

Design and Implementation of Action Research on Documentary Film Production Course

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Abstract—This study reviewed and found the general existing phenomenon of students in domestic vocational system in Taiwan is market-oriented economic direction of vocational education, which lead to the overemphasizing on technical base by the school, over-focusing on the techniques as the fundamental occupational capability, stressing on techniques more than mental cultivation. Although the Video Communication Department of school which served by the researcher has gained the awarding of National Documentary Competition continuously in three years, there still exist issues that students are lacking in concept to treat people as the main body to proceed the social critique in rationality and other dimensions for their degrees in depth and width This kind of crisis deserves deeply consideration of teachers in documentary film production. According to the researcher's observation on students in the Taiwan domestic vocational system to their creation in documentary film, the existing general phenomena are: (1) based on the convenience, usually take family agenda and private agenda as the subject for creation and ignore the system levels of human daily life and the public agenda on the society level due to these big agenda are beyond the control of students which results in submergence of documentary by the populating and temporary agendas of major media. (2) Usually have a bias toward technical performance and ignore the most important meaning and context of documentary. (3) Take the documentary as no commercial profitable value, focus on profitable performance and stress on efficiency, and prefer quick accomplishment. As with the Department

of the school which served by the researcher, Feature film, Documentary film, and animated cartoon are threshold of students in our Department for graduation. There is only 1~2 documentary films with most of the others are autobiographic and family memory. And, the represented modes in the documentary are all provided by realistic sentimental emotion as the major content. Although it could be shared the view-point about life value with the recorded person and the audience but almost there is seldom appearing those involvements in social critique and social practice.

Keywords—Pre-active action research, Collaborative Action Research, Film production, Vocational system, Courses.

I. INTRODUCTION

THIS research adopts the Action Research which combined “Action” with “Research” and conducts the research of encountered issues according to the self-practical activities of practitioners in the actual working circumstances, plans the methodology and strategy of route in the solution of issues. Also, it implements the execution through practical actions. And then, proceed to assess by review for the feedback correction to solve the practical issues. The Action Research pays attention to the practical issues. However, it simultaneously pays more attention on culturing the thinking ability of critique and reflection to enhance the action capabilities and intelligences of practitioners, attempts to establishing practical theory and theoretical practice, makes efforts to reducing the gap between “Practice” and “Theory”, minimizes the difference between “Action” and “Research” [1].

The Action Research is an alternative option for the research method of traditional social science, for the practitioners to conducting the research of particular issues in the particular fields, also is the exploration process for professional reflecting on oneself. And, compare with the other traditional education research mode, the Action Research has more understandings to

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the educational practices, improving function for issues, and can achieve the ideals of combining educational theories with practices [2]. While Action Research is a kind of practitioner action-research, means that Action Research is initiated for execution by the practitioners themselves who devotes to the improvement of practices and enables professional realization and development. Accordingly, the "Action Research" is to make a combination of both traditional separating "Action" and "Research" and claims that practitioners should proceed the research to improve their practical works.

It differentiated Action Research into two types: Pre-active Action Research and Responsive Action Research [3]. The former was caused by researcher's wish to develop the improvement practice of methodology in the education of documentary film production which was oriented by social critique aesthetics. Its inspiration was drawn from the reflected consideration about the past Video Industry, practical experiences in education, as well as the inspiration received from the aesthetic learning courses. The latter means the engaged research by researcher for the responses or solutions on the encountered issues in the work places and fields. Accordingly, the motivation of this research in the educational improvement of documentary film production which was oriented by social critique aesthetics was came from the inspiration of aesthetic learning courses to the researcher. Therefore, it belongs to a kind of Pre-active Action Research.

Furthermore, this research is belonged to the "Collaborative Action Research" due to there are three members engaged into the Action Research, including the researcher himself and the other two teachers for the Collaborative Action Research. Based on this, the Action Research was belonged to a kind of "Pre-active Action Research", also a kind of "Collaborative Action Research" which means the researcher was inspired from the aesthetic learning courses and then attempts to developing the education of documentary film production, to conducting the design of courses, to adopting the spiral circulation of 4 elements, Planning & Action & Observation & Self-Reflection, to proceeding the Teaching Activities, for the discussion of aesthetic receiving status of students and execution of thinking review for the professional growth of teachers. Each Action Research has its own characteristics without any unified mode. In methodology, it includes the activities of Planning, Action, Observation, and Self-Reflection. A spiral circulation is represented between activities [4-8] as shown in Figure 1.

