



Research on the Course Mode of Folk Art Based on Cultural Creative Products

Han Mao^(✉) and GuiHua Shi

School of Architecture and Art, Central South University, ChangSha, China
109599279@qq.com

Abstract. The development of cultural creative industry and market has always attracted the national attention, and the cultural creative products are also a very popular commodity form in the present society. The folk-art course integrates the design form of cultural creative products into the teaching practice, which plays a key role in promoting the education, inheritance, innovation and expansion of folk art. This paper first analyzes the current situation of domestic folk-art course teaching and the disadvantages are pointed out, then accounts the practical significance of course teaching reform based on cultural creative products design in promoting folk-art inheritance and innovation. Finally, the course mode structural strategy for multi-stage folk-art course process based on cultural creative products is proposed, such as course contents, course arrangement, teaching form and teaching evaluation, aims to build a multi-dimensional, collaborative, interactive, and flexible course mode framework, and truly promoting sustainable development and modernization of the folk art.

Keywords: cultural creative products · folk art · curriculum model

1 Introduction

Since the China Office and the State Office issued the Opinions on Implementing the Project of Inheritance and Development of Chinese Excellent Traditional Culture, the creative transformation and innovative development of Chinese excellent traditional culture have been paid more and more attention by all circles [1]. Cultural creative products are not only the effective carrier of national excellent traditional culture, but also an important communication channel of excellent traditional culture. Scholar Zhang Daoyi said: “Folk art is a kind of maternal art, is the root of national culture” [2]. In recent years, some cultural creative products have become popular in the cultural and creative circles due to their incorporation of Chinese elements. For example, “National Treasure” and “Monkey King: Victory”, a cultural creative product co-named by Tmall New Culture and Creativity, set the highest crowdfunding record in the history of the platform only 23 days after its launch on Taobao.com. Under the new opportunities, how to correctly guide students to actively participate in the inheritance and innovation of traditional culture, and how to integrate with cultural creative products on the basis of inheriting folk art, to create cultural creative works that reflect the new era, new ideas and new life, is an important topic in front of us. If we want to fundamentally solve the problem of traditional culture inheritance, we must rely on the school education [3].

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2 Current Situation of Folk-Art Teaching

Folk art resources can be passed on to the next generation through education. The Central Academy of Arts and Crafts was founded in this historical background. In the 1980s, the discipline of folk art began to be established. In 1986, the Central Academy of Fine Arts established the “Department of Folk Art” to introduce folk art into higher art education, which was a pioneering work in the history of fine art education in New China [4]. In 2003, the Intangible Cultural Heritage Research Center of the Central Academy of Fine Arts proposed a new method for the study of living culture, which made the study of folk art enter a new state.

According to the survey, the current teaching status of folk art courses is as follows: first, the proportion of folk art courses in some colleges is relatively small, the class hours are short, and the systematic planning and comprehensive construction are lacking; Second, most colleges and universities mainly focus on case teaching and theoretical explanation, and few extracurricular investigations are organized. Students have little understanding of folk crafts, production techniques and production processes. Thirdly, with the continuous change of teaching concepts and the development of technological innovation, many colleges and universities combine folk art with Cultural creative products in practical teaching. On the one hand, homogenization of research ideas, model of research questions and simple realization path appear in the course teaching methods and paths. On the other hand, the folk art courses in colleges and universities lack the practical experience in the process technology of Cultural creative products and the corresponding cultural and creative market promotion, and the Cultural creative products created by students lack market vitality.

3 Significance of Course Teaching Reform Aiming at Cultural Creative Design

Cultural creative design is to “redesign” a new form of cultural creativity on the basis of absorbing, learning from and integrating various traditional cultures. As shown in Fig. 1, culture includes material culture, institutional behavior culture and spiritual culture. The visual form, derivative consumption experience and cultural identity of the corresponding cultural creative product design. The fundamental significance of folk art courses aiming at cultural creative design is to enable students to feel the spiritual level of Cultural creative products, to promote the inheritance and innovation of folk art with design, to drive creativity with culture, to achieve products, and to drive cultural market consumption.

