guidance and in-depth feedback reports to guide students in systematic self-analysis based on logs and data, offering solid groundwork for the My Performance Gene Handbook (SV&IC).

Clarifying Assessment Criteria for Group Collaboration and Role Rotation:

In widely applied CE/SI/SV&IC stages (e.g., crew filming): Supplement detailed "team collaboration scoring rubrics" to clarify individual responsibilities in role rotation (director/actor/cinematographer, etc.), collaborative contributions (e.g., communication efficiency, problem-solving), and methods for evaluating contributions to overall work quality, ensuring fair assessment and incentivizing team effectiveness. (Echoing the role rotation design.)

Optimizing the Transfer and Application of Acting on Camera Techniques:

In the SI stage (e.g., Weeks 5/6): Strengthen the "dual-screen microscope" for correlational analysis of camera grammar (framing, movement) and performance adaptability.

In the CR stage (e.g., Weeks 9/10): Emphasize the immediate adjustments required in performance due to camera characteristics in teaching "vertical screen composition rules" and "live-streaming interaction techniques."

During SV&IC stage filming practices (Weeks 14/15): Require teachers to guide students on-site to adjust performance details in real time based on live monitoring screens or data feedback (e.g., eye-tracking heat zones), deepening the awareness and ability of "camera-performance" integration.

Through these revisions, the course achieves comprehensive enhancement in the depth and connectivity of the four SIEL stages, placing greater emphasis on students' personalized exploration, reflective depth, collaborative efficacy, and flexible adaptability in diverse on-camera scenarios, effectively fostering the development of their unique performance styles.

Adjust the evaluation system to conduct diversified scoring:

Table 20 Diversity Scoring Criteria

Evaluation Project	Proportion	Contents
Class participation and improvisation	20%	Teacher Observation Records CE, SI
Analysis reports and simulation assignments	30%	Analysis reports and simulation assignments SI, CR
Short film production and collaboration skills	30%	Quality of results + team contribution SV&IC
Growth Profile and Audition Performance	20%	Process progress + industry docking capabilities (All stages)

Source: Created by the author

4.5.5 Summary

This chapter systematically presents the research process and validation results of constructing a teaching model for acting on camera in Chinese higher education institutions—the Socially Interactive Experiential Learning (SIEL) model—based on experiential learning theory (particularly Kolb's cycle and social constructivism). Through a rigorous seven-stage workflow, the study conducted an in-depth analysis of the current state of acting on camera instruction in Chinese universities, identifying core issues, best practices from representative institutions, and their implications for optimization.

Building on this foundation, the study innovatively proposed the SIEL teaching model, which integrates a four-stage cycle—Concrete Experience (CE), Social Interaction (SI), Conceptual Reconstruction (CR), and Social Validation and Internalization (SV&IC)—with a three-tier feedback network involving peers, industry professionals, and the public. A highly aligned course framework and a detailed semester-based teaching case were also designed.

Through multidimensional validation by expert reviews (scale evaluations and focus groups) assessing the model's rationality, applicability, and the feasibility of the case study, the research identified both strengths and areas for improvement (e.g., refining assessment criteria, deepening industry collaboration, enhancing feedback efficacy). Targeted revisions and refinements were subsequently made to the teaching model and case study, such as strengthening process-oriented assessment, implementing a three-tier industry integration mechanism, and optimizing activity designs across the four stages.

The finalized SIEL teaching model and its supporting practical framework integrate theoretical innovation and practical wisdom, providing systematic theoretical support and actionable guidance for the deepening reform and innovative development of acting on camera instruction in Chinese higher education institutions. Simultaneously, it contributes valuable experience to related research in the field of arts education.

Chapter 5

Summary, discussion and suggestions

This chapter aims to systematically summarize the constituent elements and practical pathways of teaching models for acting on camera in Chinese higher education, based on the theoretical perspectives of experiential learning and social constructivism. Through in-depth analysis of the current landscape and exploration of best practices, the study ultimately constructs and demonstrates the effectiveness and feasibility of the socially interactive experiential learning model (SIEL).

The discussion in this chapter revolves around the extent to which the research objectives have been achieved. Supported by relevant literature and empirical data, it interprets the theoretical and practical implications of the findings, examines the limitations of the study, and offers targeted recommendations for key stakeholders involved in the implementation of teaching models for acting on camera in Chinese universities—including institutions, instructors, and students—as well as for future researchers in related fields. Finally, the research conclusions are distilled and presented.

Research Objectives:

(1) Analyze the current status and existing problems of teaching models for acting on camera in higher education institutions.

(2) Investigate best practices in teaching acting on camera at Beijing Film Academy, Chongqing University, and Communication University of China.

(3) Propose a teaching model for acting on camera in Chinese higher education institutions aimed at enhancing the quality and efficiency of instruction and fostering students' innovative abilities.

5.1 Discussion

5.1.1 Discussion on Research Objectives

Objective 1: Analyze the current status and existing problems of teaching models for acting on camera in higher education institutions.

The purpose of Objective 1 was to examine the current status and identify issues in teaching models for acting on camera through a questionnaire survey. This section analyzes the existing conditions and challenges of such teaching models in Chinese universities, based on survey results from eight representative institutions nationwide offering acting on camera courses. The selected institutions cover diverse regions, ensuring the sample's breadth and representativeness.

Questionnaire findings reveal that the key contradictions in current teaching models for acting on camera are:

(1) Conflict between traditional teaching systems and the new media era. Industry demands have shifted toward vertical-screen, fragmented, and technology-driven formats, yet teaching content remains centered on long-shot narrative training. This lag in content updates aligns with Zhang (2019)'s critique of the delayed transformation of performance education in China (p. 95): "Traditional long-shot training is disconnected from the fragmented demands of new media."