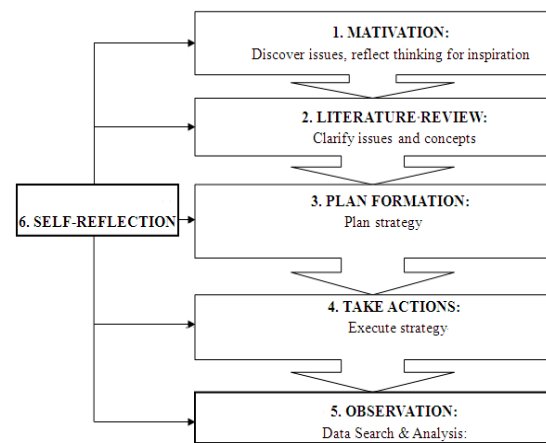


Fig. 1 Diagram of Action Research Circulation

II. RESEARCH PLACE, FIELD AND ATTENDEE

The research place and field as well as the attendee of this research are described as follows:

Final Stage

A. Research Place and Field

Mei-Mei University of Technology (a pseudonym) is sited at central Taiwan and is managed for more than two decades since its establishment. It has students more than 6,000 and has cultivated civil representatives at various levels, chiefs of Villages & Townships, nearly 1,000 alumni work as public servants, more than 20,000 personnel in the private institutions. Currently there are 3 collages and 17 departments & institutes in the university. The school buildings possess traditional and modern spirits; have advancing facilities and beautiful environment. All the successive presidents paid attentions to construct the environmental educations of friendly campus and artistic spaces. And, it is the paradise of character cultivation and learning encouragement for the students. Currently, it aims to the targets of young, happy, learning, wish, and pursuing excellence. Engaging in academic researches, the professors apply sciences and techniques to cultivate the professionals both equivalent in scientific techniques and cultural accomplishments with the aims of public social benefits as shown in Figure 2 [9-12].

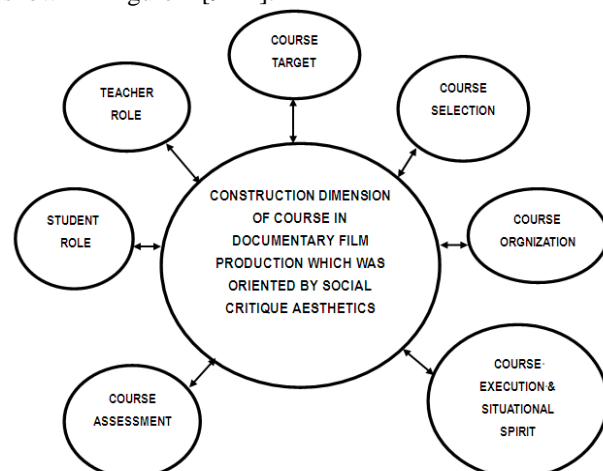


Fig. 2 Construction dimension of Documentary Film Course

B. Attended Students

The attended students included 30 elective students of Class Mei, Junior in the Department of Communication, Mei-Mei University of Technology. They have different backgrounds in senior high schools or vocational schools, about 1/3 in general division, 1/3 in design division, and also 1/3 in video division. Passed through the freshman and sophomore learning processes of General Education Courses, Fundamental Video Courses, and the Course of Primary Capability in Film Production Techniques, most of the students took especially the Film Production Practical Techniques as the most favorite course (as they love the enjoyment of practical operation) with the corresponding Fundamental Theory appeared in weak interesting. Most parents of students work in agricultures, industries, and commercials with busy daily works. The educational expectations to children of most parents are those of basic requirements, including cultivation of good characteristics, serious learning, avoid collapse, and learned professional skill to have a good opportunity when engaged into the society [13].

