

Exploring Student-Centered Teaching Strategies for Film and Television Arts Majors

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ABSTRACT

This study investigates the implementation and impact of student-centered teaching (SCT) in the Film and Television Arts program at the Communication University of China. SCT is grounded in constructivist learning theory, emphasizing students' active participation in their education. The research employs an explanatory mixed-method design, combining quantitative analysis of facilities, equipment, and learning activities with qualitative insights from interviews with students and teachers. Results indicate that while facilities and equipment are generally sufficient, there is room for improvement to enhance SCT. Teachers and students show good engagement with SCT, but challenges such as outdated facilities, limited student motivation, and the need for further teacher training persist. Recommendations include upgrading infrastructure, simplifying facility access, and fostering professional development to ensure the full potential of SCT in preparing students for careers in film and television.

Keywords: Exploring, Film and Television Arts, Majors, Student-Centered, Pedagogy

INTRODUCTION

China has proven the strength of its educational system when it led in the Program for International Student Assessment (PISA). PISA is a global program that puts students from participating countries to two tests that gauge their skills in science, mathematics, and reading. PISA is considered one of the indicators that tell whether the school systems are developing among the students the problem-solving skills necessary for the 21st-century knowledge economy. The Chinese government is seemingly unstoppable in keeping its position of being in the lead as far as international academic standing is concerned.

However, although China leads in science, mathematics, and reading, its film and television industry seems to be struggling (Leung & Lee, 2019), in their article, admitted that the Chinese film market excels in serving domestic audiences, but continuously struggles to achieve commercial success overseas. Based on the argument that the quality of education has much to do with the reality of the actual field, it can be inferred that the educational process in the field of film and television industry has not done enough to prepare learners in the field of film and television industry for the competitive stage and needs to be improved. It can be seen that the current situation of China's film and television industry and the vision of the national "double first-class" initiative need to be improved.

The Double First-Class Initiative is a major commitment made by the Chinese government to improve China's higher education power and international competitiveness. It aimed at increasing the global recognition of China's university system by 2049 (the 100th anniversary of the establishment of the People's Republic of China). However, the proponent of this research believes that looking into how the educative processes take place in film and television arts classes is vital. It is important to know how the

teaching and learning processes take place inside the classroom, or if the processes are focused on students' learning needs, abilities, interests, and learning styles. In short, there is a need to research whether the learning environment is truly student-centered. The student-centered teaching concept embodies the principle of constructivism theory. Student-centered means that students actively learn and construct knowledge by participating in teaching activities (Zhienbayeva & Abdigapbarova, 2021; Mamnpoba, 2021).

“In a truly student-centered learning environment, teachers and students work collaboratively to co-create a learning plan or pathway that best suits the needs of each learner. In a student-centered learning environment, the teacher helps to create an environment that is personal to each student's learning needs. The teacher serves as an architect of each student's learning experience” (Harrington, 2020).

However, a student-centered learning environment does not thrive with the teacher and student interaction alone. There need to be supportive instructional resources that include technology and state-of-the-art facilities. In any educational situation, technology and instructional resources are usually a key component to better prepare and equip students with the skills that they will need for continuing their education beyond high school and/or when entering the workforce. Nevertheless, John Armstrong, the Director of Technology, and Information Services for Joliet Public Schools (Joliet, IL), emphasized that technology-based instruction does not imply that student-centered learning is taking place, but these are, nonetheless necessary for the strategy to take place.

Student-centered teaching is teaching designed for the students and involves planning with the students in mind to reduce if not eliminate, at all, the influence of many learning distractors that can cause inactive class participation for many reasons. Reasons may be categorized as to psychological, social, or physical, like fear of rejection and simple disinterest, as well as a non-encouraging environment, poor learning facilities, and the like. Even inexperienced teachers may be hampered in what could otherwise be an active teaching and learning process if the teachers fail to engage their students to participate in learning activities.

Student-centered teaching is a constructivist approach that applies more particularly in subjects that students ordinarily do not find interesting, like in math science, social studies, arts, and music. It can also be used in teaching film and television arts.

Film and Television Arts is a comprehensive discipline, that integrates the advantages of other arts and the power of various technologies. Comprehensive means that the course of film and television art needs to integrate all kinds of arts, such as music, dance, literature, and so on. With the development of science and technology, the course of film and television art needs to keep pace with The Times and combine with science and technology.

As its name implies, student-centered teaching (SCT) makes the students co-creators of their education, engaging them in decisions about what, when, and how they learn. In such a way, SCT helps schools better prepare students to become more responsible and active learners. However, while SCT is being used in this university, no research as to its status has been conducted yet. With SCT, students are also encouraged to develop self-direction to feed their curiosity, harness their creativity, and value the collaboration that they need for future success in their lives. This is true in learning across disciplines, as in the discipline of film and television arts.

Film and television arts is a program committed to cultivating innovative talents with comprehensive quality, professional spirit, team spirit, and global grasp ability. The aim of film and television arts as a major subject is to cultivate creators of film and television media and to shape senior directors and leaders

who will influence the future development of Chinese television and motion arts. Student-centered teaching is assumed in this study as a very influential approach to developing knowledge and skills that enable successful graduates in the program which is being patronized in Communication University of China.

