Teaching Design and Practical Exploration of Integrating Traditional Art Elements into Campus Education

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Abstract：In the context of the cultural self-confidence strategy integrating traditional artistic elements into campus education is the core path for realizing the inheritance and innovation of excellent traditional Chinese culture. This paper takes phased campus education as the research field and proposes a cognition-experience-creation three-stage teaching model from three dimensions: goal construction of teaching design, content selection, and method innovation. It also combines three practical cases of calligraphy, opera, and traditional arts and crafts to analyze the specific paths for integrating traditional artistic elements into classroom teaching, campus activities, and evaluation systems.

Keywords: Traditional Artistic Elements; Campus Education; Instructional Design; Cultural Inheritance

1. A Teaching Design Framework for Integrating Traditional Art Elements into Campus Education

The objective of traditional arts education is not to cultivate professional artists , but to progressively enhance students' cultural literacy and aesthetic appreciation through a tiered approach. This framework comprises three distinct levels : The Cognitive Level : Imparts historical context and technical principles to establish a theoretical foundation .The Experiential Level: Deepens perception through practical activities such as copying masterpieces and performing exhibitions.The Creative Level : Encourages cultural transformation by fostering original creations that integrate contemporary perspectives. The cognitive level objective is to understand the historical origins, cultural significance, fundamental characteristics, and representative works of specific traditional art forms.For example, elementary school students may learn about the origins and auspicious symbolism of paper-cutting; middle school students may grasp the stylized features of Peking Opera's singing, recitation, acting, and combat; and high school students may analyze the connection between calligraphy and the Confucian concept of the Golden Mean. The experiential level aims to appreciate the charm of traditional arts through hands-on practice, contextual immersion, and emotional resonance.For instance, elementary students might fold and cut paper to experience the joy of paper-cutting;middle school students could mimic theatrical movements and perform classic opera excerpts;and high school students might play traditional instruments to appreciate rhythmic beauty.The creative level seeks to integrate traditional artistic elements with modern life and academic knowledge for innovative expression.For example, elementary students design holiday cards using paper-cutting techniques;middle students create campus cultural products featuring traditional patterns;and high students compose modern songs based on classical melodies.The recognition layer aims to foster a sense of belonging and pride in China's outstanding traditional culture, building cultural confidence.Examples include sparking interest in elementary school, understanding cultural value in middle school, and actively promoting traditional arts and culture in high school .

2. Teaching Content Following the Three-Dimensional Logic of Screening, Integration, and Restructuring

2.1 Student-Centered and Teaching-Adaptive Selection Principles

Prioritize traditional art elements that are relatable to daily life, easy to practice, possess clear cultural significance, and are closely linked to academic subjects.For example: Lower elementary grades: Paper-cutting, New Year paintings, traditional nursery rhymes; Upper elementary grades: Calligraphy, shadow puppetry, traditional festival decorations; Middle school: Peking Opera,

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traditional patterns, traditional musical instruments; High school: traditional architecture integrated with history, geography, and physics;traditional opera dramaturgy blending Chinese language, history, and art;traditional art innovation design combining fine arts, information technology, and business studies .

2.2 An Integrated Approach to Breaking Down Barriers and Fostering Interdisciplinary Collaboration

Centered on traditional arts, we achieve a deep integration of traditional arts with multiple disciplines, transforming traditional arts into vibrant teaching materials for academic subjects .

Using a Chinese language + calligraphy format, when writing Tang and Song dynasty poetry, explain the characteristics of calligraphic fonts and appreciate the artistic conception where the characters embody the essence of the text.For instance, writing Li Bai's verses in running script allows one to feel his unrestrained and bold spirit;Mathematics + Traditional Patterns: Analyze symmetrical figures, golden ratios, and geometric structures in paper-cutting and New Year paintings, such as explaining the symmetry of the swastika pattern and the curved proportions of the ruyi motif;History + Traditional Attire: Interpret the social landscapes of different dynasties through the evolution of Hanfu, Tang suit, and cheongsam;Art + Traditional Painting: Learn ink wash techniques and the aesthetics of negative space in Chinese painting, creating campus landscapes with traditional style;Music + Traditional Folk Songs: Study folk songs from different regions, analyzing their connection to local culture through geography;Physics + Traditional Architecture: Analyze the mechanical principles of traditional timber-frame structures, understanding ancient architectural wisdom .