The integration of cultural creative design into the teaching of folk art can better promote the improvement of teaching effect. On the one hand, the design form of Cultural creative products shows the rich cultural connotation and spiritual power of folk art, and encourages students to actively explore cultural resources from folk art and create excellent Cultural creative products with Chinese form and connotation. On the other hand, the key of cultural creative design lies in the extraction, transformation and application of cultural elements to form a new shape design that is internalized in cultural essence and shaped in creative value, so as to show cultural characteristics while realizing

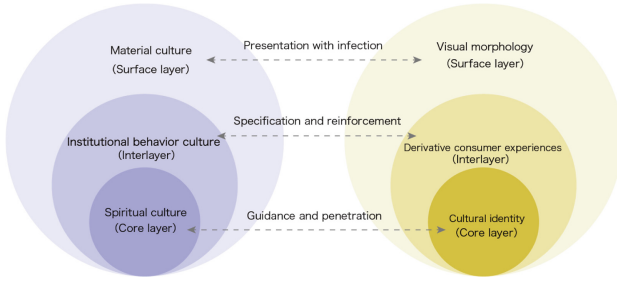


Fig. 1. The corresponding level of culture and cultural creativity

product value. Thus, influences such as culture, innovation, simplicity, product emotion and market scale can be reflected in design and expression (Fig. 2). Cultural creative product design is an important link in the cultural industry chain, the ultimate goal is to face the market. Under the current background of vigorously developing the cultural creative industry in China, we will integrate the cultural creative design with the folk art curriculum, design all kinds of cultural creative products with cultural characteristics and in line with the characteristics of folk art, establish a wisdom complementary relationship with enterprises, effectively promote the development of products, and promote the two-way enhancement of the cultural and economic value of the intangible cultural heritage industry.

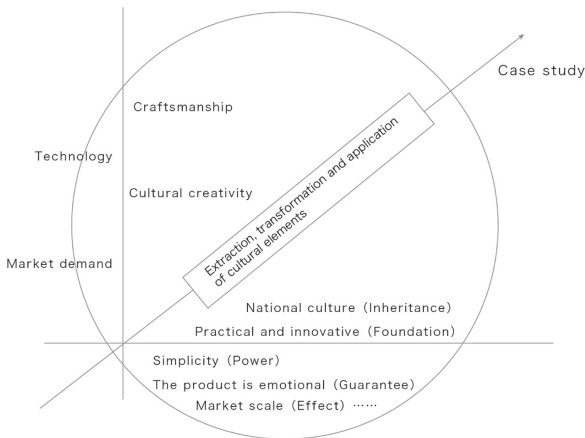


Fig. 2. Course integration analysis chart

Level	Hierarchy	Relevant performance
First level	Remembering	Learn the basics by rote learning or memorization
Second level	Understanding	To understand something, to repeat information in your own words, to construct what you understand.
Third stage	Applying	Connect abstract concepts with practical situations to solve practical problems.
Fourth stage	Analyzing	It refers to the thorough analysis and understanding of students to make judgments on whether they have mastered the content.
Fifth level	Evaluating	Using critical thinking to look at problems, using existing knowledge rationally. Deep and correct judgment of the nature of things.
Sixth level	Creating	All levels of performance. Through their own knowledge system, give play to creativity, in order to produce new patterns and new structures.

Fig. 3. Bloom learns the hierarchy of taxonomy

4 Teaching Mode Reform of Cultural Creative Design

4.1 Optimize Course Content and Emphasize Problem and Goal Oriented Teaching

The folk art curriculum content with cultural creative design as its goal, emphasizes the integration of goal-oriented and problem-oriented, and changes the traditional cognitive and indoctrinated learning mode that emphasizes knowledge and skills, which is similar to the six learning levels of Bloom's learning classification (Fig. 3) [5]. In the curriculum teaching design, students can use exploratory Critical and practical thinking to find out the actual problems in society, understand the market demand, pay attention to the transfer and application of learning, and improve the ability to make correct decisions and solve practical problems.

In the face of the folk art resources with different regional characteristics, students are encouraged to conduct independent research. They can choose the folk culture they are interested in from the folk art resources they are familiar with in their hometown as the design object, or they can start from the folk art resources with lagging development. As shown in Fig. 4, after the students find the problems of lagging innovation and sameness in China, Through design improvement, make it keep pace with The Times, break the purchase time limitation. In addition, thematic teaching is integrated into the teaching content practice, such as encouraging students to conduct exploratory theme competitions, solving practical problems of cultural tourism development, and leading students to participate in government and enterprise design practice projects.