While the student-centered teaching-learning approach is assumed to be pedagogically effective; it is not always that the approach is applied in the classroom and supported by instructional resources necessary for real effective student-centered teaching and learning to take place. Only an empirical study can prove it. Hence, this study was conducted. It sought to determine the status of the utilization of student-centered teaching in film and television arts.

Literature Review

Literature and studies conducted in the past were reviewed to gain insights that would add to the conceptualization of this study.

Pursuing a Career in Film and Television Arts in China.

There are three steps that students have to pass to qualify for enrolment in film and television arts in China (Xin Hua, 2022). The first step is for students to pass a provincial art exam. The second step is to pass the professional art examination at the university level. The third is the cultural examination. Passing all these three examinations does not mean the students will be accepted to the program right away. That only qualifies them to get permission to take the college entrance examination, also known as the *gaokao*. It should be noted that the Communication University of China (CUC), being a key university, is directly under the Ministry of Education and as such becomes subject to the provisions of "Project 211 (<https://www.scmp.com/topics/project-211>)n.d.)". Based on Project 211, all key universities directly under the Ministry of Education have a ceiling number of students for admission in the film and television directing program every year. This results in constrictive screening of students seeking admission to the program.

Students are admitted for enrolment to the program only after surviving the strict selection process and more often than not, only those with strong interest to join the film and television industry tend to get to enrolment. But that is just to mention enrolment only. Remaining in the program until graduation is another thing. At this level, students admitted to the program need to have a sustained desire and certain communicative ability, creative imagination, aesthetic ability, logical thinking skills, and above-average writing ability to be able to make it to graduation. After graduation is harvest time. It is when doors open and when the graduates will have the opportunity to become senior directors and leaders who will influence the future development of Chinese film and television arts either at the local or the international level.

Current situation of Film and Television Art Education in China.

As for art education, Confucius said, that truth, depends on virtue, man, and art. (*The seventh Discourse of the Analects of Confucius (156)*) Among them, "Enjoying in art" includes six arts, such as ritual, music, archery, charioting, calligraphy, and regular (The Six Arts are from Zhou Li, Di Fen Tu, Bao Shi). At that time, Confucius, the great educator, put forward the importance of art education and the basic qualities that students should have in art education.

The Ministry of Education attaches great importance to the education of art colleges and universities. From the national policy, human resources, and financial resources to give the maximum support. Art colleges and universities attach great importance to the development of art students. The school provides courses and practical opportunities conducive to the development of students so that students' professional students can reach a higher level. Students are mainly from their own countries, supplemented by other countries. Chinese art schools are dominated by students from the country, supplemented by students from other countries. By 2020, there were 229 art schools in China. China is paying more and more attention to art education. In terms of film and television art education schools, China has trained many famous directors and actors. For example, the opening ceremonies of the Beijing 2008 and 2022 Olympic Games, planned and produced by famous Chinese director Zhang Yimou as chief director, have won unanimous praise from people around the world (The program is named *face to face*). Chinese students do not enter art schools until after they graduate from high school, and they do not begin to study professional courses until they enter art schools. The general age is 18 years old after the start of professional knowledge. University professors in China can teach until they retire if they make no mistakes. Chinese art school teachers do not change much from year to year.

Communication University of China.

Communication University of China is a comprehensive university (<https://en.cuc.edu.cn/2142/list.htm>). It is one of the best universities in China in its TV-related majors, such as journalism, broadcasting and hosting, and film and television directing, and enjoys an international reputation. More than 80 percent of the broadcasters, presenters, directors, and journalists of the China Media Group graduated here.

Take the film and television directing major at the Communication University of China as an example, the main courses of this major are Introduction to Film and Television Communication, film and Television Program Planning, film and Television Image Language, Television Picture Editing, Nonlinear Editing Technology, television interview, and report, television writing, documentary creation, film and television cultural communication, television director, integrated journalism, new media editing, Media Ethics and regulations, and others. In addition, The practice of film and television directors is very strong, so it is also the characteristic course of this major to arrange some practical courses for students.

Problems in Film and Television Arts Education.

According to Jian Liang Gu (2019), the first problem is that the market is developing too fast in film and television and education cannot be developed simultaneously. Film and television education has not kept pace with the times. There is also a lack of quality education in film and television education and a contradiction between teaching training objectives and China's exam-oriented education. Add to these the contradiction between the Chinese university curriculum and the current situation of college students. China's exam-oriented education leads to two extremes. One is that primary school students and college students study easily, while middle school students have great study pressure. University education in China is relatively easy. After a painful high school study, the students took a long time to lose interest in learning. Some college students waste their time on the internet, shopping, making friends, playing games, and so on. Even freshmen are addicted to the Internet (Kuss, Griffiths, & Binder, 2013). Compared with high school students, college students study much more easily. Chinese university students have very few courses in the afternoon and evening. In addition, for a long time, in Chinese universities, the teaching focus and teaching methods of film and television art majors mostly focus on basic theory. The classroom

teaching of film and television art majors shows the characteristics of "teaching as the main, teacher as the main, theory as the main", and even the proportion of practical content related to professional courses is small. The main reason for this teaching mode should be attributed to China's exam-oriented education. Third, Exam-oriented education in China. China's Ministry of Education designed China's current education system. This educational system is the inheritance of the imperial examination system in ancient China. It is a state-controlled system of public education that emphasizes a nine-year compulsory system. This includes preparation time for the National College Entrance Examination (NCEE) or *Gaokao* (Brandenburg and Zhu, 2007). By 2008, adult illiteracy rate in China dropped to only 3.58%. Elementary school and junior secondary school enrollment jumped to 99.5% and 98.5% respectively (China Facts: Literacy rate, 2009).

