

Pedagogical Innovation in Integrating Excellent Traditional Chinese Culture into Public Art Courses in Higher Education

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Abstract: As cultural confidence is continuously strengthening in China's new era, university Public Art courses, as an important vessel for Aesthetic education, is playing an increasingly significant role in transmitting excellent traditional Chinese culture. However, current Public Art courses still suffer from problems such as insufficient traditional cultural content integration, monotonous teaching approaches, and low student participation. Based on the teaching status of Public Art courses in higher education, this paper analyzes the necessity of integrating excellent traditional Chinese culture into the course teaching, explores the implementation pathways such as course content restructuring, teaching model innovation, practice teaching strengthening, and evaluation system optimization, and constructs a teaching model for integrating excellent traditional Chinese culture into Public Art courses. Research shows that integrating traditional cultural resources systematically into Public Art courses can enhance students' aesthetic competencies and cultural identity, strengthen the educational function of the courses, and it is of great significance for the construction of Aesthetic education in higher education.

Keywords: excellent traditional Chinese culture; Public Art Courses; Aesthetic Education in Higher Education; Teaching Reform; Cultural Confidence

DOI:10.12417/3029-2328.26.03.023

1.Introduction

With the continuous advancement of Aesthetic education in higher education in China's new era, Public Art courses have gradually become an important component of Aesthetic education in higher education. The Public Art courses not only bear the mission of enhancing the aesthetic competencies of university students, but also serves as an important platform for promoting the excellent Chinese traditional culture. Currently, China attaches great importance to traditional culture education and has proposed that the excellent traditional Chinese culture should be integrated into the full-cycle education system. This provides a new direction for the reform of Public Art courses in higher education.

However, in real-world teaching process, Public Art courses in some higher education institutions still primarily focus on Western art history or modern art forms, with insufficient systematic integration of excellent traditional Chinese culture. This results in weak integration between course content and traditional Chinese culture, leading to diminished sense of cultural identity among students. Meanwhile, traditional cultural content in teaching often remains theoretical introduction, lacking practical experience, failing to stimulate students' interest in learning. Therefore, it holds significant theoretical and practical value to explore the effective pathways of integrating excellent traditional Chinese culture into Public Art courses in higher education, and construct a Public Art teaching system with cultural characteristics.

2.The Necessity of Integrating Excellent Traditional Chinese Culture into Public Art Courses in Higher Education

2.1 Fulfilling the Aesthetic Education Objectives in Higher Education

Public Art courses of higher education serve as an important medium for implementing Aesthetic education. Its core objective is to cultivate students' aesthetic competencies and humanistic literacy. The excellent traditional Chinese culture embodies rich artistic thoughts and aesthetic value. Integrating it into Public Art courses can expand students' aesthetic horizons and enhance the cultural connotations of the courses^[1]. Meanwhile, through the study of traditional art forms, students can experience the spirit of national culture in the process of artistic appreciation,

achieve the integration of Aesthetic education and moral education, and enhance the comprehensive educational function of the courses.

2.2 Strengthening Cultural Identity of University Students

In the context of globalization, university students' exposure to multicultures often leads to weakened cultural identity. The excellent traditional Chinese culture serves as an important vessel for the national spirit. Integrating it into Public Art courses can enhance students' sense of identity with Chinese culture. By learning traditional art forms such as painting, calligraphy and traditional craftsmanship, students can understand the aesthetic concepts and value pursuit of Chinese culture, thereby fostering cultural confidence.

2.3 Enriching the Content of Public Art Courses

Currently, the content in some Public Art courses is relatively monotonous and the teaching materials are not updated. Excellent Chinese traditional culture is rich in resources, including traditional paintings, traditional architecture, traditional gardens, traditional craftsmanship, and traditional folk art, etc. Integrating this content into the courses can enrich the teaching content and enhance the attractiveness of the courses. At the same time, the integration of traditional culture and modern art equally catalyzes to cultivate students' innovative thinking.

2.4 Enhancing Students' Aesthetic Competencies

Chinese traditional art emphasizes aesthetic concepts such as the expression of artistic conception and harmony between humanity and nature. It holds significant value in cultivating students' aesthetic competencies. By systematically studying traditional art forms, students can not only enhance their aesthetic competencies, but also gain an understanding of the philosophical thoughts within traditional art, thereby developing a more comprehensive aesthetic outlook.

3. Current Situation and Challenges in Integrating Excellent Traditional Chinese Culture into Public Art Courses in Higher Education

3.1 Insufficient Traditional Cultural Content Integration

In some higher education institutions, the Public Art courses still mainly focus on Western art history or modern design art, with a relatively small proportion of excellent traditional Chinese cultural content. The curriculum system lacks autochthonous cultural characteristics, impeding the efficacy of traditional culture education. Meanwhile, some courses, although they cover traditional culture, have rather fragmented content and lack systemic coherence and hierarchical progression, failing to forge a complete teaching module, impeding the realization of progressive teaching objectives, and resulting in students' superficial understanding of traditional culture.