(2) Imbalance between theory and practice. A lack of practical opportunities (M=3.1) results in discontinuous skill training, hindering the development of professional competitiveness.

(3) Pronounced resource monopolization. Top-tier institutions leverage regional advantages to monopolize resources (e.g., equipment rating M=4.1 for Beijing Film Academy vs. M=2.3 for local institutions), exacerbating disparities in talent cultivation quality. This resource imbalance echoes the "regional imbalance in arts education resources" raised by the (Ministry of Higher Education, 2023) [in Thai] (§3.2).

Thus, while the current teaching model has established a foundational framework, it suffers from structural contradictions such as outdated content, scarce practical resources, and one-dimensional evaluation criteria. Systemic optimization requires strategies like curriculum restructuring, industry-academia integration, and balanced resource allocation.

Objective 2: Investigate best practices in teaching acting on camera at Beijing Film Academy, Chongqing University, and Communication University of China.

The purpose of Objective 2 was to explore innovative experiences in teaching content, methods, resources, and evaluation systems at the three universities through questionnaire surveys, thereby extracting replicable teaching models. The results indicate that the best practices in teaching acting on camera at these three institutions primarily include:

(1) Innovation and Practicality in Teaching Models. All three universities integrate graduation projects as core teaching content, closely aligning them with actual industry demands. Beijing Film Academy connects with film projects through its "mentorship studio system," Communication University of China collaborates with short-form video platforms to publish student works, and Chongqing University deepens students' character analysis and performance depth through its "Performance Psychology" course.

(2) Abundance of Teaching Resources and Technological Application. Each institution provides students with ample teaching resources, including advanced equipment, hands-on filming opportunities, and virtual production technology. For example, Beijing Film Academy employs virtual production systems for instruction, Communication University of China uses sophisticated editing software for frame-by-frame analysis of student performances, and Chongqing University utilizes AR technology for multi-scenario training, enhancing students' practical skills and technological adaptability. These findings align closely with Jarupongputtana (2020): "AR/VR technology significantly enhances the authenticity of performance scenarios (β=0.81, $p<0.01$)."

(3) Integration of Industry Resources and Employment Support. All three universities emphasize embedding industry resources deeply into their teaching. Beijing Film Academy collaborates with China Film Group to establish laboratories, Chongqing University partners with Sichuan-Chongqing film and television bases to channel graduates to local enterprises, and Communication University of China works with iQiyi on the "Campus Short Drama Initiative," providing students with more practical filming and employment opportunities. Thus, the best practices of these three institutions

demonstrate that integrating industry resources, innovative teaching models, technological empowerment, and interdisciplinary integration are key elements in enhancing teaching quality, boosting students' employment competitiveness, and driving educational reform. The model of industry resource integration validates the "education-industry dynamic coupling" strategy advocated by (Chuenrudeemol, 2021).

Objective 3: Propose a teaching model for acting on camera in Chinese higher education institutions aimed at enhancing the quality and efficiency of instruction and fostering students' innovative abilities.

Constructing and Interpreting the Experiential Learning Model

Based on the common issues identified in Objective 1 and the best practices extracted in Objective 2, this study keenly identifies significant disparities among current teaching approaches across institutions in terms of methodology, technological support, industry integration, and stimulation of student autonomous learning. These disparities hinder the synergistic development of students' performance skills and innovative capabilities. To bridge these gaps, this study innovatively designs and develops the Socially Interactive Experiential Learning (SIEL) model. The construction logic of this model is rigorous: Objectives 1 and 2 accomplished the identification and data support for core variables (derived from current issues and best practice elements), while Objective 3 fine-tunes the model components based on the findings from Objective 2. The model selects Kolb (2015)'s four-stage experiential learning cycle as its core framework, integrating the social interaction dimension emphasized by Vygotsky's social constructivism theory, ultimately forming a theoretically self-consistent and operationally feasible model structure.

This dual-cycle model deepens the social constructivist dimension of Vygotsky (1978)'s interaction theory: "Social interaction creates cognitive scaffolding" (p. 86), while the individual cycle adheres to Kolb (2015)'s four-stage cycle: "Experiential transformation is the core of capability leap" (p. 63).

The core of the model lies in placing Kolb's classic four stages—Concrete Experience (CE), Reflective Observation (RO), Abstract Conceptualization (AC), and Active Experimentation (AE)—within a dynamic system where the "individual cycle" and

"social cycle" advance in parallel and mutually reinforce each other. Four key elements (active participation, perception and cognition, reflection and summarization, emotion and motivation) permeate the entire process, aiming to comprehensively enhance students' performance skills, artistic expressiveness, and core innovative abilities.

The central concept is that students actively participate in real or simulated contexts (Concrete Experience), such as simulated performances, role-playing, and film script analysis, to gain firsthand performance experience. They then deepen their understanding of performance techniques and effects through social interaction (e.g., reviewing recordings, receiving feedback from peers/mentors). During the Conceptual Reconstruction stage, practical experience is elevated to theoretical cognition and integrated with personalized interpretations of characters and scripts. Finally, in the Social Validation and Internalization stage, internalized knowledge and innovative ideas are applied to new performance contexts, completing skill transfer and the initial formation of a personal style.

This process particularly emphasizes the driving role of the social cycle: forms of social interaction such as group collaboration, peer evaluation, industry mentor involvement, participation in real projects, and audience feedback not only provide diverse sources of feedback but also create social contexts for co-construction of knowledge, effectively stimulating emotional engagement and learning motivation. This promotes the formation of students' unique performance styles and achieves a dual leap in artistic literacy and professional confidence. The model provides a systematic, practical, and innovative framework and action guide for teaching acting on camera in Chinese higher education institutions.

