

Teaching and thinking on the use of digital media in stage design course under the background of first-class major construction

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Abstract: To face the global trend of digitalization and artificial intelligence, the School of Film-Video-Animation of Sichuan Fine Arts Institute has established the development of digitalization as the key field of the discipline construction of drama, film and television science and the national first-class major construction of drama, film, and television art design in the construction of "double world-class". The course of stage design starts from the perspective of spanning drama space and digital media to explore the cultural context of "large visual space field", as well as the interaction between different drama scenes and real-life art. By taking advantage of the integration of digital technology and traditional art, it constantly explores the "large perspective" under the "minor major of stage design". Since 2006, the course of stage design of drama, Film and Television Art Design Major of Film-Video-Animation School of Sichuan Fine Arts Institute has been conducting digital teaching reform and research. This paper will take the red drama "Democratic Course" as an example to analyze and study the case study of digital stage design course. This paper analyzes many problems in the application of digital media during red drama stage design from the perspective of discipline and profession, to provide reference for teachers and students at relevant universities, cross-media creators, and stage art practitioners.

Keywords: digital media, red drama, stage design, teaching reform

1. Problems and Challenges of Stage Design Course

The course of stage design has always been the core course of the major of drama, film, and television art design. It is not only the handover of basic courses and professional courses, but more importantly, it is the carrier connecting theater practice and digital media. It carries out space design and creation in the way of cross-border integration, which provides the possibility for multiple creation under the background of digital technology. This is not only the consensus of colleges and universities related to drama, film, and television art design, but also an irreversible direction and trend. In the era of universal digitization, how to effectively use digital technology to serve the theme and teaching research is a problem that educators and creators must think about. Although most of the red dramas combined with digital media conform to the law of artistic creation and aesthetic education, there are also some works in the name of immersion, to show off skills, to achieve eye-opening, mediocre reality, digital media technology has become the end rather than the means, this problem is increasingly prominent in drama creation, especially stage design creation, teaching. The author thinks it mainly involves the following three aspects:

The First, digital teaching and creation are "new" but not "observed", which is reflected in the excessive emphasis on the novelty of digital technology in stage creation, while ignoring the traditional aesthetics and Chinese image under the theme ideology. In terms of teaching, the lack of in-depth research and combing of the red drama and the theme of the main melody cannot lead students to draw inferential examples and master the creation rules of the red theme stage design while using digital media.

The second is the "imitation" rather than "learning" under the diverse integration of arts, which is manifested in the lack of recognition of visual forms in international drama performances, the lack of understanding of western digital expression technology, and the excessive pursuit of spectacle while ignoring the emotional communication between characters and objects. In teaching, it is easy to ignore the relationship between theoretical teaching and practical teaching, lack of inquiry learning links, teaching content is not updated in time, stage design content is strong imitation, part of the content is borrowed from the school of drama, film and television, and relevant course content lacks typical,

contemporary and innovative.

The third, the combination of all kinds of new media is "integrated" but not "break", showing the disordered cross-border integration. In teaching, digital, and situational teaching content is simply superimposed, and the creation of artistic ideas is replaced by technology, without progress, reconstruction, or establishment. Traditional basic course teaching mode ignores the relationship between theoretical teaching and practical teaching, lacks inquiry learning link, teaching content is not updated in time, and the content of each course lacks the kernel correlation.

The above questions put forward a basic point of view on how to use digital media in the stage design course of first-class major construction and curriculum construction, as well as the direction and orientation of the course construction. This paper focuses on how to promote the reform of the course teaching of stage design through the creation of stage plays and how to change the creation practice of digital teaching.