However, exam-oriented education also has some disadvantages that cannot be ignored. Every student has his own characteristics and special skills, and everyone has his interests and hobbies, exam-oriented education with a single standard is the score to measure the pros and cons of students, will inevitably limit students to play their personalities, will inevitably make students lack of thinking, exploration and innovation consciousness. According to Harvard University professor Howard Gardner's theory of multiple intelligences, humans have seven intelligences: verbal intelligence, mathematical logic intelligence, visuospatial intelligence, body movement intelligence, musical melody intelligence, interpersonal intelligence, and natural observation intelligence. True intellectual education is not to impart knowledge, but to ignite wisdom, stimulate thinking, and cultivate ways of thinking. Andre Geim and Konstantin Novoselov, scientists at the University of Manchester in England who won the 2010 Nobel Prize in physics, say they treat research as a game, like a game of interest.

From the foregoing, we know, the teaching strategy of film and television art courses is particularly important. This research is about the student-centered film and television course management and teaching mode (student-centered undergraduate education, hereinafter referred to as SC teaching mode), which puts students in the first place. To improve the teaching methods of film and television art from three perspectives: promoting students' development, strengthening students' learning, and paying attention to learning effects. Compared with the traditional teaching model of "teacher-centered, teaching-centered and classroom-centered", the course of SC Film and Television Arts majors advocates the teaching method of "the future development of students as the center, the learning of students as the center, the learning effect of students as the center". This study, will put forward a guiding plan for the teaching strategy of Chinese film and television art courses, which will benefit the managers, professional teachers, and students of film and television art majors, and put forward a special research and analysis of teaching strategy for the college of film and television art to cultivate excellent talents more in line with the development of international film and television.

Challenges in Teaching Film and Television Arts

Researchers exploring the strategies of college students' film and television teaching based on the concept of OBE have summed up the problems and challenges facing college students' film and television teaching. It is very difficult for the new generation of college students to improve their aesthetic quality in film and television teaching. First of all, the concept of quality education for students still needs to be further clarified to enhance the understanding of the importance of film and television art education for students. Pay attention to the requirements of modern society for the quality of talents, establish the concept of film and television quality education for college students, and fully understand the good quality of film and

television art and aesthetics. Second, the education and teaching work of film and television art should be further strengthened to improve the edification of college students' theoretical cultivation of film and television art. The study of the aesthetic theory of film and television art is conducive to their formation of correct ideas and elegant artistic taste. Thirdly, the channels of film and television art practice education activities of college students need to be further expanded to effectively improve their film and television appreciation ability and aesthetic ability (Ding, Z. Sun, Y. & Sun, X.D.2022).

OBE (Outcome Based Education) is also known as Outcome Based Education, ability-based Education, goal-based Education, or needs-based Education. The concept of OBE education is an advanced educational concept, which is a results-oriented, student-centered, and reverse-thinking curriculum system construction concept.

The task of film and television art teaching is not only to make students master the method of film and television art appreciation but also to promote the beautification of themselves and the world. Students with high film and television culture should pay more attention to the creation of film and television art and should guide the exploration of film and television teaching strategies for college students based on the OBE teaching concept. On the teaching theory system, we should explore the teaching method. In the process of intellectual development and emotional education, ideological and political factors are explored, theoretical research on film and television education is deepened, teaching content of film and television is optimized, teaching modes of film and television are innovated, teaching approaches combining science and education are explored, assessment and evaluation methods of film and television teaching are improved, and practice in and out of class of film and television teaching is strengthened (Ding, Z. Sun, Y. & Sun, X.D.2022).

According to the research of Zhuang Weitao, author of Film and television art journal "Film Evaluation" 2013 (000) 010, in the analysis of film and television teaching strategies. In the teaching process of film and television art, teachers should not only use literature research method, educational practice method, case teaching method, and other methods to teach students about film and television art but also start from the perspective of developing students' various abilities and give full play to students' initiative in teaching. Students can actively explore and think in the teaching process to improve their aesthetic ability and appreciation of film and television art. The course of film and television art requires teachers to construct the main line of the classroom in which students actively participate, actively explore and effectively guide, emphasize the main position of students, and combine teaching with fun (Zhuang, W.T. 2013).

