

Teaching Reform Practice of Tujia Folk Pattern Course Based on Diversified Teaching Method

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Abstract: Tujia Folk Patterns is a core course for visual communication design majors in undergraduate colleges in ethnic areas. This paper analyzes the problems existing in the traditional teaching mode from the current implementation of the curriculum, adopts diversified teaching methods combined with online and offline mixed teaching mode to carry out reform practice, and finally, puts forward the challenges faced in the course reform and the sustainable construction plan. The teaching reform of this course has a good effect, greatly enhancing students' independent learning ability and practical innovation ability, and significantly improving students' participation, knowledge accumulation, professional skills and other aspects during the implementation of the course, greatly mobilizing students' enthusiasm for learning and achieving the established teaching goals.

Keywords: Tujia folk pattern; Diversified teaching methods; Online and offline mixed teaching mode; Practice and innovation ability

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1. Introduction

Tujia Folk Patterns is a compulsory core course for students majoring in visual communication design at Enshi University, Hubei Province. It is also a characteristic course that conforms to the cultural connotation of ethnic areas. This course is highly theoretical and practical, aiming to enable students to master the basic characteristics, design methods and technological processes of Tujia folk patterns. The teaching stimulates students' interest in learning, and improves their ability of innovative thinking so that students can master skills, problem-solving abilities and cooperation abilities. However, the traditional teaching method makes it difficult to stimulate students' interest in this course, and the students' learning effect is not satisfactory. Therefore, it is imperative to optimize and reform the traditional teaching ideas and teaching methods in the teaching of Tujia Folk Patterns.

2. Present situation of curriculum implementation

2.1. Course construction and development history

The course Tujia Folk Patterns in Enshi University, Hubei Province was launched in 2012, and the course construction has gone through three stages: preliminary stage, growth stage and innovation stage. In the preliminary stage, the course is positioned as an elective course to enhance students' understanding of the characteristics and cultural connotations of ethnic areas. In the growth stage, after five years of curriculum construction and accumulation of teaching achievements from 2015 to 2020, the course nature is transformed into two types according to the requirements of different professional directions. Fine Arts and environmental design majors of Hubei Enshi University continue to improve students' aesthetic ability and carry forward the quality requirements of national culture, and the course is still positioned as a professional elective course. The Visual communication design major has positioned this course as a professional core course according to the requirements of mastering professional skills and innovative thinking. At present, the teaching achievements of this course have been rated as the first-class undergraduate course in Hubei Province and won several national and provincial discipline competitions. From 2021 to now, the course is in the innovation stage. Under the background of "new liberal arts" construction, it will continue to explore diversified teaching methods to enable students to master core design and aesthetic abilities, and then break through more teaching and research achievements in discipline competitions.

2.2. Implementation of the curriculum

At present, the course of Tujia Folk Patterns from 2017 to 2020 is 48 hours. In the past, the course was set up with 40 theoretical hours and 8 practical hours. In the course of implementation, it was found that there were too many theoretical lectures, and students could not deeply understand the knowledge points, which was not conducive to students mastering transformation design and the application of techniques. The new talent training plan of the 2021 edition will adjust the proportion of theoretical hours and practical hours of the course, which is adjusted to 16 hours of theoretical hours and 32 hours of practical hours. It adds the classroom pattern organization form to illustrate and analyze typical graphics and demonstrate techniques so that students can better grasp the pattern design method, to promote the production of teaching results.

Since 2021, Hubei Enshi University has cooperated with the Blue Ink Cloud platform to adopt the mode of "online and offline mixed teaching." However, at present, most of the mainstream classroom mode still adopts the traditional teaching mode of "teacher PPT explanation + examination." After teachers explain, students passively accept knowledge and analyze it from in-depth theoretical understanding and interpretation. Such a teaching method does have advantages ^[1], but this kind of ethnic and folk craft courses not only emphasize theoretical teaching but also involve creative design and practical operation of crafts, so the quality of classroom teaching needs to be improved.

3. The existing problems in classroom teaching under the traditional teaching mode

3.1. Single problem of teaching concept and teaching method

The single teaching concept often ignores the individual differences of students and tends to adopt a "one-size-fits-all" teaching strategy. This philosophy fails to fully recognize the differences in learning styles, interests and needs of different types of students, thus failing to provide personalized teaching support for students and neglects to cultivate students' critical thinking and innovative abilities, which not only inhibits students' active

spirit of exploration but also limits their flexibility in solving problems ^[2].