2.3 Redesign Strategies for Modern and Innovative Expression

By innovative reconstruction , Integrating traditional artistic elements with modern living scenarios and student interests, we breathe new life into traditional arts, ensuring their enduring legacy .

Campus Cultural Creatives Featuring Traditional Patterns: Incorporating cloud patterns and peony motifs into notebook covers, bookmarks, and school uniform embroidery designs;Campus Plays Adapted from Traditional Opera: Reimagining classics like Farewell My Concubine and The Butterfly Lovers as student-friendly campus plays with modern dialogue and stage design;Popular adaptations of traditional music: Reimagining traditional melodies like "Jasmine Flower" as contemporary pop songs with electronic music elements;Short videos of traditional tales: Producing animated or shadow-puppet short videos of classic stories like Kong Rong Giving Up His Pear and Sima Guang Breaking the Water Jar, published on campus new media platforms .

3. A Teaching Design Framework for Integrating Traditional Art Elements into Campus Education

3.1 A Progressive Chain of Objectives .

At the elementary school level, students primarily engage in concrete thinking with short attention spans, necessitating activity designs that emphasize fun and foundational learning.The cognitive layer focuses on simple recognition and basic knowledge, such as identifying the physical characteristics of the four major roles in Peking Opera, understanding the auspicious meaning of the "Fu" character in paper-cutting, and mastering the names of basic calligraphy strokes like horizontal, vertical, left-downward, and right-downward strokes.The experiential layer emphasizes low-difficulty hands-on activities and contextual immersion, such as cutting zodiac animal patterns with safety scissors, mimicking the delicate finger gestures of female opera characters, or copying simple Chinese characters like "one , " "two , " and "three" with a brush pen to experience the tangible charm of traditional art through practice.The Creation Layer emphasizes simple applications in daily life, such as decorating holiday cards with paper-cut designs or creating bookmarks featuring traditional patterns, integrating traditional elements into routine learning and living.The Recognition Layer focuses on sparking interest and fostering active participation.Through engaging activities, students are encouraged to join paper-cutting clubs or calligraphy interest classes, cultivating an initial appreciation for traditional arts .

During the junior high school stage, students develop abstract thinking and possess a foundational knowledge base across subjects.Goal design should emphasize cultural depth and interdisciplinary connections. At the cognitive level, students delve into cultural significance and subject-specific relevance -such as analyzing how the stylized elements of Peking Opera (singing,

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recitation, acting, and combat)relate to traditional cultural norms;interpreting the alignment between calligraphic styles and the emotional expression in classical poetry;and understanding the connection between symmetrical patterns in traditional motifs and mathematical geometry.The experiential layer elevates depth of practice and emotional resonance.Examples include designing Peking Opera face paint colors based on historical figures' personalities, copying complete Tang poetry calligraphy works, crafting shadow puppets to perform simple folk tales, and experiencing the cultural warmth of traditional arts through hands-on activities.The Creation Layer focuses on innovative expression through interdisciplinary integration, such as adapting excerpts from the Chinese literature text The Injustice to Dou E into theatrical scenes, or designing campus cultural walls featuring traditional patterns using art and mathematical knowledge, achieving the integrated application of traditional elements with multidisciplinary learning.The Recognition Layer pursues the understanding and acceptance of cultural value, guiding students to proactively research historical materials on traditional arts and recognize that these traditions are not outdated cultural relics, but rather spiritual treasures embodying national wisdom .

High school students possess mature rational thinking and independent inquiry and innovation capabilities.Goal design should emphasize critical thinking and creativity.At the cognitive level, achieve in-depth analysis of aesthetic paradigms and cultural genes, such as exploring the intrinsic connection between the freehand style of Chinese painting and the Chinese philosophical concept of harmony between heaven and humanity;researching the philosophy of harmonious coexistence between humans and nature behind the mortise-and-tenon structures of traditional architecture;and analyzing the relationship between the pentatonic scale of traditional music and national aesthetic preferences.The experiential layer involves independent inquiry and skill refinement, such as creating calligraphy works infused with personal style, staging complete short opera performances, or designing series of traditional cultural and creative products to master the essence of traditional artistic techniques through practice;The Creation Layer promotes innovative fusion of modern technology with traditional elements, such as producing educational short videos on traditional arts using AR technology, replicating traditional architectural components via 3D printing, and adapting traditional folk song melodies into contemporary pop tunes to revitalize traditional arts in modern forms;The Recognition Layer fosters cultural confidence and proactive dissemination, encouraging students to organize campus traditional arts festivals, conduct community outreach programs promoting traditional arts, and actively embrace the responsibility of preserving and spreading traditional culture .