According to Ma Yanli, author of the article on the reform strategy of film and television art course teaching in the Internet + era, the network changes the form of film and television industry and affects the training direction of professional talents. The network teaching of film and television art courses has put forward higher requirements. Students majoring in film and television art have artistic creation thinking, and their thinking jumps in learning. The traditional teaching method of a single theory of knowledge can't attract students' attention, and students' interest in professional courses is insufficient. The hybrid teaching mode can be carried out under the mobile network, which can meet the diversified creation requirements of students through case presentation, scene construction, and cooperative learning activities. This change to construct a new teaching mode, curriculum implementation, and students obtain knowledge of teaching strategy, not only in terms of teaching requires teachers to have the innovative ideology and the network technical operation ability, also need to set up multimedia devices in the classroom and online classes, using more perfect teaching infrastructure, for the implementation of the online interactive teaching mode, To provide a more convenient way of teaching courses (Ma, Y.L.2022).

Author Zhang Liwei (2010) mentioned in Research on Innovative Practice Mode Based on Film and Television Art Major. Through the interaction with the surrounding environment and others, the individual constructs the social knowledge of self-cognition and forms the individual's understanding of the world. In contrast to "self-knowledge", constructivism proposes "autonomous learning" from the perspective of learning. First, it emphasizes that learning is an active process, in which individuals actively construct meanings. Second, it points out that learning is a process of creating knowledge rather than discovering knowledge. There is no independent and objective knowledge system. Learning is not a process of discovering knowledge outside the individual, but a process of creating knowledge by oneself. The third is that learning is based on the situation, individual learning is carried out in the rich situation, through the interaction with people and things in the situation to create knowledge. (Zhang, L. W. 2010) Therefore, it is also true for students majoring in film and television arts, who need to be more active in learning. This also requires the diversification of teaching strategies in the courses of film and television art majors, to arouse students' interest and make them more active and conscious to learn.

Research Problem

This study analyzed the student-centered teaching in Film and Television Arts at the Communication University of China.

Specifically, it sought answers to the following research queries.

1. Describe the status of student-centered teaching in terms of the provision of facilities; Provision of equipment; Teachers; and Students;
2. Assess the students' experience in student-centered teaching in Film and Television Arts in terms of the utilization of facilities and equipment, Instructional strategies implemented, The guidance of teaching methods, and Participation in teaching activities
3. Assess the teachers' experience of student-centered teaching in terms of Administrative Support, Utilization of strategies, Student feedback on teaching activities, and Teaching achievement.

METHODOLOGY

This study used the explanatory mixed method research design. This design according to McCombes (2019) is one among the four popular mixed-method research designs wherein quantitative data is collected and analyzed first followed by qualitative data, which explains and contextualizes the quantitative findings

In this study, the quantitative portion is the description of the status and condition of student-centered teaching in film and television arts, in terms of the provisions of facilities and equipment, the teachers, the students, and the learning activities These quantitative data were triangulated with qualitative information gathered through interview with the students and teachers about their experiences as the respective receiver and implementer of the said approach.

This study was conducted by Communication University of China which offers a curricular program in Film and Television Arts. Communication University of China is one of the 211 key comprehensive arts universities in China, and the major of film and television directing and photography are also the two majors that the university focuses on, and the university pays great attention to both school management and teacher teaching, so the selected colleges and majors are also representative to some extent. In addition, the researcher contacted relevant leaders of the Academic Affairs Office of the Communication University of China to be able to obtain the university's consent and support.

There were two groups of participants in this study. First were the freshmen and senior students pursuing Film and Television Arts from the Communication Arts University of China and the second were their teachers. Then, their teachers consisted of the second group. Freshmen and senior students were chosen as participants on the assumption that the teaching approach used for freshmen carries through the senior years.

The number of teacher and student participants was computed using the Raosoft sample size calculator, at a 5 percent error margin, 95 percent confidence level, and 50 percent response distribution, The sample size for teachers arrived at 56 out of the total 65 population..

RESULTS AND DISCUSSION

This section presents and discusses the results of the study based on the analysis and interpretations made.

1. Description of Student-Centered Teaching in China

The succeeding discussion in this portion explains the description of student-centered teaching in China as far as the provision of facilities and equipment and the quality of the teachers, the students, and the learning activities were concerned.

1.1 The SCT in terms of Provision of Facilities

In terms of facilities necessary for the utilization of student-centered teaching, the result of the study showed that all the needed facilities necessary for the learning of film and television arts are provided for the students in all the respondent schools. The result of the study also showed that the provision was generally good as evidenced by the weighted mean of 3.24 obtained in this area. This implies that the facilities provided in the school were acceptable but could never be considered as very good or of state-of-the-art condition to support a strong student-centered teaching approach.

Table 1 shows the provision of the first four basic items in the table, namely: film and television sound stage, telestudio, editing room, and workshop room are very good, with a weighted mean of 3.55, 3.59, 3.41, and 3.30, obtained respectively. With this descriptive quality of the said facilities, it was deduced that teachers can implement student-centered teaching in the locale of the study with the assurance that the students will likely be exposed to facilities that encourage them to perform better or to their best as far as film and television arts are concerned. However, this is not likely the case in terms of the remaining facilities provided for them in the school as Table 1 also shows that the Foley room, the production design studio, the post-production suites, the media laboratory, the visual effects suites, and the screening room all obtained weighted means that range between 2.51- 3.25, with the verbal interpretation of Good.