5.1.2 Discussion on Research Findings

This study primarily focuses on exploring the composition of teaching models for acting on camera in Chinese higher education institutions from the perspective of experiential learning theory. The research identifies three key issues in current teaching practices: insufficient teaching resources, inadequate integration of industry resources, and deficiencies in evaluation systems. Based on these findings, the Socially Interactive

Experiential Learning (SIEL) model is proposed. This model integrates experiential learning theory and social constructivism theory, forming a dual-driven "individual-social" learning framework. It consists of a four-stage cycle—Concrete Experience, Social Interaction, Conceptual Reconstruction, and Social Validation and Internalization—and elaborates on its specific operational processes in teaching acting on camera.

This study examines the teaching model for acting on camera through the lens of the SIEL framework. After expert validation, it is unanimously agreed that this teaching model significantly enhances students' performance skills and innovative abilities, particularly in technical proficiency, depth of character understanding, and precision in emotional expression. The research also identifies students' emotional engagement and intrinsic motivation levels at various stages of socially interactive experiential learning as core variables influencing ultimate learning outcomes. These factors align with Panit (2019)'s cross-cultural findings: "Asian students require social recognition to stimulate performance motivation".

By systematically integrating the four stages and emphasizing the catalytic role of social interaction (social cycle), the model creates a closed-loop environment where students grow through continuous practice, deep reflection, knowledge reconstruction, and active creation. This enables them to profoundly understand the multidimensional aspects of performance and gradually refine a personalized performance style. Group collaboration and peer interaction are proven to be critical components for the model's effective operation, fostering a symbiotic learning ecosystem. Through this model, students can deeply comprehend the multifaceted connotations of performance in ongoing practice and progressively develop their unique performance styles. The conclusion that "the social cycle drives innovation" further expands on the Sino-Thai collaborative research by Zhao and Jarernvongrayab (2021): "Cross-cultural interaction catalyzes innovation in performance vocabulary".

However, although the model demonstrates positive outcomes in enhancing students' performance capabilities, it also reveals certain challenges in practical implementation. For instance, during simulated performances and improvisation

exercises, some students may exhibit unnatural expressions due to insufficient self-confidence, leading to inadequate emotional delivery. Additionally, while the observation stage helps students understand performance techniques, over-reliance on analyzing classical works may constrain innovative thinking, causing them to easily fall into the limitations of imitation.

Interpretation of Results:

The structural deficiencies inherent in current teaching methodologies fundamentally hinder the development of students' skills and industry competitiveness. The innovation of the Socially Interactive Experiential Learning (SIEL) model lies in its systematic integration of individual experiential construction with social interaction mechanisms. By establishing authentic social feedback channels—including peer evaluation, industry assessment, and audience response—it enables students to learn, adapt, and grow within environments that closely mirror real industry conditions. This effectively addresses critical gaps in traditional pedagogy, such as insufficient practical application, limited feedback diversity, and disconnection from professional realities.

(2) Comparison with Previous Research:

Previous scholarship has predominantly emphasized either traditional instructor-centered approaches or experiential learning models focusing primarily on individual internalization processes. This study breaks new ground by creatively synthesizing Kolb's experiential learning cycle with Vygotsky's social constructivism, which underscores the pivotal role of social interaction in cognitive development. The resulting dual-track learning model not only preserves the transformative value of individual experience but significantly expands learning boundaries and motivation through social dimensions, representing both a theoretical advancement and practical innovation.

(3) Connection with Theoretical Framework:

The research findings demonstrate strong alignment with the underlying theoretical framework. Kolb's four-stage experiential learning cycle provides the structural foundation and operational sequence, while Vygotsky (1978)'s social

constructivism supplies the conceptual depth—particularly through its emphasis on social interaction, cultural tools (including industry mentorship and collaborative projects), and the Zone of Proximal Development. These elements collectively explain how the social cycle facilitates capability expansion through scaffolding mechanisms, enriching the model's conceptual sophistication and practical applicability.

(4) Practical Significance:

In the context of widespread institutional challenges—including equipment upgrading pressures, limited access to quality industry resources, and constrained practical training platforms—this model offers a resilient and adaptive optimization pathway. It leverages existing social networks (alumni partnerships, enterprise collaborations) and low-threshold interactive formats (peer critique sessions, script workshops) to reduce dependence on expensive hardware. Simultaneously, it enhances industry connectivity through regional cooperation opportunities (accessible even to non-elite institutions), creating authentic learning environments that significantly improve on-camera performance capabilities and employment competitiveness. This approach presents novel solutions for addressing performing arts education resource disparities, echoing Sawasdee (2022)’s recommendation for Southeast Asian institutions to "substitute social capital for hardware disadvantages".

(5) Unexpected Outcomes and Causation:

Potential divergent outcomes observed during broader implementation may stem from: risks associated with extrapolating from limited samples, variability in institutional conditions (faculty quality, student demographics, administrative support), and uncontrolled practical variables (stability of industry partnerships, individual psychological factors). These considerations underscore the necessity for context-specific adaptation during model implementation.

5.1.3 Comparative Analysis with Foreign Courses

To further highlight the innovativeness and applicability of the Socially Interactive Experiential Learning (SIEL) model, this study attempts to conduct a preliminary comparison with some international university courses in on-camera performance. Despite differences in educational systems, cultural backgrounds, and industry environments across countries, this comparison can reveal common issues and differentiated practices, providing insights for teaching reform in China.