The researcher taught these students in their freshman and sophomore years for the fundamental courses of aesthetics and techniques in photographing and editing and had their attending into the Competition of National Micro-Film with awarding of finalist excellence work. During this period, the researcher established good relationships with these students. From the performance in each film competition, it can be found that these students have confidences, although the hard process, but enjoyed the satisfaction in the achievement and creation of film production. They are eager to have a try in attending for the execution of this research. For establishing the basic data of individual case in the research, in the end of June by 2013, conducted the Student Background Investigation Table for the elective students who attended individual case by fill-in partially-opened questionnaire and sorted after returned as well as considered the research ethic principle for not-to-publish the personal name in the investigation [14-18].

III. THE DESIGN OF COURSES IN FILM PRODUCTION

This section is aimed to describe the design of educational courses in documentary film production divided into 4 parts: (1) the construction dimensions of courses in documentary film production, (2) the construction context of courses, (3), the design concept of courses, (4) the design of courses; as described in the followings [19-25].

A. The construction dimensions of courses in documentary film production

According to the view of Taba [26], all courses are composed by some elements, generally include course target, content selection and organization, learning & educational modules, and the assessment of results. Based on these, this research took references to the construction dimensions of courses by [4], conducted the constructions of courses from the seven course dimensions: course target, course selection, course organization,

course execution & situational spirit, course assessment, student role, and teacher role, respectively.

B. The construction context of courses

The course construction in documentary film of this research was divided into seven dimensions, i.e. (1) Student role, (2) Teacher role, (3) Course target, (4) Course selection, (5) Course organization, (6) Course execution & situational spirit, and (7) Course assessment, to construct the course context of documentary film as shown in table 1 [27-30].

Table 1 Construction dimensions and context of courses in documentary film

Course Dimension	Aesthetic Suggestion of Course by Lin Su-Ching (2009)	Course Context of Documentary Film
Student role	Take students as the active exploring and unique subjects for their obtained interior satisfactions:	Take students as the learning subjects to encourage their active and interior onset learning motivations and to cultivate their artistically essential attitude and perception for further recognition of art duality (Adorno) within learning spirit of society-connected experience.
Teacher role	Teacher should do the self-reflection by critique and surpassing, familiar with each kind of media equipment, and create different types of teaching:	The role of teacher should integrate the school and living experiences of students, build up a learning situation of course in documentary film which was oriented by social critique aesthetics and allow teacher and students to find the essential beauty of art in experience course which was oriented by social critique aesthetics.
Course target	Course target should be flexible and accommodating, adjust in accordance with students and situation:	Use "Expressive target" for the replacement of critical scientific practice and make tooling for realistic "Behaviour target", create interactive subjects of teacher and student reciprocally, make common and free dialogue space.
(Course selection	Course content should be attractive to induce imagination and move the students:	Teacher should select the courses of documentary film which was oriented by critique aesthetics. Find the media equipment of documentary film which is rich in critique aesthetics.
Course organizatio	The arrangement	Course organization is similar to the underground

n	of situational learning should compliance with uniform, strength, and complexity. Also, connect with the living circumstances :	stem having multiple connective and continuous happening possibilities. The teaching and learning of courses are also creative. Student and teacher are existed reciprocally.
Course execution	Learning activities is similar to the dramatic sections with each stage has individual different elaboration: In starting: Through impacting confliction to evoke the requirement of harmony in students and further input the impacting confliction for critique and solution.	Emphasize the courses are “running movements” with dynamic context. Just like the dramas, the introduction/elucidation/tr ansition/sum-up of each stage has its up/down tides. Emphasize on the interaction of teacher and students during the courses execution experiences, vivid interaction just like the drama sections for the replacement of immutable course execution mode.
Course assessment	Course assessment is similar to the art criticism. It should emphasize on qualitative assessment:	Can use the “Multiple assessments” mode, emphasize intellectual realization and sensible pleasure in satisfaction, discard assessment in scientific rationality and tooling doctrine, have both qualitative and quantitative model to develop human original multiple intelligence and potentials.