Table 1 Description Table on Provision of Facilities

Provision of Facilities.	Mean Weight	Verbal Interpretation
Film And Television Sound Stage	3.55	Very Good
Telestudio	3.59	Very Good
Editing Room	3.41	Very Good
Workshop Room	3.30	Very Good
Foley Room	3.23	Good
Production Design Studio	3.19	Good
Post-Production Suites	3.08	Good

Media Laboratory	2.98	Good
Visual Effects Suites	2.93	Good
Screening Room	3.14	Good
Weighted Mean	3.24	Good

Legend: 1.01 - 1.75 = Very Poor (VP); 1.76 - 2.50 = Poor (P); 2.51 - 3.25 = Good (G); 3.26-4.00 (VG)

Table 1 also shows that the remainder of the facilities are good. These items are the Foley room, the production design studio, the post-production suites, the media laboratory, the visual effects suites, and screening room. These all suggest that the facilities in the schools, although acceptable are not in the state of the art condition. Nevertheless, these can still be used to support student-centered teaching, and would be able to promote maximum student participation in class activities, somehow and at least provide the students with basic exposure on the use of such in real life setting. With the use of said facilities, the resourceful teachers and students will still likely be able to gain the most of the student-centered teaching and learning process even though the facilities are not at par with the latest or state-of-the-art models. However, Interview with the students revealed. According to the Pen State Center for Evaluation and Policy Analysis (2015), the quality of school facilities does impact student learning. It predicts teacher retention and student learning. The physical and emotional health of students and teachers depend on the physical location, which makes establishing safe, healthy buildings essential. Furthermore, teachers will be better prepared to respond to changing education requirements for students if they have adequate and very good facilities. Therefore, it is safe to say that because the provision of facilities in the locale is categorized only as good, the learning output may also tend to be good. However, this means that there is still plenty of room to make the outcome very good and not just “good”. That would be possible if the provision would still be improved to make it very good. (www.gogreenva.org/the-impact-of-school-facilities-on-teaching-and-learning/).

1.2 The SCT in terms of Provision of Equipment

In terms of the equipment necessary in the utilization of student-centered teaching, the result of the study showed that all the needed equipment necessary for the learning of film and television arts is provided for the students in all the respondent schools. The result implies that the provision for these was generally Very Good, as indicated by the weighted mean rating of 3.43 as shown in Table 2.

Table 2 Description Table on Provision of Equipment

Provision of Equipment	Mean	Verbal Interpretation
Non-portable camera	3.53	Very Good
Portable camera	3.47	Very Good
tripod	3.48	Very Good
external microphone	3.52	Very Good
lighting	3.50	Very Good
Gimbals	3.42	Very Good
editing production software	3.39	Very Good
video editing hardware	3.27	Very Good

transcription service tools	3.25	Good
memory cards	3.17	Good
capture cards	3.50	Very Good
dummy batteries	3.60	Very Good
Weighted Mean	3.43	Very Good

Legend: 1.1- 1.75 = Very Poor (VP); 1.76 - 2.50 =Poor(P); 2.51 -3.25 =Good (G); 3.26-4.00 (VG)

Table 2 also shows that among the equipment provided for in the school, all items are in very good condition, except for the transcription service tool and the memory cards, which respectively obtained the mean ratings of 3.25 and 3.26, with verbal interpretations of “Good”. All other items, namely: non-portable camera, portable camera, tripod, external microphone, lighting, Gimbals, editing production software video editing hardware, transcription service tools, memory cards, capture cards, and dummy batteries are all available with weighted ratings within the range of 3.26 to 4.00. It is evident that student-centered teaching is very well supported in terms of equipment. With this equipment available in schools the students are given opportunities to have rich experiences related to their major field, that is, film and television arts.

Researchers agree that educational equipment is an essential tool for educators. According to Hurayra, 2023, its importance cannot be overstated as it has become an essential tool for educators in providing high-quality instruction, enabling students to gain practical knowledge and skills that will help them succeed in their academic and professional lives. It is important for the effective delivery of educational content and for improving the learning experience of students. No student-centered teaching model will likely be effective without the aid of educational equipment

1.3 The SCT in Terms of the Teachers

The know-how of the teachers is very crucial in implementing student-centered teaching. Even if there were state of the art facilities and equipment available in the school, student-centered teaching would not likely to transpire if the teachers do not know how to go about it, and more often than not, one would only know if they knew how only once they applied such in their day to day teaching activities. In this study however, Table 4 proves that the teachers often use student-centered teaching, as evidenced by the overall weighted mean rating of 4.12 obtained as far as teachers are concerned, this implies that although the teachers apply the approach, their knowledge or capability on how to do it, may not be that adequate to apply it thoroughly along the way.