2. The Experiment and Practice Taking "Democratic Course" As an Example

According to the problems of teaching reform during stage art design, the author takes the creation of the red drama "Democratic Course" as an example to elaborate the basic teaching and creation views. "Democratic Course" is a red drama dedicated to the centenary of the founding of the Communist Party. The play shows the struggle of Communists and Democrats from all walks of life to build a democratic society in New China from the September 18 Incident to the founding of New China. The story begins with several new age young people visiting the archives in search of democratic history. In the archives, they traversed the crisscrossed time and space, respectively experiencing a few historical events such as anti-Japanese fundraising, the founding of the alliance, and the holding of the conference. This form of multi-time and space interleaving, multi-characters interspersing, and multi-scene transformation provides a better display means for digital multimedia image technology. However, the stage space and multimedia are only piled up and pieced together from historical fragments, which can only present the texture of documentary film. Graphic is more than ideographic. Although realistic elements can express historical events in a specific period to a certain extent, they still need to be processed by "freehand" and "abstract" under the tension of creating specific visual aesthetics. "New" should be an attempt to compare old forms, old rules and old ideas, in which "new" and "observed" complement each other, "new" is not only visual appearance, but the integration and creation of new content and new forms, "observed" is not only the traditional image, but also reflect the traditional image of today's red drama, according to a series of research and investigation, The author consulted relevant historical facts and materials, and guided the students to choose the specific visual symbol "melting pot" to show the powerful and indelible spiritual power of the Communists. On the one hand, "melting pot" can present the spiritual outlook of the fiery age and convey the idea of forging the revolutionary will in the melting pot; On the other hand, it can turn the historical scenes of the 1930s to 1950s of the last century, combine the contemporary factory elements with the scene design in the game CG, and also show the specific atmosphere of the people at that time, showing the details of history and contemporary. Such as flaming molten iron, rusty iron ladder, rising smoke and so on. The digital technology in the stage art of "Democratic Course" aims to restore the environmental atmosphere and historical reality of the democratic people's hard work in the revolutionary era, which needs to be controlled and selected in the performance, rather than bombarding the audience's vision with gorgeous visual effects. Although digital technology has been able to restore the architectural environment at that time, the author still chose to fold the history and times and remove some unnecessary details and spatial structure in the multimedia design, so that digital media can restore the atmosphere of the war at that time, but not to dominate. The unintentional pursuit of "new" is based on the adherence to and amplification of traditional aesthetics and Chinese image under the theme ideology, to lead artistic creation with higher vision of values and world outlook, to carry out teaching and creation in accordance with the real laws of art[3].

In the current integrated development of art, cross-technology and cross-professional connotation construction has become a new direction. Virtual digital performing arts, new media immersion and live entertainment in teaching and creation are all integrated with performance design. Excessive pursuit of technology has brought about some problems of "imitation" rather than "learning", mainly due to the lack of understanding of connotation construction. It is believed that the integration of multiple elements can surely solve the core idea of creation. Learning and imitating some visual forms in international drama performances can produce new spatial logic, thus becoming the four differences under the mix of multiple elements, resulting in the disjunction of form and content, and two layers of internal and external skin. At the beginning, the overall visual design of "Democratic Course" was just a workshop design, so

how to integrate with historical events has become a specific difficulty in the overall perspective. In the actual teaching and discussion process, the author gradually combs out two keywords, one is creation, creation is a process from scratch, is to put the modeling context into a more advanced aesthetic situation. Although the whole play describes some historical events before the founding of the People's Republic of China, all the props are realistic and specific. How to reflect both the epochal of creation and the contemporary of aesthetics is to combine the realism in a small environment with the freehand in the big environment to form an art space that is both opposite and unified, transforming the historical reality into the artistic reality. The other is casting, which means to carry the image consciousness of national unity and unity through the melting pot of history. Through the forging of the flame, vivid scenes and vivid characters are produced. In the author's understanding, "learning" is not only the pioneering and flag-bearers' courage, but also the casting after melting. This casting has a high degree of integration of historical view and drama and has a certain typicality. (Figure 1)



Figure 1: The "Melting Pot" of multimedia comprehensive design for the red drama "Democratic Course"

In the research of comprehensive drama creation practice, the industrial path of multi-technology integration, multi-industry development and multi-form teaching from the perspective of digital media has gradually advanced. Looking back at the rapid development of human science and technology in the 20th century, especially tracing the development track of digital media art, it is not difficult to see that the future will be a unity of the world composed of atoms and the virtual world composed of bits. Digitalization has broken through the limitations of traditional visual media and brought artistic creation to a new field beyond time, space and video experience. [1]Specifically, in the stage design and teaching practice of red drama, it can not only integrate without development, only superposition without evolution, ignoring and ignoring the objective law and complementary relationship between stage art creation and teaching. Strengthen inquiry learning links and creation methods, update teaching content in time, and pay attention to the relevance of each course content. And solve the actual engineering problems in the field of image processing. For example, image digitization, frequency domain image enhancement method, morphological image processing, etc. Multimedia digital projection on the stage not only serves as the illustration and interpretation of the scene, but also cuts the scene into countless time and space. Multimedia design strikes a balance between enriching the stage narrative and not dominating the stage and achieves the role of restoring history. In the scene of "Chongqing Bombing" in the play of "Democratic Course". At the beginning, the author projected the elements of Chongqing wartime old newspapers and added the burning visual effect. After the dust and smoke burned, the Japanese aircraft shuttle sound filled the room. In the bombing scene, the author not only subtracted the Japanese aircraft, but also showed the shadow of the aircraft flying quickly from the air. Meanwhile, the missiles of the Japanese invaders, the street scene of Chongqing, the billowing smoke, the collapsed buildings and the exiled people are placed in the same space and time. Multimedia technology breaks and reorganizes the space and time, making the audience feel the visual thrill of multidimensional space and time (Figure 2). In terms of teaching design and research, with the continuous development of digital technology in the future, the combination of creation and teaching is particularly important. In the future course content setting, it is not only necessary to integrate basic professional courses into multi-disciplinary teaching, but also to integrate theory, practice, and innovation in the system structure, and to "break" the game on the basis of "integration". Integrate basic courses with interdisciplinary and