C. The design concept of courses

I. Dewey indicated that education and teaching are belonged to the kinds of art. The artist needs more or less to have some mechanical skills [31]. However, there will have no original creation, enthusiasm; imagination and personal view if only have skills. Just as Artist, Teacher also needs to have teaching passion, imagination, and wisdom. E. W. Eisner also noted there has some meanings in the teaching art, such as the requirements of elaborate arranging of atmosphere and tempo in the teaching, capability for treatment occasional events, of flexible purposes and so on [32].

This research is belonged to art teaching of documentary film. If teaching is compared to art creation, it emphasize teaching is not a mechanical activity according to fixed principle. Teaching should be the activity with creation, aesthetic feeling, and accommodation. The concept of teaching art is aimed to have the teaching to be inspired or learned from art. Art always demonstrates a new observation from the world

and people, inspire our minds and vision, and raise spirits. Teaching is also similar to art; its value cannot be replaced by other things. The great street of art has profound Ideological connotations.

E. H. Gombrich noted that artworks of each times create fascination to modern people, not only come from the finished portion, also from the uncompleted portion [33]. This is particularly applicable to modern arts. Art is viewed as an independent masterwork without concerning the viewer. Modern arts do not emphasize on these elements, and sometimes it is only a ready-made living product. The author did not “complete” anything while asking the students and collaborating researchers for more attending and annotations, working together for the completion of Action Research of education in documentary film production which was oriented by social critique aesthetics.

According to Lin Su-Ching [4], from the inspiration of modern art features to the research in teaching art, they proposed the teaching art should emphasize on 3 directions, i.e. philosophizing of art, reflection of social issues, as well as the reflections of personal life or meaning of life, as the teaching axial lines to show the main features of teaching in modern art. Further reach to the 3 teaching reflections, i.e. always reflecting on the teaching essentials, teaching should invite the learner to make thinking together, teaching should integrate the reflection on society and life, by the teacher. As to education, teaching is not only to transfer the prepared discipline knowledge to the students, but also connects the daily life consciously. This connection is not just like ordinary entering the teaching materials into the daily life and makes the students to realize the teaching contents in ways for more easily for subsequent examination to gain high grade. Instead, is to pick up those important agendas which corresponding to society and guiding the students to make the critiques and self-reflection [4] [34-37].

This research is based on the reconstruction program, “Strengthen the Practical Teaching Capabilities of Teacher”, which was incorporation with Ministry of Education by Mei-Mei University of Technology. And, it should be constrained by the Teacher Assessment from Bureaucracy. Under the premise of academic freedom of teacher, there still have teaching experiences in documentary film production as well as the 3 teaching axial lines, philosophizing of art, reflection of social issues, as well as the reflections of personal life or meaning of life, proposed by Lin Su-Ching, the scholars. These make a steering to the Action Research of education in documentary film production which was oriented by social critique aesthetics. And, according to the 7 dimensions of courses practice proposed by Lin Su-Ching with the integration of 5 large dimensions in the model of courses design, “Courses target”, “Courses selection”, “Courses organization”, “Courses execution”, and “Courses assessment”, made by Huang Cheng-Chieh, make the teaching courses in documentary film production which was oriented by social critique aesthetics [4].

The courses design of this research is in accordance with 4 stages of Aesthetic Teaching Practices made by Greene: the first is “Contact with art makes people keeping activity, life power, and imagination power”; the second is “Through artistic appreciation of beauty gives us the wide-awakeness, enable us

to continuously focus attention on the meanings of self-with-self, self-with-others, self-with-world; The third is “Embodied consciousness”, such as go by oneself to experience the art activity or engage into writing, express self-consideration about surroundings, and more deeply enter into art and meet art to surpass simple recognition. It is also called as “Kinaesthetic intelligence” [17]. The fourth is “Share human value”, enhance ethic values of common human-beings through aesthetic education; Enable student to think the issues of personal responsibility, human dignity, and social justice, etc.; Understand the defects of this world; Encourage the recovery of social motive powers and actions [38-43]. Therefore, based on the priorities of these 4 stages, design 4 Teaching Units, respectively. The first is “Rationality and Sensibility”: conduct the appreciation of Artworks (to make rich in life power and imagination power); The second is “Art Truth Dialogues” : conduct the interior practice of art (with comprehensive perception); The third is “Living Interview”: conduct field study with documentary film and script making (to concrete consciousness)’ and interview the director of documentary film; The fourth is “Action Theater”: View the performance of action show of documentary film (to share). In teaching scenarios, actively promote the classroom interaction & interchange & learning, create happy learning spirits with delighted satisfaction, release imagination and innovation of students, and the social critique initiatives of students.