Table 3 The Teachers Description

Indicators	WM	VD	Verbal Interpretation
The Teachers			
1. provides the students with a list of topics from which they choose a specified number for discussion.	4.51	Always	Very Good
2. allows the students to actively involved in the creation of their course content.	4.27	Always	Very Good

3. gives students opportunity to share their ideas inside the classroom.	4.49	Always	Very Good
4. gives the students the freedom to take part in the evaluation of their performance .	4.20	Often	Good
5. serves only as guide and facilitator of learning.	3.73	Often	Good
6. serves as external resource person.	3.73	Often	Good
7. allows the students to be in charge of their own learning.	3.85	Often	Good
8. maintains a subordinate role to students wherein he acts as catalyts of learning.	3.85	Often	Good
9. introduces learning topics and let the students explore it.	4.07	Often	Good
10. observes, listens and redirects course of the learning process.	4.49	Always	Very Good
Weighted Mean	4.12	Often	Good

Legend: 1.01 - 1.80 = Very seldom (VS); 1.81 - 2.60 = Seldom (S); 2.61 - 3.40 = Sometimes (ST); 3.41 - 4.20 = Often (O) and 4.21-5.00 Always

Table 3 shows the details of the findings of the study as far as the teachers’ implementation of student-centered teaching is concerned. The table shows that in general, the teachers often, instead of always, used the approach. This is indicated by the 4.12 overall weighted mean rating obtained in this area.

The results further show that the teachers give the students a hand on what they would want to learn by always providing them with a list of topics from which they choose a specified number of discussions (mean=4.51), by always observing, listening and redirecting the course of the learning process (m=4.49); by always allowing the students to share their ideas inside the classroom (m=4.49); and by allowing them to actively involved in the creation of their course content (m=4.27).

The teachers also often allow the students to take part in the evaluation of their performance (m=4.20); often introduce learning topics for the students to explore (w=4.07); often allow the students to be in charge of their learning (w=3.85); often maintain a subordinate role to students wherein they act as catalyts of learning (m=3.85); often serve as guide and facilitator of learning (w= 3.73); and often serve as external resource person (3.73).

According to Strauss, 2022, learning becomes more meaningful for students when they are allowed to define the contents of what they have to know and in the way they want to have it known as in the way student-centered teaching proposes. Therefore, it is safe to say that the students in the respondent schools are more likely to have experiential and more meaningful learning experiences as their teachers tend to often use a student-centered teaching approach.

Macharty, 2015 also stated that student-centered learning starts with a teacher, and so with the teachers described only as “good” and not “very good”, analyzing the result of the study only proves that there is a need for teachers to further improve their skills and qualities as far as facilitating learning is concerned. Teacher-centered classroom teaching can’t fully stimulate students’ learning initiative and enthusiasm. Student-centered teaching enables students to actively learn and construct knowledge by participating in teaching activities (Zhang X,H. Zhang B,Y. & Zhang F. 2023).

1.4 The SCT in Terms of the Students

Student-centered teaching works best when the students are trained for it or when they have the sense of

responsibility to participate in their learning. In this study, it was revealed that the students seemed to be ready for it as they often manifest behaviors supportive of student-centered teaching. This is evident in the overall weighted mean rating of 3.80, that the students obtained in this particular area. Details are shown in Table 4.

Table 4 The SCT in terms of the students

Indicators	WM	VD	VI
1. Control their own learning	3.88	Often	Good
2. Actively involved in the learning process	3.87	Often	Good
3. Actively involved in the creation of course content in Film and Television Arts.	3.90	Often	Good
4. Share their ideas in the class in a way they are most comfortable.	3.87	Often	Good
5. Take responsibility for their own learning	3.87	Often	Good
6. Aid each other in the learning process	3.87	Often	Good
7. investigate everything there is to know about film and television arts.	3.77	Often	Good
8. Participate in planning for activities in film and television arts programs and projects.	3.69	Often	Good
9. Participate in the implementation of film and television arts programs and projects.	3.65	Often	Good
10. Participate in the evaluation of plans and projects for film and television arts activities.	3.66	Often	Good
<i>verall mean rating</i>	<i>3.80</i>	<i>Often</i>	<i>Good</i>

Legend: 1.01 - 1.80 = Very seldom (VS); 1.81 - 2.60 = Seldom (S); 2.61 -3.40= Sometimes (ST); 3.41 - 4.20 = Often (O) and 4.21-5.00 Always

Table 4 shows that the students are often actively involved in the creation of course content in Film and Television Arts (m=3.090); often actively involved in the learning process (M=3.87); often share their ideas in the class in a way they are most comfortable (m=3.87); often take responsibility for their learning (m=3,87); often aid each other in the learning process (m=3.87); often investigate everything there is to know about film and television arts (m=3.77); often participate in planning for activities in film and television arts programs and projects (m=3.69); often participate in the evaluation of plans and projects for film and television arts activities (m=3.66) and often participate in the implementation of film and television arts programs and projects (m=3.65).

As may be observed, no rating on any item in Table 4 fell within the range of Very Good”. It is an indication that the students still have a way to go to be considered very good and very ready for student-centered teaching. Recent research and various studies have provided evidence that educational interventions like employing student-centered teaching work best when learner readiness is noted and when strategies embedded within instruction can help enhance the capacities and skills of learners, including those with learning difficulties and language issues (Aguilar & Kin, 2019; Bozkurt & Arslan, 2018; Hsieh & Hsieh,

2019; Kartal & Balcikanh, 2019). This being considered, it can therefore be safely said that in the current study, the students need to be prepared more for student-centered teaching.