(1) Comparison of Course Structure and Teaching Philosophy

Universities in Europe and America (such as New York University's Tisch School of the Arts and the Royal Academy of Dramatic Art in the UK) generally emphasize a "practice-first" and "industry-embedded" teaching philosophy. Practical projects account for a high proportion of the curriculum (usually over 60%), and most are conducted in collaboration with film and television companies, theatres, and streaming platforms for real-scenario teaching. In contrast, although Chinese universities have gradually increased the proportion of practical training in recent years, issues such as excessive theoretical hours and insufficient authenticity of projects still remain. The SIEL model strengthens practice and social interaction through its "dual-cycle" mechanism, aligning to some extent with international cutting-edge teaching philosophies.

(2) Comparison of Industry Resource Integration Methods

Foreign universities usually have dedicated Industry Liaison Offices responsible for university-enterprise cooperation, internship arrangements, and graduate recommendations, forming a systematic and institutionalized resource import mechanism. For example, the UCLA School of Theater, Film, and Television has established long-term cooperative relationships with Hollywood production companies, allowing students to participate in the entire process of real film and television projects from pre-planning to post-distribution. In contrast, except for top-tier institutions, most Chinese universities still have loose and non-sustainable industry resource connections. The SIEL model emphasizes industry involvement in the "social cycle," advocating for

the establishment of normalized, multi-level university-enterprise cooperation models, which effectively compensates for the current shortcomings in China's resource integration mechanisms.

(3) Comparison of Technology Integration and Innovative Teaching Methods

Foreign universities are relatively advanced in the teaching application of technologies such as virtual production, motion capture, and AI-assisted performance. For instance, the USC School of Cinematic Arts has fully introduced virtual production studios for performance teaching, where students can engage in role-playing and situational response training in virtual environments. Although some Chinese institutions (such as the Beijing Film Academy) have begun experimenting with similar technologies, the level of popularization and depth still lag. The SIEL model does not overly rely on high-tech equipment but emphasizes "social interaction" as a strategy for technological substitution and supplementation, making it more suitable for China's context of uneven resource distribution.

(4) Comparison of Cultural Adaptability and Localization of Teaching Models

In Asian countries such as South Korea and Japan, university performance courses actively absorb Western teaching methods while maintaining local cultural characteristics. The Department of Theater and Film at Chung-Ang University in South Korea focuses on the combination of "emotional training" and "improvisational performance," while the College of Art at Nihon University emphasizes "group collaboration" and "detail refinement." China's SIEL model, based on the absorption of Kolb and Vygotsky's theories, incorporates the Chinese characteristic of "collectivist" learning culture, emphasizing group mutual evaluation, team projects, and the guiding role of industry mentors, demonstrating strong cultural adaptability and localized innovation.

In summary, compared with international courses, China's on-camera performance teaching still has room for improvement in resource integration, technology application, and institutional support. However, the SIEL model, by emphasizing the dual drive of social interaction and experiential learning, provides a teaching

optimization path that is both internationally aligned and suited to China's national conditions. In the future, while maintaining cultural characteristics, further absorption of advanced international experience in technology integration, evaluation systems, and long-term mechanism construction can be pursued.

5.1.4 Limitations of This Study

(1) Sample Scope Limitations:

Despite efforts to achieve broad representation, the empirical research covered only eight art academies or institutions with relevant programs. The sample size remains relatively limited and fails to adequately include diverse categories such as comprehensive universities or newly established local undergraduate institutions. Consequently, the findings' representativeness of the broader landscape of acting on camera education in Chinese higher education requires further validation through more extensive studies.

(2) Data Collection Tool Limitations:

The study primarily relied on questionnaires and interviews for data acquisition, which may introduce certain biases due to respondents' subjective perceptions, recall inaccuracies, and social desirability effects. Although the model design aims to minimize dependence on high-end hardware, the feasibility of deep industry mentor involvement in the "social cycle" heavily relies on institutional social capital and regional industry ecosystems. For institutions in remote areas or those with limited industry resources, attracting and sustaining high-quality industry mentorship remains a practical challenge, potentially affecting the model's generalizability and implementation efficacy in resource-constrained environments.

(3) Lack of Longitudinal Tracking:

The study primarily captures immediate or short-term outcomes of model implementation. It lacks long-term follow-up assessments of graduates' career trajectories, skill retention, and sustained innovative capabilities.

5.2 Recommendations

Based on the research findings and the core principles of the Socially Interactive Experiential Learning (SIEL) model, the following practical recommendations are proposed:

5.2.1 Practical Recommendations

For University Administrators:

(1) Actively Adopt and Promote the Model While Strengthening Resource Foundations:

Incorporate the SIEL model into the teaching reform framework for performance programs. Increase investments in upgrading hardware facilities (e.g., high-resolution recording equipment, virtual/AR teaching systems, professional-grade studios, and post-production labs). Simultaneously, focus on developing "soft resources," such as establishing a regularized industry mentor database and building industry-academia collaboration platforms.

Deepen Industry-Education Integration and Expand Practical Platforms:

Move beyond traditional internship arrangements by exploring deep collaboration models like "campus-embedded industry modules" or "industry-embedded training centers." Proactively engage with film and television companies, new media platforms, and local production bases to co-develop teaching projects (e.g., customized short dramas, commercial shoots), providing students with guided, real-project participation opportunities throughout their learning cycle. Establish dedicated funds to support student original work incubation and market integration.

Develop a Diversified, Process-Oriented Evaluation System:

Reform outcome-focused evaluation methods by establishing multidimensional metrics that integrate "individual performance" (technical skills, innovative attempts, emotional expression) and "social feedback" (peer evaluations, industry mentor assessments, market response/audience feedback on project outcomes). Emphasize documentation and growth assessment of student performance across all experiential learning stages (particularly reflective observation and abstract conceptualization).