4.2 Integrate and Establish a Multi-dimensional Progressive Teaching Process

As shown in Fig. 5, the "progressive" teaching mode means that phased teaching is implemented according to plan and class hours, and teaching tasks are completed step by step. In the early stage of the course, the teacher uses the classroom teaching method of ppt presentation to analyze the theoretical knowledge of national and folk art, production process and technique characteristics in detail based on the triple needs of school, curriculum and students, so as to lay the groundwork for the innovative design of subsequent knowledge. Then, teachers organize students to deeply study various regions



Fig. 4. The designed cultural creative works

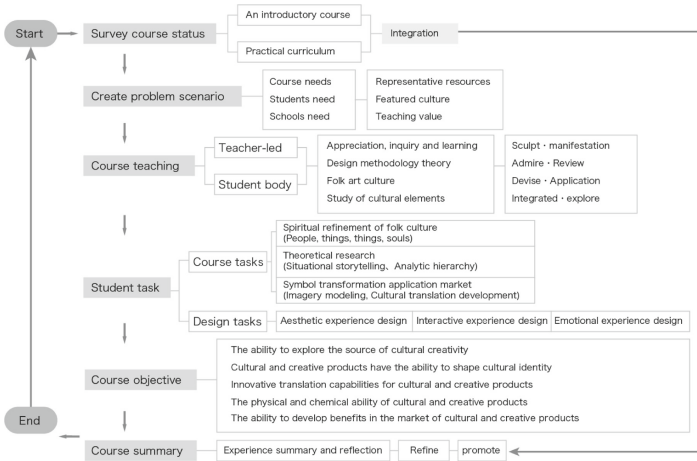


Fig. 5. Framework model of course teaching ideas

and ethnic categories of arts and crafts. Finally, with the topic selection as the carrier and cultural creative product design as the basis, students collect literature and materials related to the topic selection, visit relevant folk inheritors, and conduct field research in museums, exhibition halls and other folk cultural bases, so as to improve their aesthetic experience, interactive experience and emotional experience ability. By refining and summarizing theoretical knowledge through situational stories, analytic hierarchy and other methods, cultural creative products ranging from visual symbols to tactile carriers are completed to meet the market needs of the current era. The main goal is to cultivate students' cultural creative exploration ability, cultural identity, innovative translation and materialization ability of cultural creative products, and ultimately produce the value and benefit of market development.

4.3 Enrich and Construct the Teaching Form of Multi-approach Cooperation

In 2023, Shandong Art Museum, which became popular on social media and short video platforms, adopts innovative immersive multimedia space, 3D printing, VR demonstration and other latest display technologies to more truly restore practical activities such as museum cultural relics interaction, real experience of tourist attractions and so on. The new media teaching technology is integrated into the teaching of folk art. On the

basis of PPT teaching, supplemented by video teaching, VR, AR teaching and other intelligent technology means, the diversified cultural new business form of culture and creativity is realized. The software used for model production usually includes 3D Max, Sketchup, Autodesk Maya, etc. After collecting a large amount of resources in the early stage, reference scripts are formed, and programs such as scene interaction model are established to match the course teaching content. After testing the completed model scene, logical blueprints are generated (Fig. 6). Finally realize the teaching innovation of virtual reality technology. As shown in Fig. 7, virtual reality technology is used to simulate and practice the digital experience of folk art paintings in the computer. Virtual VR interactive technology is used to enable students to personally perceive the cultural characteristics of folk art works, providing a new way for the re-creation of traditional art works. As shown in Fig. 8, students use 3D Max technology to design door god special effects of New Year pictures, expand the application carrier, expand the scope of application, and make the Tantou New Year pictures return to the public's vision and develop in the long term. Therefore, it is necessary to establish a teaching method integrating multiple fields and methods, highlight the comprehensiveness and intersections of the curriculum, enhance the interactivity and interest of the communication of national culture, and realize the innovation, effectiveness and functionality of the folk art course teaching [6].

At the same time, students' subjective initiative can be maximized through school-enterprise joint training teaching, project-based teaching, and competition teaching, supplemented by ideological and political teaching. The specific measures are as follows: First, invite folk art artists into the classroom and organize students to learn skills in the practice of in-class and extracurricular projects (Fig. 9). Second, establish a school-enterprise cooperation platform, effectively organize students to build professional teams through practical projects, and realize the physical landing of cultural creative products. Through the development and innovation of cultural creative products, it can be applied to the design and production of tourism and life products, art collections, etc.; Third, promote learning through discipline competition. As shown in the figure, As shown in