A single teaching method leads to the rigidity of the classroom atmosphere. On the whole, the Tujia Folk Patterns course contains the characteristic elements of ethnic patterns and the theme of myths and legends to show the unique humanistic connotation of Tujia, which can fully arouse students' interest and sense of identity in ethnic culture. However, according to the learning situation, the traditional single classroom teaching makes it difficult for students to maintain excitement, and instead, they show signs of inattention, looking at mobile phones, etc., and lack the enthusiasm to participate in class. This method neglects the importance of interaction and practice in the learning process, which is not conducive to the cultivation of students' comprehensive ability.

The single teaching evaluation system is also an important embodiment of the single teaching method of teachers. Relying too much on examination scores as the only standard to evaluate students' learning effect, ignoring the evaluation of student's learning process, innovative design and practical ability in art courses is not conducive to students' comprehensive grasp of knowledge points and then unable to meet the curriculum standard requirements to become "water lessons."

3.2. The problem of students' poor practical ability

First of all, Enshi College in Hubei Province lacks workshop facilities to carry out practical training operations. Under the traditional teaching mode, teachers of craft courses tend to focus on explaining the principles and operating steps of craft, leaving students with few opportunities for practical operation. In the absence of enough practical opportunities, students seem at a loss when facing the real task of craft production. Secondly, the teaching evaluation system is also inclined to the assessment of hand-drawn or software-made exams, and the assessment of students' craft operation skills is relatively small. Students' practical abilities cannot be effectively improved, and there is a disconnect between theoretical knowledge and practical skills ^[3].

3.3. Students' weak innovative design thinking

In the current teaching of craft courses, a prominent problem is the weakness of students in innovative design thinking. To a large extent, this phenomenon stems from the limitations of traditional teaching mode. The setting of course content tends to be biased towards the history and current situation of process technology, while the in-depth discussion of design theory and the cultivation of innovative methods are insufficient. When students complete the design task, they often rely on the guidance of teachers and existing cases, rather than design based on their understanding and innovation. This dependence restricts students from being inquisitive and personalized in the learning process. Students cannot solve complex problems and are afraid of difficulties, which also affects their ability to integrate personal creativity into craft design. Traditional teaching mode will suppress students' active thinking, gradually solidify their thinking mode, and affect their learning enthusiasm ^[4]. Art courses need to closely conform to cutting-edge design concepts. However, the current situation is that the number of completed assignments is satisfied, but the output of excellent teaching results is less, and the problem of homogenization and vulgarization is serious.

Another reason leading to this phenomenon is the disconnect between education and teaching and actual production ^[5]. Teaching materials are the basis of the implementation of educational work, whether the teaching materials conform to the development of the era and practice directly affects the actual effect of teaching work ^[6]. At present, with the continuous evolution of the Chinese arts and crafts design industry, the design concept meets the needs of modern consumers to pursue individuality and uniqueness, and the teaching materials of art majors in colleges and universities should keep pace with the era. A specific analysis of the current teaching materials

shows that Tujia Folk Patterns does not fully correspond to professional teaching materials. The current textbook, Tujia Folk Art, published in 2011, details the historical origin and artistic style of Tujia folk patterns in the textbook but lacks the process flow, process training and innovative design content, so it is no longer adaptable.

4. Tujia Folk Patterns diversified teaching mode reform practice

In 2022, under the guidance and support of the Academic Affairs Office of the school and the college, the Tujia Folk Patterns course taught by the author has completed the reform measures of diversified teaching mode under the OBE model, including the OBE talent training outline, online and offline integrated teaching, TBL/PBL teaching method and discussion teaching, and the construction of a diversified assessment system^[6]. Digital resources such as resources, courseware, videos, activities, assignments, tests, question banks and discussions have been built in the Blue Ink Cloud online resource library and cloud class for online independent learning by students on campus. In the course construction process, centering on the “student-centered,” the teaching content is reconstructed, the course network resources are constructed by the project-oriented and problem-driven teaching mode. Through the combination of online and offline methods, the teaching system integrating the construction, transfer and application of course resources and the comprehensive evaluation system of multiple dynamic assessments are constructed, which effectively arouses students’ learning enthusiasm and achieves a good teaching effect^[7].