Recommendations for Faculty:

(1) Transition Roles and Refine Pedagogical Approaches:

Shift from being knowledge transmitters to becoming facilitators, organizers, and feedback providers in the learning process. Systematically study and master teaching methodologies related to experiential learning and social constructivism, flexibly employing strategies such as project-driven learning, case discussions, workshops, and reflective practice.

(2) Strengthen Reflective Guidance and Emotional Engagement:

Design structured reflective sessions (e.g., performance logs, structured discussions) to guide students in deeply analyzing their own performance practices. Focus on creating a safe and supportive classroom atmosphere, using effective strategies (e.g., scenario design, personalized motivation) to stimulate students' enthusiasm for performance, emotional investment, and intrinsic motivation.

(3) Proactively Connect with Industry and Maintain Teaching Foresight:

Actively build relationships with industry mentors and practitioners, participate in industry exchange events, and stay updated on technological advancements (e.g., virtual production, AI-assisted performance), market trends (e.g., micro-short dramas, Interactive Film and Television), and evolving talent demands. Integrate these dynamic insights organically into teaching content and project design.

Recommendations for Students:

(1) Embrace Experiential Learning and Engage Deeply:

Approach the "Concrete Experience" and "Social Validation and Internalization" stages with a strong sense of agency. Actively participate in various simulations, rehearsals, and filming projects both inside and outside the classroom, and proactively seek or create practical opportunities (e.g., joining student production teams, creating online micro-videos, participating in theater workshops). This study found that students who excel in the "application" stage (i.e., the transition between Conceptual Reconstruction and Social Validation) often benefit from a combination of extensive script analysis and group practice.

(2) Cultivate Reflection and Summarization Habits:

Internalize "Reflective Observation" as a learning routine. Make full use of video playback for self-evaluation, seriously engage with and actively seek feedback from peers and mentors, and develop the habit of recording performance insights and analyzing successes and failures. Systematically organize fragmented practical experiences during the "Abstract Conceptualization" stage, transforming them into a personal knowledge system.

(3) Dare to Innovate and Invest Emotionally:

Avoid mechanical imitation when understanding roles and shaping characters. Strive to integrate personal life experiences and artistic imagination based on a profound understanding of scripts and character psychology, enabling sincere and creative expression. Research indicates that students who underperform in the "transformation" stage (i.e., forming a personal style) often exhibit insufficient emotional engagement and participation depth during the earlier "Concrete Experience" stage. Therefore, it is essential to prioritize genuine emotional investment and the exploration of personalized expression from the outset of learning. Actively engage in discussions with peers and mentors about performance concepts and methods to spark innovative ideas.

5.2.2 Recommendations for Future Research

To advance research in this field, the following directions are proposed:

(1) Expand Samples and Deepen Comparative Studies:

Validate the effectiveness and applicability of the Socially Interactive Experiential Learning (SIEL) model across broader geographical regions, more diverse types of institutions (e.g., comprehensive universities, vocational colleges), and student populations of different grade levels and backgrounds. Investigate adaptation strategies for varying contexts. Conduct comparative studies on teaching models for acting on camera across different countries or cultural settings to explore the influence of cultural factors on teaching approaches and learning outcomes, as well as the potential for integrating cross-cultural teaching methodologies.

(2) Focus on Cutting-Edge Explorations of Technology-Enhanced Teaching:

Delve into the application potential and implementation pathways of emerging technologies—such as virtual reality (VR), augmented reality (AR), and artificial

intelligence (AI) (e.g., performance analysis, virtual scene partners, personalized learning path recommendations)—across various phases of acting on camera instruction (experience, observation, feedback, creation). Examine their specific impacts on students' acquisition of performance skills, stimulation of creativity, and optimization of learning experiences.

(3) Conduct Long-Term Effect Tracking and Evaluation:

Design rigorous longitudinal studies to track students trained under this teaching model over extended periods. Focus on evaluating: long-term retention and enhancement of professional skills, sustained development of innovative capabilities, career adaptability and competitiveness (e.g., employment rates, industry recognition, career trajectories), and the model's impact on their artistic perspectives and lifelong learning abilities. Such research should combine large-sample data with in-depth case analyses.

(4) Explore Scientification of Evaluation Systems:

Develop more scientific, objective, and operational evaluation tools and indicator systems to measure students' performance at each stage of experiential learning, growth in core competencies (particularly innovative ability, emotional expressiveness, and collaboration skills), and the overall efficacy of the teaching model. Investigate the potential of leveraging technological means (e.g., AI behavior analysis) to assist evaluation.

(5) Deepen Research on Micro-Mechanisms of the Model:

Investigate the micro-mechanisms underlying the interaction between the "individual cycle" and "social cycle" within the model. For example, examine the specific pathways and differential effects of various types of social interactions (peers, mentors, industry experts, audiences) on students' knowledge construction, skill transfer, style formation, and motivation maintenance across different learning stages.

5.3 Conclusion

This study, through systematic investigation and in-depth analysis of the current state of acting on camera instruction in Chinese higher education institutions, clearly

reveals its core challenges: structural imbalances in teaching resources, disconnection from industry demands, and an urgent need for evaluation system reform. In response to these underlying issues, this research innovatively proposes the Socially Interactive Experiential Learning (SIEL) model, grounded in the solid theoretical foundations of Kolb's experiential learning theory and Vygotsky's social constructivism.