3.2 Limited Diversity in Pedagogical Approaches

Traditional cultural education is mostly conducted through teacher lecturing, lacking interactivity and engagement dimension. Student participation is not high, failing to achieve a profound understanding of it, undermining the teaching efficacy. Furthermore, in classrooms, there are insufficient discussion, presentation and cooperative learning modules, and students mostly receive knowledge passively, which fails to stimulate their interest in proactively exploring the connotations of traditional culture, and hinders the cultivation of students' innovative consciousness.

3.3 Insufficient Practice Teaching

Traditional culture is an inherently practice-intensive field. However, some courses lack practice teaching components, leaving students without the opportunity to gain hands-on experience. As a result, they have difficulty in truly understanding traditional artistic techniques. Meanwhile, the practice teaching approaches are rather monotonous, lacking interdisciplinary integration and contextualized experience, enabling students to struggle to appreciate the cultural value and aesthetic spirit of traditional art in real or simulated scenarios, which consequently affects their learning outcomes.

3.4 Unidimensional Assessment

Current course evaluation primarily relies on theoretical examinations, neglecting students' practical competencies and cultural experience process, failing to comprehensively reflect the teaching efficacy. Furthermore, the evaluation criteria are rather monolithic, lacking a comprehensive assessment of students' creative expression, cultural understanding, and learning attitude, failing to embody the teaching characteristics of Public Art courses, which emphasize experience and aesthetic improvement, and equally hindering students' deep participation in the learning process.

4. Pathways for Pedagogical Innovation in Integrating Excellent Traditional Chinese Culture into Public Art Courses

4.1 Restructuring the Course Content System

In curriculum content design, it is necessary to systematically integrate with excellent traditional Chinese cultural resources, and subvert the monocultural art history or pure aesthetic appreciation paradigm to construct a culturally-agented curricular architecture. Higher education institutions can construct modular teaching content from traditional painting, traditional craftsmanship, traditional architectural art, traditional garden art, folk art, and other aspects to establish a pedagogically-scaffolded framework with progressive cognitive tiers. At the same time, in terms of content organization, they should lay emphasis on the integration of knowledge dimension and engagement dimension, integrating the historical background, aesthetic concepts and artistic forms of traditional art, enabling students to not only understand the artistic forms but also comprehend their cultural connotations during the learning process. Furthermore, they should integrate traditional cultural elements with contemporary artistic expression modalities based on the development trends of modern art to guide students to engage in innovative artistic practice, enhance curricular contemporaneity and applicability, and promote the translation and innovation of traditional culture in contemporary contexts.

4.2 Innovating Teaching Models

During the teaching implementation process, higher education institutions should change the traditional teacher-centered teaching method, instead, adopt multiple teaching models such as project-based learning, experiential teaching and inquiry-based learning to enhance student participation and classroom engagement [2]. For instance, educators can organize students to participate in learning activities such as traditional culture-themed artistic creation, traditional craftsmanship experiencing programs, and traditional culture-themed exhibitions, enabling them to understand the essence of traditional culture through practical activities. By setting learning tasks, educators guide students to conduct information collection, analysis and discussions and creative expression on traditional cultural elements in order to enhance their initiative and curiosity in learning. Simultaneously, educators should employ group cooperative learning, encouraging students to fulfil learning tasks in labor division and cooperation, enhancing the classroom interactivity and cultivating students' teamwork awareness and innovation capabilities. The application of diversified teaching methods can enhance the efficacy of classroom teaching and enable traditional culture to integrate into the courses in a more vivid and concrete way.

4.3 Strengthening the Practice Teaching

The Public Art courses should increase the proportion of practice teaching and emphasize the functions of artistic experience and cultural perception. Teachers can design various practical activities based on the course content, such as calligraphy experiencing programs, traditional flower arrangement creation, traditional decorative pattern design, and folk handicraft making, etc., enabling students to understand the traditional artistic techniques and aesthetic characteristics in hands-on practice. Through practical activities, students can directly experience the charm of traditional art and enhance their learning interest. Concurrently, teachers can leverage campus culture construction to carry out themed practical activities, such as traditional culture and art exhibitions, and student work exhibitions, to expand the space for practice teaching. The reinforcement of practice teaching not only enhances

students' artistic expression capabilities, but also promotes their in-depth understanding of traditional culture, thereby improving the teaching quality of the courses.

4.4 Leveraging Digital Resources to Empower Teaching

In the context of informatization, digital resources have provided new approaches for traditional culture teaching. Teachers can leverage digital technologies to exhibit traditional cultural resources, such as virtual museums, digital art platforms, and online art databases, enabling students to gain a comprehensive understanding of traditional art from multiple perspectives. By presenting traditional paintings, traditional architectural space, and the production processes of traditional craftsmanship through multimedia, the teaching can be more intuitive and interesting. Simultaneously, teachers can use online teaching platforms to release learning materials and tasks, expanding classroom learning space and facilitating students' self-directed learning. The application of digital resources can not only redress the shortage of traditional teaching resources, but also enhance the interactivity and openness of the courses, thereby improving the teaching efficacy.