3.2 Immersive-Practical-Digital Multi-Dimensional Integration Model

Traditional teaching methods centered solely on teacher-led lectures and passive student listening struggle to spark student interest.To enhance the appeal and effectiveness of traditional arts education, it is essential to integrate modern educational technology with students' cognitive characteristics and innovate diverse teaching approaches .

Immersive scenario-based teaching creates an authentic cultural atmosphere for students.By establishing traditional art settings, it allows students to experience the charm of traditional arts through osmosis, lowering the cognitive threshold.For classroom environment design, traditional art elements are incorporated into the classroom layout: calligraphy works hang on walls, paper-cut window decorations adorn windows, and traditional instruments are placed in corners.Traditional music like guqin and pipa plays as background sound, immersing students in a traditional art atmosphere the moment they enter the classroom.Traditional art-themed class meetings are held, where students wear Hanfu or Tang-style attire, learn traditional gestures like the gong shou li)and baishi li, and experience traditional cuisine, immersing themselves in traditional culture through ceremonial rituals.For off-campus extensions, organize museum visits for students to closely examine traditional artworks' details.Invite intangible cultural heritage inheritors to campus for live demonstrations of traditional craft processes.Students can observe up close, ask questions, and even try hands-on activities, experiencing the subtleties of traditional skills through direct engagement .

The hands-on teaching approach reinforces students' experiential learning process.The appeal of traditional arts lies in their hands-on nature, transforming students from observers into participants and deepening their learning

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experience.In designing tiered practical tasks, assignments of varying difficulty are created based on students' abilities.For example, in calligraphy instruction: the foundational task involves copying simple Chinese characters;the advanced task involves copying the Tang Dynasty poem “Quiet Night Thoughts”;and the challenge task involves creating original calligraphy works.This allows students at different levels to achieve a sense of accomplishment.In paper-cutting instruction, foundational tasks involve cutting symmetrical shapes, advanced tasks focus on cutting auspicious patterns, and challenge tasks require cutting narrative scenes, progressively increasing practical difficulty.For group collaboration, project-based learning drives students to complete traditional art tasks in teams.Examples include designing a campus traditional art cultural wall, where groups divide responsibilities for theme selection, material collection, creation implementation, and final presentation.This fosters communication skills, teamwork, and accountability.Establishing traditional art clubs provides ongoing practice platforms, such as calligraphy clubs hosting campus competitions or opera clubs staging short theatrical performances .

Digital-assisted teaching methods expand the boundaries of traditional arts and technology for students.Leveraging modern digital technology, they break through the temporal and spatial constraints of traditional art education, enhancing teaching engagement and convenience.In terms of visual teaching tools, AR technology brings traditional art to life.For instance, students can scan traditional patterns in textbooks to view animated stories on their phones or tablets, helping them grasp the cultural symbolism behind the designs.VR technology offers immersive experiences of traditional art settings -such as exploring Suzhou gardens to appreciate spatial aesthetics or stepping onto a Peking Opera stage to feel the theatrical atmosphere -compensating for limitations in physical visits.For digital learning resources, schools establish digital repositories of traditional arts, including instructional videos by intangible cultural heritage inheritors, lectures on traditional art knowledge, and images of classic traditional artworks.Students can engage in self-directed learning after class to meet personalized learning needs.Public resources like the National Smart Education Platform for Primary and Secondary Schools are utilized to organize students' access to online traditional art courses, expanding learning channels.For digital innovation practice, guide students to utilize digital tools for traditional art innovation.Examples include designing traditional patterns with drawing software, filming traditional art practice processes on short-video platforms, and adapting traditional music with audio editing software.This enables students to achieve contemporary expressions of traditional art through digital technology .