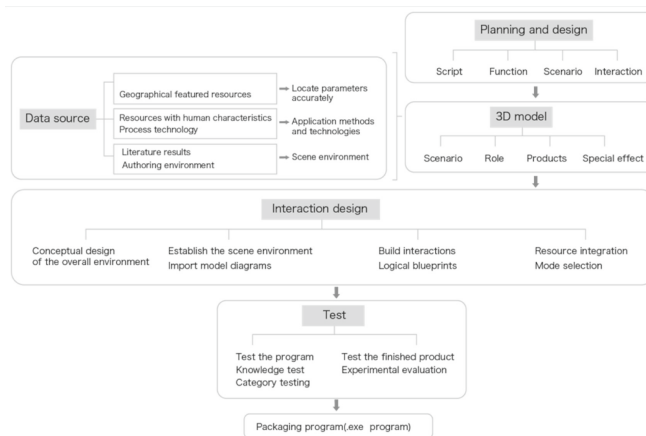


Fig. 6. Flow chart of virtual technology teaching

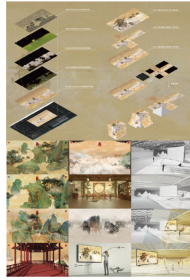


Fig. 7. The work of Painted Spirit Realm

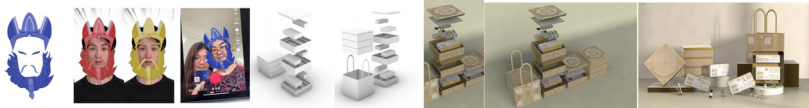


Fig. 8. Students use virtual reality to design their work



Fig. 9. Course training



Fig. 10. Thematic competition work

Fig. 10, the competition items related to the course will be introduced into the classroom to guide the teaching in the way of inquiry, so that the project results can better serve the society; Fourth, ideological and political education should be infiltrated into teaching. In teaching, we should focus on exploring the ideological and political elements contained in national folk art, organically integrate ideological and political education with folk art education, and play the role of “casting the soul and educating people” in teaching [7].

4.4 Reform the Teaching Evaluation System, Construct a Flexible and Interactive Evaluation Mode

Scriven pointed out in his theory of curriculum evaluation that teaching evaluation is the actual effect of feedback folk art teaching [8]. The evaluation system of folk art courses aiming at the design of cultural creative products establishes the evaluation methods

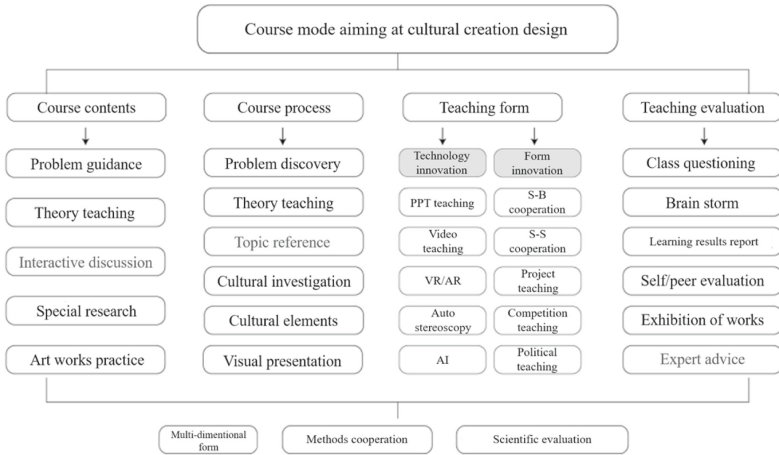


Fig. 11. Reform of folk art course mode aimed at cultural creative design

from three levels. Firstly, the evaluation combines the needs of the development of students’ main body, meets the individual needs of students in a more flexible way, respects the characteristics of different students, and guarantees the accuracy and integrity of the evaluation. Secondly, students’ design thinking, creative expression ability and visual presentation level of cultural creative design are taken as important reference indicators. By holding a work exhibition, cultural creative design experts and practitioners are invited to participate in the assessment and evaluation of students’ works, and the feasibility, market prospect and market value of students’ works are evaluated and given opinions, so as to help the design of cultural creative products based on folk art culture. In addition, some indexes are evaluated by students’ publication of course-related papers and participation in activities, so as to form a three-dimensional and multi-dimensional teaching evaluation method and promote the sustainable development of the curriculum evaluation system [9].

As shown in Fig. 11, the curriculum model with cultural creative design as the goal carries out the reform of folk art curriculum model from the aspects of curriculum content, curriculum process, teaching form, teaching evaluation, etc., to build a “five-in-one”, multi-field, multi-method coordination, multiple, complete and three-dimensional comprehensive exploration of education.

5 Conclusions

Folk Art, aiming at the design of cultural creative products, integrates the design of cultural creative products with the course of folk art, guiding students to take the practical problems of folk art as the orientation, guiding students to invest in the innovative practice of cultural creative products with the attitude of cultural identification, and at the same time carrying out the reform and innovation of teaching forms. Give full play to the practical value, aesthetic value and inheritance value of folk art in the contemporary era, achieve the teaching effect of “traditional creation”, realize the coordinated development

of “inheritance” and “education of talents”, give a new way of behavior to the difficult survival of folk art culture, provide a new carrier, enable culture with cultural creation, combine with industry, and promote the rapid development of intangible cultural heritage culture.

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