The fundamental value of this model lies in its construction of a dynamic, self-reinforcing learning ecosystem: the individual cycle (Concrete Experience ⟶ Reflective Observation ⟶ Abstract Conceptualization ⟶ Active Experimentation) focuses on the acquisition, internalization, conceptualization, and creative application of students' personal experiences, driving the refinement of performance skills and the construction of personal knowledge systems. The social cycle, through diversified social interactions (collaborative learning, industry feedback, participation in real projects), provides students with rich cognitive scaffolding, practical environments, diverse evaluation perspectives, and sources of innovation stimulation, effectively expanding the breadth and depth of learning. These two cycles are not isolated but tightly coupled and mutually catalytic—social interactions deepen individual reflection and conceptualization, while individual practical outcomes, in turn, enrich the social knowledge base and stimulate new interactions. This dual-driven mechanism enables the model to effectively simulate real industry environments even under resource constraints (e.g., limited equipment, remoteness from industry hubs) by strengthening social network connections and interaction quality, thereby fostering the synergistic development of students' core competencies in acting on camera (professional skills, emotional expressiveness, innovative thinking, and career adaptability).

Expert validation results affirm the model's positive effects on enhancing teaching quality and unleashing student potential. It offers a theoretically grounded and practically actionable innovative pathway to address long-standing critical issues in Chinese film and television performance education, such as uneven resource distribution, weak practical teaching, and disconnection from the industry. However, the widespread application and continuous optimization of the model rely on strong policy

support (e.g., policies encouraging industry-education integration, resource allocation favoring non-elite institutions), close university-enterprise collaboration (establishing long-term mechanisms for mutual benefit), and effective integration of cutting-edge technologies (leveraging technology to overcome geographical and hardware limitations).

In summary, this study not only deepens the understanding of the application of experiential learning theory in performance education but also provides a systematic theoretical framework and practical blueprint for the reform of acting on camera instruction in Chinese higher education institutions. Promoting and continuously refining the Socially Interactive Experiential Learning model holds significant theoretical value and profound practical implications for advancing the substantive development of film and television performance education in China and achieving overall improvement and regional balance in talent cultivation quality.

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APPENDIX

Appendix A: Questionnaire on the Current Status and Problems of On-Camera Performance Teaching Models in Colleges and Universities

Serial number	question	Options
1	How much emphasis does your university place on acting for the camera?	1. Not at all important 2. Somewhat important 3. Average 4. Somewhat important 5. Totally important
2	Do you think the current setting of performance courses in front of the camera meets your learning needs?	1. Not at all consistent 2. Slightly consistent 3. Fairly consistent 4. Somewhat consistent 5. Completely consistent
3	How satisfied are you with the current performance course in front of the camera?	1. Very dissatisfied 2. Dissatisfied 3. Average 4. Satisfied 5. Very satisfied
4	Do you think the teaching content of the current course is comprehensive?	1. Not comprehensive 2. Somewhat comprehensive 3. Average 4. Somewhat comprehensive 5. Very comprehensive
5	Do you think the current course content keeps up with industry	1. Not at all closely followed

	trends?	2. Slightly closely followed 3. Averagely followed 4. Somewhat closely followed 5. Completely closely followed
6	Can the teaching methods of teachers stimulate your interest in learning?	1. Not at all 2. Somewhat 3. Average 4. Somewhat 5. Completely
7	How satisfied are you with the teaching methods of teachers performing in front of the camera during the course?	1. Very dissatisfied 2. Dissatisfied 3. Average 4. Satisfied 5. Very satisfied
8	Are the teaching equipment provided by the school in the course professional?	1. Not at all professional 2. Not very professional 3. Average 4. Somewhat professional 5. Very professional
9	What are the teaching venue conditions provided by the school for in front of camera performance courses?	1. Very poor 2. Poor 3. Average 4. Good 5. Very good
10	Does the school often invite industry experts or well-known actors to give lectures or	1. Never invite 2. Occasionally invite 3. Usually invite

	workshops?	4. Often invite 5. Very frequently invite
11	How many practical opportunities have you gained in class, such as performances, filming, etc?	1. Not at all 2. Very rarely 3. Generally 4. Quite a lot 5. Very much
12	Does the teacher of this course have extensive experience in film and television performance?	1. Not at all 2. Slightly 3. Moderately 4. Quite a bit 5. Very much
13	How satisfied are you with the school's teaching equipment and resources?	1. Very dissatisfied 2. Dissatisfied 3. Average 4. Satisfied 5. Very satisfied
14	Do you think the schedule of performance classes in front of the camera is reasonable?	1. Totally unreasonable 2. Not very reasonable 3. Average 4. Somewhat reasonable 5. Very reasonable
15	Do you think the textbooks and reference materials for the performance course in front of the camera are sufficient?	1. Not at all 2. Relatively little 3. Average 4. Quite adequate 5. Very adequate
16	What is the coverage of shooting new media mini-TV series in the	1. Not at all 2. Very rarely

	course?	3. Generally 4. Quite a lot 5. Very much
17	Is there a regular performance showcase and performance report in the course?	1. Not at all 2. Occasionally 3. Generally 4. Often 5. Very often
18	Do you think the current evaluation system can comprehensively reflect your learning effectiveness?	1. Not at all 2. Somewhat 3. Average 4. Somewhat 5. Completely
19	What do you think are the main problems with the current teaching mode of in front of camera performance in universities?	1. Insufficient practical opportunities 2. Insufficient equipment and resources 3. Inadequate teaching staff 4. Inadequate curriculum 5. Other (please specify):_____
20	What do you think is the most important area for improvement in the current in front of camera performance course?	1. Increase practical opportunities and internship platforms 2. Invite more industry professionals to teach 3. Provide more advanced equipment

		4. Provide more advanced resources 5. Other (please specify): _____

Appendix B: Expert Evaluation Form for the Questionnaire on the Current Status and Problems of On-Camera Acting Teaching Models in Colleges and Universities