As with the Lecture Unit Activity and Teaching Materials Content programmed by our institute, during the teaching of documentary film production, we expect to allow students performing by 9 characteristics: (1) Pay attention to the critique liberation function of art, (2) Make critique of capitalism against oppression of human, (3) Make critique of cultural industry, (4) Emphasize social imagination, (5) Emphasize the political critique power of art, (6) Make critique of education under capitalism and Utilitarianism, (7) Emphasize the cultivation of thinking ability in critique by students, (8) Education is aimed to cultivate the social critique consciousness, (9) Theater could be the weapon against social oppression. The Program of Lecture Unit Activity and Teaching Materials Content reveal 6 educational meanings: (1) Increase the recognition of students to the cultural spirits of art; (2) Enhance the imagination power and critical thinking of students; (3) Convert to active learning, personal experience makes internalized self-recognition of students; (4) Surpass private benefit and take social responsibility; (5) Inspire student self-awareness, continuous self-improvement and social initiatives; (6) promote the true, the good, and the beautiful, as well as holistic development. Based on these, this research executes the courses of teaching in documentary film production which was oriented by social critique aesthetics by 4 teaching methods, i.e. didactic, dialogic, inquiry, and heuristic, respectively, to conduct the teaching. In addition to use the lecturing method by teacher and self-editing the aesthetic experience materials, dialogic method also make the students to attending actively, paying attentive reception, doing visual observation, listening by ears then dialoging. Exploration method makes the students to conducting practical field investigation, taking video records and editing the film. Inspiration method makes the action show in way of Oppressed

theater aesthetics for performance viewing, use limbs to make critical reflection and performance, carryout the teaching of documentary film production step-by-step, strengthen the recognition of students to art essentials, make thinking in full rational critique, feedback to teacher and students for the social initiatives, enhance the improvement of social ideals.

As to M. Greene, art creates a kind of language and open the dialogic space. Art creates some non-existing, unpredictable, and irrational objects; which push us to dialogue with ourselves and others by new mode. Art allows us to make deeply dialogues by ways of non-presetting in result. Suppose the teacher can use the teaching materials by modern arts (which explore self-life and living) or other objects to enable students expressing self-story, then it will expand the interchanging and allow the students to understanding the aspirations of those “silent groups” for the development of class culture in empathy and unity. The design of aesthetic courses, as Greene believed that the meanings of art are endless, is a kind of “modes of rationality-making” which can expand our recognition to the world [17]. Therefore, the design of teaching courses in documentary film production emphasizes that teacher and student should be interactive subjects reciprocally to encourage the sensibility, transition and imagination during the dynamic process of doing and accepting. Teacher and students create together a aesthetically cultural space in aesthetic feeling. The courses designing ideals of this research in documentary film production is shown in the Figure 3.

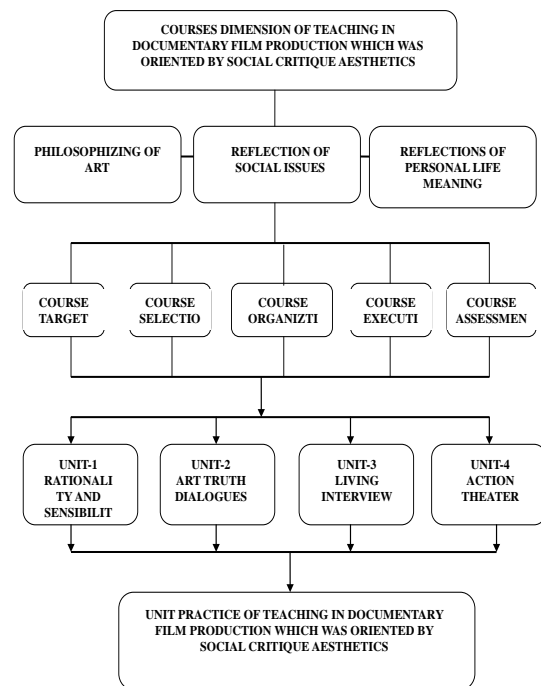


Fig. 3 The course design in documentary film production

D. The design concept of courses

The courses design of this research is originated from the inspiration of aesthetics oriented by critique, the 9 characteristics, and the 6 educational meanings. Hereby describe the teaching activities of courses units in this research,

as well as the characteristics and educational meanings shown in the Table 2.