1.5 The SCT in terms of the Learning Activities

The learning activities in the film and television courses in China are often supportive and reflective of a student-centered teaching approach. This is evident in the overall weighted mean of 4.19, obtained in this aspect and this implies that the students tend to participate actively in any learning activities undertaken by the class, thus making the whole thing meaningful to them, eventually increasing the likelihood of maximum learning to occur. Details about this are indicated in Table 5.

Table 5 shows that the learning activities for film and television arts courses tend to always allow them to effectively use film and television arts in expressing their thoughts and feelings (w=4.56); always provide opportunities for them to develop their ability to express themselves orally and in writing (m=4.44); always encourage among them the development of critical thinking and problem-solving skills, (m=4.37); always help them to learn how to learn (m=4.34); always encourage them to develop study and time management skills (w=32), and always allow them to investigate everything there is to know about film and television arts (w=4.29.).

Table 5 Description of SCT in terms of the Learning Activities

Student Centered Learning activities	WM	VD	VI
1. Help students learn how to learn.	4.34	Always	Very Good
2. Encourage the development of critical thinking and problem-solving skills.	4.37	Always	Very Good
3. Encourage development of study and time management skills	4.32	Always	Very Good
4. Develop the student’s ability to express oneself orally and in writing through film and television arts.	4.44	Always	Very Good
5. Allow the student to investigate everything there is to know about film and television arts.	4.29	Always	Very Good
6. Discourage memorization of concept and other lower-level thinking skills.	4.00	Often	Good
7. Refrain from using the content as an indicator of student performance.	3.95	Often	Good
8. Discourage dependent learning.	3.46	Often	Good
9. Encourage active learning where the students are responsible for whatever they learn about film and television arts.	4.12	Often	Good
10. Allow effective use of film and television arts in expressing one’s thoughts and feelings.	4.56	Always	Very Good
Overall Mean Rating	4.19	Often	Good

Legend: 1.01 - 1.80 = Very seldom (VS); 1.81 - 2.60 = Seldom (S); 2.61 -3.40= Sometimes (ST); 3.41 - 4.20 = Often (O) and 4.21-5.00 Always

Furthermore, the activities are found to also encourage active learning often among them (w=4.12); often discourage memorization of concepts and other lower-level thinking skills (w=4.00); often encourage the

teachers to refrain from using the content as an indicator of student performance ($w=3.95$); and often discourage dependent learning ($w=3.46$) among the students.

All the above-mentioned findings imply that the learning activities provided to the students of film and television arts tend to provide them with meaningful learning experiences. This validates what McMillan, 2020 has written” “Over the last ten years, the traditional classroom model has changed dramatically with a shift in the model of content delivery, where one of the most prominent themes is student-centered instruction.”

2. The Students' Experience of Student-centered Teaching

2.1 In terms of Utilization of Facilities and Equipment

Data analysis revealed that out of 181 students interviewed, 133 or 73.48 % and equipment. Most of these students think that with the development of science and technology, university facilities or equipment are in good condition and adequate for the needs of the students; the procedures for requesting the use of these facilities are simple and the students only have to sign a request form, indicating the purpose of their utilization. Several students also claimed that they were even assisted as to the proper use of the facilities or equipment being requested if they were not familiar with it.

Nevertheless, 48 students seemed not very satisfied with their experience of using the facilities and equipment of the school. They are not very satisfaction with the use of facilities and equipment. The main reasons are as follows: Some students think that the facilities in universities are outdated and cannot keep up with the development of science and technology; Some students think that the school facilities or equipment are not enough or can't meet their needs; More students find it inconvenient to use school facilities because of the complicated formalities. Three students talked about their experiences with facilities and equipment, complicated procedures, and the apathetic attitude of staff toward students.

The findings of the study hint at a seeming dissatisfaction among the students about the school facilities they use for their film and television classes. If the findings of the researchers, when they investigated the relationship between students' satisfaction with school facilities and examination results, there will be a tendency that the performance of the students in film and television arts courses may likely be negatively affected because the said researcher found a modest, yet significant, relationship between satisfaction with school facilities and exam results. This is in contrast to earlier studies using Norwegian data, which indicate no such relationship.

2.2 The Students' Experience in Terms of Instructional Strategies Implemented

Of the 181 students interviewed, 145 responded that they liked the content and strategies. The students replied that they liked the way the teachers taught them and that attending each class was a pleasure for them. Most of the students noted that the course contents were rich and interesting, so combining theory with practice and noted further that their classroom atmosphere was very good with everybody participating actively and supporting one another in the learning process. The teachers saved a variety of ways to stimulate creative thinking; Students also mentioned that the teacher always allowed them to share their ideas. In each of the activities they worked on, the teacher always tended to perform as a catalyst of learning, advocating for the students and enabling them toward self-directed learning through guided learning exploration. Through the student-centered case teaching method, teachers use flexible case teaching to replace boring knowledge teaching and stimulate students' learning enthusiasm and interest. In this way, students can even organize their learning process, and students' time management flexibility and flexible content are quite high while improving students' ability to learn independently ((Endedijk et

al., 2016; Turan et al., 2022).