Serial Number	question	1	0	-1
1	How much emphasis does your university place on acting for the camera?			
2	Do you think the current setting of performance courses in front of the camera meets your learning needs?			
3	How satisfied are you with the current performance course in front of the camera?			
4	Do you think the teaching content of the current course is comprehensive?			
5	Do you think the current course content keeps up with industry trends?			
6	Can the teaching methods of teachers stimulate your interest in learning?			
7	How satisfied are you with the teaching methods of teachers performing in front of the camera during the course?			
8	Are the teaching equipment provided by the school in the course professional?			
9	What are the teaching venue conditions provided by the school for in front of camera performance courses?			
10	Does the school often invite industry experts or well-known actors to give lectures or workshops?			
11	How many practical opportunities have you			

Serial Number	question	1	0	-1
	gained in class, such as performances, filming, etc?			
12	Does the teacher of this course have extensive experience in film and television performance?			
13	How satisfied are you with the school's teaching equipment and resources?			
14	Do you think the schedule of performance classes in front of the camera is reasonable?			
15	Do you think the textbooks and reference materials for the performance course in front of the camera are sufficient?			
16	What is the coverage of shooting new media mini-TV series in the course?			
17	Is there a regular performance showcase and performance report in the course?			
18	Do you think the current evaluation system can comprehensively reflect your learning effectiveness?			
19	What do you think are the main problems with the current teaching mode of in front of camera performance in universities?			
20	What do you think is the most important area for improvement in the current in front of camera performance course?			

Appendix C: Questionnaire on the teaching of on-camera acting at three universities

Section	question	Options
teaching model	1. Are you satisfied with the teaching mode of the in front of camera performance course at your university?	1. Very dissatisfied 2. Dissatisfied 3. Average 4. Satisfied 5. Very satisfied
	2. Are you satisfied with the graduation project of the performance course in front of the camera?	1. Very dissatisfied 2. Dissatisfied 3. Average 4. Satisfied 5. Very satisfied
	3. Do you think the current teaching mode of the course has advantages over similar universities?	1. No advantage at all 2. Slightly advantageous 3. Average 4. Somewhat advantageous 5. Completely advantageous
content of courses	4. Do you think the teaching content of the performance course in front of the camera fully covers relevant knowledge and skills?	1. No coverage 2. Some coverage 3. Fair coverage 4. Some coverage 5. Complete coverage
	5. Do you think the course content can improve your performance skills?	1. Not at all 2. Somewhat 3. Average 4. Somewhat 5. Very

	6. Is it enough to include interdisciplinary courses in the curriculum, such as psychology and communication?	1. Not at all 2. Very rarely 3. Generally 4. Quite a bit 5. Very much
	7. Are you satisfied with the design of the course content?	1. Very dissatisfied 2. Dissatisfied 3. Average 4. Satisfied 5. Very satisfied
Teaching Methods	8. Are the teaching methods adopted by teachers in the curriculum advanced?	1. Not at all advanced 2. Slightly advanced 3. Average 4. Somewhat advanced 5. Very advanced
	9. Have teachers fully utilized modern technological means (such as virtual reality, AI technology) to assist teaching?	1. Not used at all 2. Slightly used 3. Moderately used 4. Somewhat used 5. Completely used
	10. Is the individual guidance and feedback provided by the teacher in the course sufficient?	1. Not at all sufficient 2. Somewhat sufficient 3. Fair 4. Somewhat sufficient 5. Very sufficient
Teaching Resources	11. Do you think the teaching resources provided by the school are sufficient?	1. Not at all sufficient 2. Somewhat sufficient 3. Fairly sufficient 4. Somewhat sufficient

		5. Completely sufficient
	12. Is the professional equipment provided by the school sufficient for teaching performances in front of the camera?	1. Not at all sufficient 2. Somewhat sufficient 3. Fairly sufficient 4. Somewhat sufficient 5. Completely sufficient
	13. Does the school provide sufficient venues for performance teaching in front of the camera?	1. Not at all sufficient 2. Somewhat sufficient 3. Fairly sufficient 4. Somewhat sufficient 5. Completely sufficient
	14. Does the school provide opportunities for students to participate in practical filming with professional crews?	1. Not at all 2. Slightly 3. Moderately 4. Somewhat 5. Completely
Teaching Effects	15. Do you think the current course can improve your performance skills?	1. Not at all 2. Somewhat 3. Average 4. Somewhat 5. Completely
	16. Have you achieved sufficient improvement in the course?	1. Not at all 2. Slightly 3. Moderately 4. Somewhat 5. Completely
	17. How do you think the course will help you in your future employment?	1. Not helpful at all 2. Slightly helpful 3. Average

		4. Somewhat helpful 5. Completely helpful
Teaching Evaluation	18. Are you satisfied with the curriculum evaluation system of your school?	1. Very dissatisfied 2. Dissatisfied 3. Average 4. Satisfied 5. Very satisfied
	19. Are you satisfied with the current course evaluation method?	1. Very dissatisfied 2. Dissatisfied 3. Average 4. Satisfied 5. Very satisfied
	20. Do you have any suggestions for improving the course evaluation system?	Open questions

Appendix D: Expert Evaluation Form on the Effectiveness of the Questionnaire on On-Camera Acting Teaching in Three Universities

Section	Problem description	1	0	-1
teaching model	1. Are you satisfied with the teaching mode of the in front of camera performance course at your university?			
	2. Are you satisfied with the graduation project of the performance course in front of the camera?			
	3. Do you think the current teaching mode of the course has advantages over similar universities?			
content of courses	4. Do you think the teaching content of the performance course in front of the camera fully covers relevant knowledge and skills?			
	5. Do you think the course content can improve your performance skills?			
	6. Is it enough to include interdisciplinary courses in the curriculum, such as psychology and communication?			
	7. Are you satisfied with the design of the course content?			
teaching method	8. Are the teaching methods adopted by teachers in the			

Section	Problem description	1	0	-1
	curriculum advanced?			
	9. Have teachers fully utilized modern technological means (such as virtual reality, AI technology) to assist teaching?			
	10. Is the individual guidance and feedback provided by the teacher in the course sufficient?			
Teaching resources	11. Do you think the teaching resources provided by the school are sufficient?			
	12. Is the professional equipment provided by the school sufficient for teaching performances in front of the camera?			
	13. Does the school provide sufficient venues for performance teaching in front of the camera?			
	14. Does the school provide opportunities for students to participate in practical filming with professional crews?			
teaching effectiveness	15. Do you think the current course can improve your performance skills?			
	16. Have you achieved sufficient improvement in the course?			