4.1. Optimize the course objectives and highlight the ability orientation

According to the requirements of application-oriented talent training in Hubei Enshi University, based on the OBE (results-oriented) talent training concept and learning situation analysis, combined with the professional training objectives and the characteristics of the curriculum practice and application, adhere to the “student-oriented” education concept, highlight the project orientation, and optimize the curriculum teaching objectives^[8]. In the knowledge objective, through the introduction of the project application background, it emphasizes the students’ understanding and mastery of the rich history, culture and folk information contained in the Tujia folk patterns in the course content. By learning these patterns, students can understand the formal beauty rule of pattern design and its composition law, master the basic methods of folk pattern design and composition, and improve their design skills to improve the students’ cultural literacy and comprehensive quality, and broaden their vision and knowledge. In the ability goal, by showing students a large number of practical craft project application cases, students can master the basic techniques and design principles of Tujia ethnic pattern drawing, use a variety of expression methods combined with practice and training, enhance modern design concepts, improve thinking ability and aesthetic ability, stimulate students’ creativity and imagination, and improve students’ application ability of traditional element transformation design to cultivate students’ ability to analyze, research and solve problems by visual way and design thinking. In the quality goal, tell the historical stories of “Tujia tracing” and “national cultural accumulation,” so that students can understand the cultural integration, artistic value and contemporary significance of Tujia folk art, and help promote the protection and inheritance of intangible cultural heritage. Strengthen the awareness of students to pay attention to, participate in and publicize the protection of the intangible cultural heritage of the Tujia people, let students shoulder the historical responsibility of inheriting the Tujia culture, and cultivate high-quality talents with “feelings and sense of responsibility” in the new era.

4.2. Reconstruct teaching content and application of diversified teaching methods

4.2.1. Reconstructing teaching content

Change the traditional teaching plan, emphasize the foundation, pay attention to the application, emphasize the practicality, the teaching content of theoretical decomposition and technology project practical training synthesis, pay attention to the systematic and logical knowledge but also conform to the cognitive law of students from abstract to concrete, from perceptual to rational, to build hierarchical and progressive course content modules ^[8]. It is composed of four modules: cultural interpretation, field investigation, pattern copying and creative design. Each module is matched with corresponding interest-based activities, such as exhibitions, lectures and competitions, among which field trips and creative design modules are carried out alternately, breaking through the limitation of learning space and time, and achieving full coverage before, during and after class to enhance students' learning experience ^[9].

4.2.2. Application of diversified teaching methods

Before class, teachers will design questions, publish learning tasks and objectives through online platforms, and push related learning resources. Students will preview online with questions to preliminarily understand the course content and knowledge points. In the class, the method of "bringing in and going out" is adopted to make up for the shortcomings of poor teaching and practical training conditions, and the advantages of regional and ethnic resources are fully utilized to introduce non-genetic bearers such as tapestry and Nuo mask into the class. The non-genetic bearers show the practical operation process in the class, and the students learn techniques and artistic expression methods through watching the works. TBL teaching method is used to group students to discuss feasible design plans with teachers and non-genetic bearers. This form is conducive to cultivating students' ability to analyze problems and teamwork spirit ^[10]. PBL- problem teaching method enables students to learn by proposing, exploring and solving practical artistic creation problems, and cultivates their creativity and problem-solving ability ^[11]. Then, after determining the design plan in the practical teaching, they go to the workshop of non-genetic inheritors to complete 32 hours of experimental and practical training hours. According to the requirements of the process flow, the students are divided into 3 people/groups (1 person to complete the process production, 1 person to complete the revision design and auxiliary process, 1 person to record the process flow and form a research report). Finally, the initial process product is redesigned and transformed into a digital visualization. By focusing on the characteristics of students' creativity, flexibility and immersive independent practice, classroom guidance can effectively solve the pain points of students' poor practical ability and weak innovative thinking. After class, the teachers reflect on the teaching effect and believe that the diversified teaching method can improve the students' and teachers' cognition of the target in the standard person training program (**Figure 1**). Since its implementation in 2022, remarkable results have been achieved. According to the course evaluation in the spring semester of 2024, students' evaluation scores on teachers, classroom effects and online platform resource activities are 99.3846, indicating that TBL and PBL teaching methods not only conform to the teaching implementation rules but also have recognized by students, effectively improving the teaching quality.

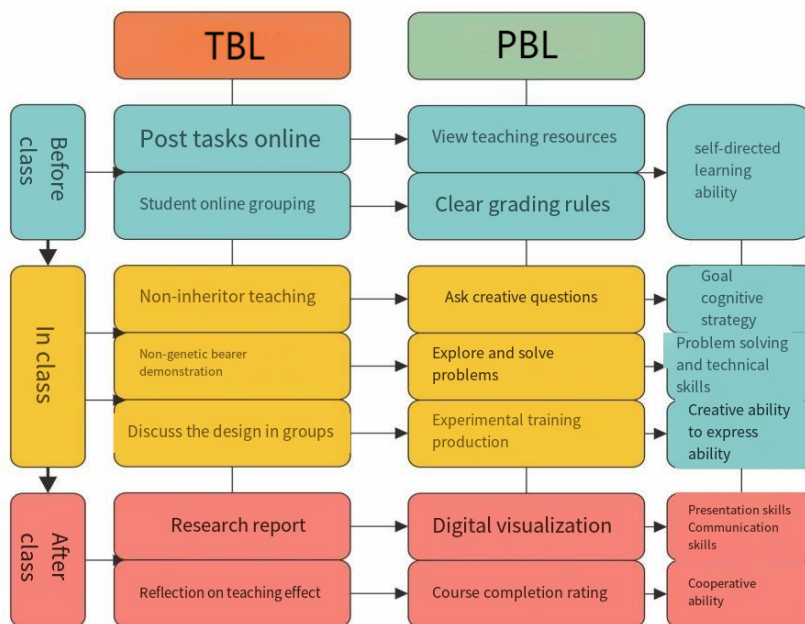


Figure 1. Reconstruction of teaching content and application of diversified teaching methods.