4.5 Optimizing the Course Evaluation System

To better reflect the teaching efficacy of integrating traditional culture into the Public Art courses, it is necessary to establish diversified evaluation methods, integrating process-oriented evaluation with outcome-oriented evaluation. The evaluation content can include classroom participation, the quality of practice works, learning reflection reports, and group cooperation performance, etc., conducting holistic profiling of learner development trajectories. At the same time, additional indicators such as cultural understanding and aesthetic expression should be included in the evaluation criteria to guide students to pay attention to the learning process and cultural experience. Teachers can also adopt a combination of student peer assessment and self-assessment to enhance evaluation objectivity and participation. The multidimensional evaluation system catalyzes students to proactively engage in learning, improve the quality of course teaching, and advance Public Art courses toward transdisciplinary synthesis and developmental capacity-building.

5. Constructing a Teaching Model for Integrating Excellent Traditional Chinese Culture into Public Art Courses

By integrating the aesthetic education objectives and cultural inheritance functions of public art courses, a teaching model characterized by “cultural guidance—content integration—practical experience—diversified evaluation” can be formed. This model is centered on the excellent traditional Chinese culture, integrates culture education with Aesthetic education, and establishes a pedagogically-scaffolded framework with inherent logical connections by clarifying the goal orientation, optimizing the teaching content, enriching the teaching implementation forms and improving the evaluation system, thereby enhancing the holistic efficacy of the curriculum reform.

Firstly, at the level of course objectives, it is necessary to aim at enhancing students' aesthetic literacy and cultural identity, clearly establish the significant position of excellent traditional Chinese culture in the Public Art courses, and integrate the cultivation of cultural comprehension capabilities and aesthetic capabilities into the course objective system. By establishing multi-dimensional cultivation objectives, educators should guide students to pay attention to both the artistic expression modalities and the profound spiritual connotations of traditional culture during their learning process. Concurrently, cultural confidence education should be integrated into the design of curriculum objectives, emphasizing that students can cultivate sound values and aesthetic outlook through artistic experience. By clearly defining the goal orientation, it is ensured that the course teaching always focuses on cultural transmission and the enhancement of artistic literacy, thereby strengthening the educational function of Public Art courses.

Secondly, at the level of teaching content, it is necessary to establish a modular teaching system. The course content can be divided into modules such as traditional art appreciation, traditional cultural element analysis, and

creative expression of traditional art, scaffolding student progression through cognitive mastery, conceptual comprehension, and contextual application. In the traditional art appreciation module, the focus is on introducing representative traditional art forms and their aesthetic characteristics; In the traditional cultural element analysis module, students are guided to analyze composition, color, decorative symbols, etc. in traditional art. In the creative expression module, students are encouraged to integrate traditional cultural elements with modern artistic forms to carry out innovative artistic practice. Through systematic content design, higher education institutions can avoid fragmented integration of traditional culture, and enhance the coherence and hierarchical progression of teaching.

Thirdly, at the teaching implementation level, it is emphasized to comprehensively use various teaching methods. Through approaches such as context introduction, case analysis, discussion and exchange, as well as creative expression, classroom interactivity is enhanced, enabling students to understand the connotations of traditional culture through participation in. Concurrently, educators should adopt the online-offline blended teaching model, leveraging online resources to expand the learning space and provide students with more traditional cultural materials. Teachers can also organize classroom activities through group cooperative learning, promoting communication and cooperation among students and igniting learner agency. The comprehensive application of diverse teaching approaches can boost the classroom teaching vitality and enhance students' learning experience.

Finally, at the level of course evaluation, it is necessary to establish a multidimensional evaluation mechanism, and build a complete teaching evaluation system by integrating process-oriented evaluation and summative evaluation, focusing on students' learning attitude, cultural comprehension, and artistic expression capabilities. During the evaluation process, classroom participation, learning reflection, artistic creation works, group cooperation performance, etc. can be included in the evaluation content to comprehensively reflect students' learning process and learning outcomes. Concurrently, the student self-evaluation and peer evaluation mechanism should be introduced to enhance the evaluation participation and objectivity. The multidimensional evaluation system cannot only promote the holistic development of students, but also drive the continuous improvement and optimization of Public Art courses.

6. Conclusion

Excellent Traditional Chinese Cultural is an important resource for Public Art courses of higher education. Integrating it into the course teaching can enhance students' aesthetic literacy and cultural identity. By restructuring the course content, innovating teaching models, strengthening practice teaching and optimizing the evaluation system, higher education institutions can establish a Public Art course teaching model with cultural characteristics to further enhance the educational function of Public Art courses in Aesthetic education. In the future, higher education institutions should further strengthen the integration of traditional cultural resources, refine the course system, promote continuous innovation in Public Art courses, and explore diversified teaching methods and evaluation approaches, in order to provide strong support for cultivating new-era university students with cultural confidence and aesthetic capabilities, and concurrently promote the high-quality development of university Aesthetic education.

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