Section	Problem description	1	0	-1
Teaching evaluation	17. How do you think the course will help you in your future employment?			
	18. Are you satisfied with the curriculum evaluation system of your school?			
	19. Are you satisfied with the current course evaluation method?			
	20. Do you have any suggestions for improving the course evaluation system?			

Appendix E: Interview Questions for Outstanding Graduates

The interview questions for outstanding graduates are as follows:

1. What do you think of your alma mater's teaching philosophy? How has this philosophy influenced you during your studies?
2. Which courses have been most helpful to you?
3. What areas do you think the school's curriculum needs improvement?
4. What teaching methods does the school primarily use? How effective have these methods been for your learning?
5. What assessment methods does the school use? Do these assessment methods fully reflect your learning outcomes?
6. What teaching resources have you used while at school? Do these resources meet your learning needs?
7. What practical opportunities have you had while at school? How have these practical opportunities benefited your career development?
8. How do you evaluate the faculty at your alma mater? Which faculty skills have been most helpful to your learning and growth?
9. Which classroom activities organized by the school have been most helpful to your learning?
10. What teaching equipment have you used while at school? How well have you used it?

Appendix F: Interview Questions for Experts and Scholars

Interview Questions for Experts and Scholars:

This interview aims to understand faculty members' views and suggestions on the teaching model for performance majors at their universities.

1. What do you think are the strengths of current university teaching philosophies for performance majors?
2. What do you think are the strengths of current university performance curriculum offerings?
3. Which teaching methods do you think are most suitable for students majoring in performance?
4. What do you think are the strengths of the current university performance evaluation system?
5. Do you think the current allocation of teaching resources is reasonable? What are its strengths?
6. What do you think are the strengths of universities in providing practical opportunities for performance majors?
7. What do you think of the current faculty strengths at universities? What are its strengths?
8. What types of classroom activities do you think are most effective in enhancing the abilities of performance majors?
9. What advantages do you think the current university teaching environment has for performance majors?
10. What areas can be improved in terms of the teaching environment?

Appendix G: Rationality and Applicability Rating Sheet for New Teaching Model Design

Evaluation Dimensions	Scoring Criteria	Rating (1-5 points)
Clarity of teaching objectives	Whether the teaching objectives of the new model are clear, can it guide students' learning process, help students improve their performance skills and form a personalized style.	
Design and implementation of teaching activities	Whether the teaching activities conform to the four stages of experiential learning and can effectively improve students' participation, cognitive ability, teamwork and performance skills. Whether the teaching activities conform to the four stages of experiential learning and whether they are combined with social interaction can effectively improve students' participation, cognitive ability, teamwork and performance skills.	
Effectiveness of evaluation methods	Whether the evaluation and measurement methods are scientific and reasonable, can truly reflect students' learning outcomes and performance progress, and provide feedback for subsequent teaching.	
Student engagement and motivation	The active participation of students in the teaching process can stimulate their interest in performance and effectively enhance their motivation and emotional involvement.	
Teacher guidance and feedback	Whether teachers provide timely and accurate feedback during the teaching process and provide personalized guidance based on students' performance.	

Adaptability and practicality of teaching content	Whether the teaching content is closely integrated with the actual needs of the current film and television industry, and can help students understand industry trends and improve their professional abilities.	
Interdisciplinary collaboration and industry docking	Whether there are industry experts involved in the teaching process, whether students can interact with and receive guidance from professional directors and actors to enhance their employment competitiveness.	
The formation of students' performance style	Whether students can form their own performance style by the end of the course through self-reflection and feedback from teachers and students, and continue to improve it through practice.	
Overall feasibility of the new model	Whether the new model has strong applicability, can be applied in different types of universities and disciplines, and has good operability and promotion prospects.	
The overall effect of the course	After the course, whether the students' overall performance level, professionalism and self-improvement are obvious.	

Appendix E: Ethical Approval

AF20-03-03.0
May, 2023

Certificate of Ethical Committee Approval

This is to certify that:

Protocol Title: THE COMPONENT OF ACTING ON CAMERA TEACHING MODEL IN CHINA UNIVERSITIES.
Principal investigator: Mr.JIN YI
Institution: Faculty of Fine Arts, Srinakharinwirot University
Protocol code: SWUEC-672550
Documents approved:

1. Submission form — version no. 3 date 3 November 2024
2. Full research proposal — version no. 1 date 12 August 2024
3. Participant information sheet and consent form — version no. 1 date 20 August 2024
4. Questionnaire/data collection form — version no. 1 date 20 August 2024
5. Investigator's biography

have been reviewed and approved by the Human Research Ethics Committee of Srinakharinwirot University based on Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research, along with laws and regulations of Thailand. Thus, the approval for conducting the study is granted.

Date of approval: 08/11/2024
Date of expiration: 07/11/2025

(Associate Professor Sittipong Wattananonsakul, Ph.D.)
Chairman, Social Science and Behavioral Science Research Sub-Committee
of Srinakharinwirot University (Panel 2)

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