3.3 A Three-Dimensional Evaluation System: Diverse-Process-Developmental

Diversifying evaluation stakeholders fosters a multi-party evaluation community.This approach avoids the limitations of teacher-only evaluations by incorporating diverse evaluators such as students, peers, external experts, and parents, thereby achieving comprehensive and objective assessments.Teacher evaluations focus on professional guidance, providing holistic assessments across three dimensions -knowledge mastery, practical skills, and participation attitude -along with targeted improvement suggestions.Student self-evaluation emphasizes self-reflection.Students document their gains, challenges, and improvement directions in traditional arts learning through learning journals, cultivating self-reflection skills.Peer evaluation focuses on mutual learning.Working in groups, students assess each other's collaborative performance and creative output.For example, in paper-cutting peer reviews, peers evaluate the novelty of patterns and the appropriate use of traditional elements, fostering mutual learning and inspiration.External expert evaluations emphasize professional recognition.Invited intangible cultural heritage inheritors and traditional arts educators provide expert critiques of outstanding student works.For instance, paper-cutting masters assess technical proficiency, while Peking Opera performers evaluate the expressive quality of theatrical excerpts, enhancing the evaluation's professionalism.Parent evaluations focus on real-life extension.By observing students' traditional arts practice at home and shifts in their attitudes toward these arts, parents assess learning interest and cultural identity, fostering home-school collaboration in education .

Comprehensive evaluation encompasses four dimensions: knowledge, skills, attitudes, and innovation.This approach avoids narrow assessments focused solely on technical proficiency, instead expanding evaluation criteria

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to measure students' traditional arts literacy holistically across these four dimensions.The knowledge dimension assesses students' grasp of fundamental traditional art concepts.This includes classroom questioning and quizzes on topics such as the four main roles in Peking Opera, basic paper-cutting techniques, and the auspicious meanings behind traditional patterns, ensuring students master foundational cultural knowledge.The Skill dimension evaluates students' practical abilities in traditional arts.It assesses proficiency and execution through work displays and live performances, such as evaluating the standardization of strokes and character structure in calligraphy works, or the precision of cutouts and pattern integrity in paper-cutting pieces.The Attitude dimension examines students' interest in learning traditional arts and their level of engagement.It is assessed through classroom observation records and activity logs, focusing on the development of students' non-cognitive factors.The innovation dimension evaluates students' capacity for creative adaptation within traditional arts.This is assessed through innovative works and proposals, emphasizing their ability to integrate traditional elements with contemporary life and modern technology, thereby demonstrating a mindset of preserving tradition while fostering innovation .

Process-based assessment emphasizes dynamic documentation of growth trajectories.It avoids summative evaluations that determine lifelong outcomes based on a single test, instead combining formative and summative assessments to track students' developmental changes and focus on the learning process.Formative assessment is implemented through growth portfolios.A traditional arts literacy growth portfolio is established for each student, compiling learning achievements, evaluation records, and activity participation logs across different stages to visually trace their progression from beginner to advanced levels.Classroom observation forms document participation and progress in each lesson, enabling timely identification of issues and adjustments to teaching methods.Summative assessment emphasizes comprehensive achievement demonstrations, such as organizing campus exhibitions showcasing students' calligraphy, paper-cutting, and opera mask designs;hosting traditional arts performance events featuring short plays by the opera club and traditional music performances;and conducting traditional arts innovation competitions to recognize outstanding cultural creations and innovative proposals.These platforms allow students to gain a sense of accomplishment through showcasing their work while also evaluating the overall effectiveness of teaching.The weighting between formative and summative assessments may be allocated at a 6 : 4 ratio, balancing attention to the learning process with emphasis on final outcomes to ensure scientific and reasonable evaluation .

4. Conclusion and Outlook

A tiered instructional design serves as the core solution to overcoming the challenges of traditional arts education.The prevalent issues in campus arts education -such as fragmented activities replacing structured curricula and skill transmission detached from cultural heritage -stem fundamentally from the absence of systematic designs aligned with students' cognitive development.The four-stage goal system proposed in this study -cognition, experience, creation, and identification -addresses differentiated needs: interest cultivation in elementary school, cultural understanding in middle school, and innovative transformation in high school.By aligning teaching content with cognitive development, bridging academic disciplines, and adapting to contextual scenarios, it employs diverse methods - immersive, practice-based, and digital -effectively transforming traditional arts education from superficial participation to deep internalization.Interdisciplinary integration and modern technology empowerment serve as vital engines for traditional arts education.Traditional arts are not isolated cultural symbols but educational vehicles that can deeply interconnect with subjects like language arts, mathematics, and history.Examples include integrating calligraphy with poetic imagery, traditional patterns with geometric knowledge, and opera narratives with historical events.This approach enriches disciplinary teaching dimensions while providing multidimensional interpretations of traditional arts' cultural significance.Future integration of traditional art elements into campus education can be advanced through three approaches: promoting regionally adapted teaching designs and balanced resource distribution;deepening innovative fusion between traditional arts and cutting-edge technology;and building a collaborative educational ecosystem linking campuses, families, and society .

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