4.3. Construct a diversified assessment system

In order to enable students to obtain the “ability index,” it is necessary to strengthen the process evaluation and ensure that the student’s learning objectives achieve the expected results through the assessment of various aspects of the whole process. According to the characteristics of the curriculum, the “three combination” diversified dynamic assessment comprehensive evaluation system, which combines process evaluation and terminal evaluation, in-class and out-of-class, online and offline, should be constructed and implemented [12]. Among them, the process assessment score accounts for 50% (the implementation process of daily work), the practice assessment score accounts for 20% (the process of actual operation accounts for 15%, the investigation report accounts for 5%) the final score accounts for 30%, (the online assessment accounts for 20%, which is automatically calculated by the platform. Including video learning, chapter testing, topic discussion, in-class testing, homework, etc., offline assessment accounted for 10%, which was evaluated by teachers, including exam homework, course design, attendance, etc.) [13]. In this assessment system, to stimulate students’ active learning and improve their participation in teaching activities, the proportion of process assessment is appropriately increased, the assessment content is enriched, and the online assessment mechanism is adopted. Moreover, the practice assessment results assess students’ comprehensive design ability, including data review and arrangement, PPT report or process demonstration, process investigation report content and team cooperation and innovation ability, highlighting the cultivation of students’ ability and accomplishment, which can solve the problems of students’ weak grasp of knowledge, weak innovation ability and simple traditional teaching evaluation methods in the traditional teaching process [14,15].

5. Challenges and continuous construction in the course of curriculum reform

5.1. Teachers should pay attention to the improvement of their level

Teachers are the curriculum makers and implementers and are the core elements of teaching reform, which is adopted by Hubei Enshi University. The course team construction is completed in the form of “helping and

guiding” and “leading the old and the new.” In the course group of Tujia Folk Patterns, the members include 1 teacher with an associate title, 1 teacher with a lecturer title and 3 teachers with an assistant title. The teachers with low professional titles have little participation in the teaching method reform and have insufficient understanding of the connotation of traditional ethnic and folk culture and craft production, which is not conducive to the construction of curriculum connotation. Therefore, teachers must strengthen their level to constantly improve the practice of teaching reform.

5.2. Improve the teaching and training environment

In order to improve the effect of teaching craft training, first of all, it is suggested that the Academic Affairs Office and the college improve the craft training room construction, update the old practical training equipment, such as: new weaving machine, Nuo mask making tools, etc., introduce advanced craft technology to ensure that students can access to the current standards of the industry. Secondly, optimize the layout of the training room to create a safe, orderly and fully functional learning space. In addition, interactive learning tools and virtual reality technology will be added to improve students’ engagement and operational skills. Through these measures, students can be provided with a practical training platform that is closer to the actual working environment, thus effectively improving their practical ability and innovative thinking.

5.3. Characteristics and innovation of curriculum construction

First, according to regional ethnic characteristics, continue to explore the formation of regional characteristics of related craft courses. Tujia Folk Patterns is used as a link to build a group of courses with ethnic characteristics so that students can deeply understand the history, inheritance and cultural connotation of folk art.

Second, establish stable and in-depth cooperation with local enterprises to realize the integration of “production, learning and research.” Design talent training can meet the needs of enterprises, research and develop the transformation and application of folk patterns in contemporary products. Through project-oriented learning, students are encouraged to participate in the whole process from design to production to enhance their innovation ability and solve practical problems.

Third, further strengthen the research and sorting of the pedigree of Tujia folk patterns, establish a digital database of Tujia folk patterns, collect and preserve the process technology, historical documents and masterworks, and compile cloud teaching materials after integrating resources.

6. Conclusion

Through the implementation of the teaching reform of Tujia Folk Patterns based on diversified teaching methods, the organic integration of traditional classroom teaching with online teaching and diversified teaching methods has been realized, which has effectively mobilized the initiative and enthusiasm of students in learning, met the needs of students to master the goal of ability to the maximum extent, and cultivated the students’ ability to analyze and solve problems and innovative practice. The curriculum assessment and evaluation system has been established and perfected, which has effectively improved the students’ participation in teaching activities and improved the teaching effect.

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