3. Description of Teachers' Experiences in Using SCT

3.1 In Terms of the Support Given by the Administration.

The majority of the teachers interviewed seemingly had happy experiences with the support they received from the administration. They believed that the school administration had been very supportive of student-centered teaching. Aside from their experience of good provision for facilities and very good provision for equipment, it was also very evident that the majority of the teachers' responses that the university also provided them with another form of support, such as making available a platform for teachers to display their teaching and research achievements and providing regular SCT training opportunities to improve their teaching level. Likewise, teachers also mentioned that the school provided hardware and software support necessary to effect teaching the centers on the students.

Despite all this support from the administration, however, there were also a few teachers who implied that the support they received was not enough to make the adoption of SCT strategies in the university successful. It surfaced during the interview that there were teachers who felt incapable of, or inadequate in implementing the strategy. Many of these teachers also admitted that they still need additional capability training to acquire the confidence necessary to enable them to feel confident in facilities of student-centered teaching.

There were also certain times though that the teachers once in a while felt that the support of the university was not enough to truly effect a successful student-centered teaching. It may also be noted that despite the earlier good remark on facilities and equipment, still there were a few of the teachers who considered some teaching facilities and equipment as outdated and cannot be properly used. All these imply that not everybody had a happy experience in adopting the SCT strategies as far as the support of the administration is concerned. There is a need to further strengthen administrative support.

3.2 In Terms of Utilization of Strategies

The majority of the teachers' experiences in utilizing the SCT strategies is fairly good considering that they found the strategy rather easy to adopt. Many of them also believe that what made it easy for them to utilize was the school's policy support and regular training provided to them.

The interview also further revealed that many among the teachers expressed great interest in learning more about SCT teaching strategies, to improve not only their teaching ability but to further encourage maximum student participation and involvement in their learning. The majority of the teachers also enjoyed the strategy because they realized that the majority of their students also enjoyed the activities it required. The teachers also found that the strategy increased students' cooperation.

Despite the good reviews of their experiences in using the strategy, there were also a significant number who confessed they were not that happy about it because they found that there were also students who could not keep abreast of the strategy. Not every one of them seemed ready for the learning activities because while the strategy encourages cooperative learning, they observed that a significant number of the students were seemingly shy, not supportive, and would rather work alone, or some were not that serious in their studies or in participating in the activities along with their classmates. This observation seemingly suggests a failure to motivate the students, which is a serious concern, that signals a need for teachers to master the art of student motivation. When students are unmotivated, they might feel that academic success doesn't matter or that they will never achieve it. According to Steinmayr et al, 2019, the few existing studies that investigated the diverse motivational constructs as predictors of school

students' academic achievement above and beyond students' cognitive abilities and prior achievement showed that most motivational constructs predicted academic achievement beyond intelligence and the student's ability, self-concept, and task values are more powerful in predicting their achievement than goals and motives. Students' active learning can improve student achievement and narrow the achievement gap of underachievers (Sandrone et al., 2021).

CONCLUSIONS AND RECOMMENDATIONS

Student-centered teaching at the Communication University of China is in good status and condition as it is supported with the needed facilities and equipment, able teachers, generally responsive students, and appropriate learning activities. Nevertheless, this good status and condition may still be improved to very good. There is a need for the Communication Arts School to upgrade its media laboratory, simplify the process of securing permission for facilities and equipment utilization, and promote professionalism and friendliness among the staff handling these facilities and equipment. The teachers further need capability training for more effective utilization of student-centered teaching, particularly along with the development and application of motivational strategies that encourage full students' participation in the learning process. There is a need to further improve supervision of instruction and to conduct more in-depth evaluation of the learning outcomes.

The following are the recommendations laid out based on the conclusions of the study. To further improve and to turn the status and condition of the student-centered teaching in Beijing Communication Arts University into "Very Good", it is recommended that: the facilities and equipment of the university that are intended for those pursuing film and television arts maybe be upgraded; the teachers capability training may be made continuous; the students' attitude towards students-centered-teaching may be considered; and the learning activities may be upgraded and may be more experiential, such that the students will have to simulate film making and television hosting.

For maximum utilization of facilities and equipment, the Communication Arts School may consider issuance of a policy that simplifies the process of requesting students' use of facilities and equipment. evaluation of front-line staff by the students to encourage a more client-friendly staff and to promote good staff and student relationships.

The management may consider the development and implementation of the capability training program for teachers, particularly along with the development and application of motivational strategies that encourage full student participation in the educative processes. Empirical research on how students learn, including learning motivation, creativity, perseverance, self-regulation, knowledge application, etc., also confirms the effectiveness of student-centered learning methods. The conduct of a more in-depth evaluation of the learning outcomes may be considered. There is a need for the administration to actively listen to the feedback of the students and teachers as far as the implementation of the film and television program of the university is concerned. The administration may consider the course of action being suggested based on the result of the study for further review and possible implementation.

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