interdisciplinary disciplines. Professional foundation courses should focus on the foundation of the discipline and examine and analyze the core fields and problems of the discipline from the perspective of different disciplines. It is necessary to break the walls between related course contents and different subject knowledge to build a unified knowledge framework. At the same time, we must also realize that digital technology is only a tip of the iceberg in the field of art. When applied to the field of drama, film, and television, we need to keep track of the development frontier, constantly break the ice, eliminate the old teaching content, and develop comprehensive, designed and innovative basic course research. We will vigorously promote extracurricular practice activities to promote students' transformation from knowledge accumulation to ability generation, so that creation and teaching complement each other[4].

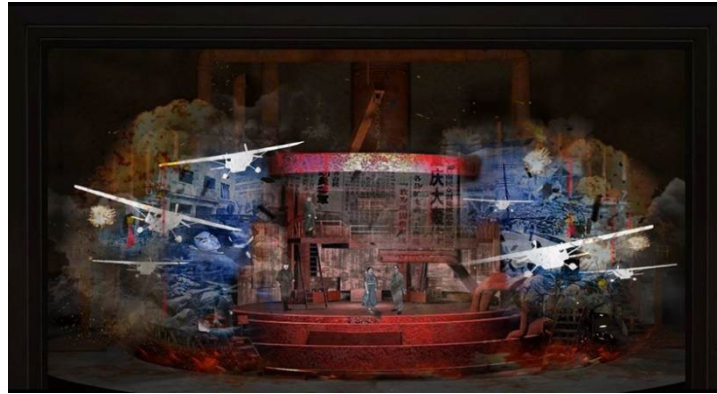


Figure 2: *Chongqing Bombing, the multimedia comprehensive design of the red drama Democratic Course*

3. Conclusions

Since the beginning of Chinese digital media technology in the 1990s, creation and teaching have never stopped. In recent years, artificial intelligence technology, represented by deep learning and self-revolution, has been highly developed and penetrated various fields of artistic creation. On the one hand, we should face the positive role of digital media in artistic creation. The significance of expanding the channels and methods of art and teaching is to explore the limits of the law of human cognition to art. The red drama "Democratic Course" has carried out a series of explorations and reflections under the creative mode of digital media, but there are still specific problems. This is just to seek a teaching reform method in the creation and teaching, and many of them remain in the category of thinking and imagination. However, these "are the externalized products of human imagination and creativity, just like the development of science and technology has no boundary. Innovation in digital media art is also endless. Therefore, to explore the possibility of digital media art through imagination, creativity and media innovation is the only way for the development of digital media art, which is also the embodiment of its strong vitality. [1]" As for the construction of national first-class majors, basic courses and core courses should expand the demand of "grand stage art" and new forms of media, innovate the professional connotation and teaching system, build the talent output and think tank service system of the whole industry chain of drama, film and television art design, and cope with the cross-border innovation of new technologies and new business forms to build the "art & technology, art & education" that serves the needs of the industry. Art & transmedia achievements transform the ecosystem[5].

"If artificial intelligence and human intelligence have each other's advantages, and the enhanced intelligence formed by the combination of the two is the hope and future of the field of education"[2], then digital video technology and the traditional drama space aesthetics of the "beauty", will directly empower culture, education, and other industrial chains, and constantly refine the creative achievements. And in the "digital industry development" and "national first-class professional construction" under the general background of consolidating the foundation and consolidating the foundation, to achieve the Party's 20 National report put forward the goal of "promoting cultural self-confidence and self-improvement, casting new brilliant socialist culture".

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