Table 2 TEACHING ACTIVITIES UNIT: A representation of design, teaching characteristics, and educational meanings.

Teaching Activities Unit	Teaching Characteristic	Educational meaning
UNIT-1: RATIONALITY AND SENSIBILITY Documentary films: Sheltering Sky Nimbus Unveil the Truth	Through the resonance of documentary film art and critique aesthetics, it integrated the art and cultural education. The aesthetic cultivation of students is executed by the interpretation of documentary films: Sheltering Sky, Nimbus, Unveil the Truth; And, simultaneously took into consideration of the perceptive power to develop the "art taste". The students enjoyed to attending for a try and perceived the taste and interesting of art. Furthermore, understood: (1) Pay attention to the critique liberation function of art, (2) Make critique of capitalism against oppression of human, (3) Make critique of cultural industry, (4) Emphasize social imagination,	(1) Increase the recognition of students to the cultural spirits of art; (2) Enhance the imagination power and critical thinking of students; (3) Convert to active learning, personal experience makes internalized self-recognition of students

After the completion in the preparation of course materials, the execution time is from Sep. 2013 to Jan. 2014 in a period of 17 weeks. To use two sections in course time (100mins), execute the teaching of documentary film production with the integration of critique oriented aesthetics and simultaneously coordinate with the school specific festivals and vacation as well as the activity arrangements. And, according to the actual situations of teaching, adjust a suitable teaching time of the week. In addition, the courses design of this research is for the students to possess the preparing knowledge of critique aesthetics. To avoid occupying the teaching hours, will offer the necessary teaching materials to the students before class of courses unit for preparation of students before the class. The assessment of teaching courses in documentary film production of this research adopts the mode by attending observation, interview, and document analysis. It executes the qualitative assessment in the way of multiple assessment by the teacher observation and record, student personal presentation, group discussion, group inter-assessment, learning sheet, work

presentation, presentation & share, student role-play, and performances & responses in the class; evaluate whether the student represent the characteristics of documentary film production; utilize qualitative observation and records to realize the educational meanings.

IV. CONCLUSION

The documentary film was originated from the "documentary concept which was noted by J. Grierson, who was known as the father of British documentary by the public. He published the article in 1932, Primary Principle in the Movement of British Documentary, and stated in clear notion, "Documentary in a kind of actually creative treatment", "Documentary is not only a mirror, but also a hammer". Documentary directly recorded and preserved modern data, As long as recorded by the film for anyone, anything, and any object, it will be deemed as the documentary, including personal diary, letters, observation of livings, and others. The value of documentary is depending on its contribution degree to social development.

In the era of population in electronic scientific technology, everyone can easily use the electronic camera to take a record for anything. However, to what extent the documentary wants to record, what to be propagated, and what to be communicated for what effect to the society, the documentary is a communication process with external world. The main body (the photographer) needs to via the dialectical interchange with the others (the photographed) for the establishment. The photographer use own view to take annotation of culture, society, and history in different world. However, after the taken documentary has been completed by editing, it is not for home appreciation, and, needs a projecting platform for the public appreciation to achieve a social conscious liberation and to construct the entire social consciousness. In addition, in the profile dimension of social practice, the documentary has a more social critique function (as a hammer). The Director, D.Vertov, also noted that the invention of movie camera is for the purpose to penetrate deeply through the visual world to expose and record the visual phenomena for us not to forget the current happenings and should be taken into consideration in the future. In other words, the documentary is in conscious to be a meaningful record for the real life. Its affected layers will be more comprehensive if it is concerned with the public discussing agenda. It has the important functions, including evidence the history, uncover the truth, identify the subject and object, establish the main-body consciousness, keep the culture, conduct reflexivity, and ethic highlighting.

As taking the documentary as the social critique tool, it honestly reflect the reality enough to knock-up the improper consciousness of the public, knock-off the unfair and unjustified social phenomena so as to become an important catalyst with universal value. From the view of Grierson, it develops continuously and affects till the current day in 21 century, the documentary is still has its reputation and corona to bear the social ideals and historical development to reform and reflect its important mission and duty.

The documentary itself has many different social meaning and social practical consciousness. In the 1980s of Europe and America, social movement was raging stormily, the Feminist also used the documentary to challenge the Patriarchal society, the black people used the documentary to expose the racial discrimination, and the homosexuals use the documentary to criticize the hegemony of heterosexuals and so on. The documentary already constructed a picture of active and multiple critique evolutionary images. The documentary in Taiwan actually represented the critical spirits against the unequal injustices and did change its spirits after the 2000 alternation of political parties. It continuously makes the critique for human rights, sexual distinction, labor movement, and political movement, and even turns to a trend for the popular personal expression in sentimentalism. The trend for personal expression in sentimentalism revealed our concern about the edged group and disadvantaged group. However, for the entire society, the documentary corresponding to the important agenda in public human rights, politics, civil livings were almost disappeared. This does not mean that no issue concerning human rights, politics, and civil livings had been occurred in the duration, and it is only the result that the creators of documentary have de-politics and tend to express in sentimentalism. The researcher believes that in 10-fold competition era after year 2000, the explosively grown data in public culture are flooded in civil society and everything focus on performance rewarding under the Utilitarian transverse, the documentary seems to be assimilated by the public culture in capitalism. Although the post 2000 documentary has been heavily focus on the author expression in sentimentalism, it still has some degree of contribution for Taiwan.

This crisis is not only appointing to documentary film, but also means to damage the advancement and development of Taiwan democratic society. To discover its causing reason, it is under the cultural industry in 20 century capitalism and Utilitarian socialism, and the society has become a single dimensional society. The public is accustomed to the governing by capitalism and totalitarian, while the documentary left away from the essence for unveiling the truth, criticizing the injustice, and promoting social advancing practice. For example, the Commercial weekly in 2007 invested to produce the "Honey-Peach Granny", which made a great waves and ethic questioning of documentary by using the "Honey-Peach Granny" to conduct the open donation and selling the hand-drawings of honey-peach granny. The sold profit was provided into private company. But, this profitable "Honey-Peach Granny" documentary did not help the honey-peach granny to improve her daily life and was subjected to the community's solemn lambasting. Except having the social sympathy and accordingly caught the investment return, it did not criticize the unfair injustice of social system and do nothing in function to the social ideal practice with further deviated from the essence and meaning of documentary. While highlighted the ethic issue of documentary.

In conclusion, the documentary film has its important

functions to the society. However, Taiwan documentary has been developed for 100 years so far up to now, while shows a serious crisis in the society by single dimension of cultural industry. The teacher in documentary film production shall pay attention to it and thinks in consideration to instruct in the documentary film, and takes critical cautiously active facing to the issues and improves them. The researcher is an educational practitioner in documentary and wishes to through critique oriented aesthetics and thinking related theories and literatures for searching the educational route of solution for documentary crisis, relief the documentary crisis for being edged, and return back the born ability of documentary in exposing the truth (the documentary is a mirror: to construct), rational criticize the society and promote the society to become a advancing into ideal social practice (the documentary is a hammer: to construct), and further exert its influence to prevent submergence by the major media in edge. The civilians and students need to be educated to promote the context and meanings of documentary film. Accordingly, the researcher plans to base on Adorno's negative aesthetics, Marcuse's liberation aesthetics, Greene's social imagination aesthetics, as well as Boal's opposed Theater aesthetics as the idea and concept in the courses design to execute the Action Research of teaching in documentary film, expect to generate in ore sparks based on the teacher-and student interchanging as the subject, to improve the teaching of researcher and to promote the self-professional development, to cultivate students in discipline and sociality, to implement the ideals of social practice of documentary film.

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