

Online Course Design and Practice Research of Folk Arts and Crafts under the Background of New Liberal Arts — Taking "Clay Sculpture" as an Example

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Abstract: *As an important part of Chinese traditional culture, folk arts and crafts should not only realize its innovative development from practice, but also colleges and universities are also an important camp to realize cultural inheritance. With the development of society, realizing the creative transformation and innovative development of Chinese excellent traditional culture has become the theme of the times, which puts forward the teaching reform goal of "living inheritance" for colleges and universities on the practical level. Based on the unique context of online teaching, this article integrates the BOPPPS teaching model into the course design, and improves the effectiveness of online learning from the in-depth development of six links. The participatory teaching dimension narrows students' sense of distance to folk art through zero-distance dialogue, and truly reproduces the artistic spirit reflected by the older generation of artists, thereby stimulating students' learning motivation and creative enthusiasm.*

Keywords: *Folk arts and crafts, Online courses, Course design*

1. Basic Information of the Course

Course Name: Folk Art and Crafts — Clay Sculpture; Student level and major: undergraduate; Course type: Professional compulsory course; Course teaching objectives: Under the background of the new liberal arts construction, the course introduces the BOPPPS model to construct a new course design concept that is student-centered and teaching-oriented [1]. By exploring the online teaching mode of art majors, a systematic framework for course design is constructed. Combined with the requirements of online teaching, the course of "Folk Arts and Crafts" mainly relies on the Yangtze River Rain Classroom to ensure the normal development of online teaching, and use the audio-visual interaction advantages of Tencent Conference to improve the teaching effect. At the same time, conscientiously implement the fundamental task of "cultivating people through morality", actively explore the implementation path of "five educations simultaneously", improve the implementation plan of the online teaching of "Folk Arts and Crafts Course", further clarify the teaching objectives of the course, and create a good educational environment.

This course adheres to the teaching concept of "moral education first", and takes improving students' traditional cultural literacy as the overall goal of course teaching, which can be summarized into the following three aspects:

(1) Knowledge and skill objectives: understand the concept, characteristics and aesthetic principles of folk arts and crafts; master the cultural structure, material selection and creation rules of clay sculpture, paper-cut, shadow puppet and other artistic styles; skillfully use craft techniques to restore and innovate excellent traditional culture art form.

(2) Process and method objectives: Hosted by teachers and participated by students, multiple special courses are carried out in the form of project training, through interactive discussion [2], process tracking [3], practical experience [4], to deepen students' Comprehension of folk arts and crafts and strengthening the ability to analyze and solve practical problems.

(3) Emotional attitude and value goals: to improve the transformation ability of folk arts and crafts to modern aesthetic language, and to enhance students' cultural awareness of adaptation, acceptance and recognition of excellent traditional culture; at the same time, the parallel input of inheritance skills and spiritual culture teaching content, is conducive to the formation of values and a sense of

responsibility that are compatible with modern society. Course features are as follows (Table 1):

Table 1: Characteristics of Folk Arts and Crafts Courses

Serial number	Features	Advantage	Dynamic transformation of online teaching
1	Change of learning habits from pen to brain	In the traditional painting teaching that focuses on techniques, the introduction of the teaching concept of design discipline that focuses on thinking expansion can enrich the teaching content on the one hand, and on the other hand, it will help improve the creative expression ability of students in this major while integrating new teaching concepts.	Design thinking training is more difficult. While relying on the guidance of in-class teachers, it is also necessary to use high-quality cloud resources opened by the school, online learning outside class + online guidance in class to strengthen the learning effect.
2	A shift in the learning process from passive learning to active selection	The course gives students greater learning freedom to stimulate students' autonomy in learning. Through the practice of special projects, students are allowed to freely choose the research content they are interested in in the dimensions of sub-topics, research objects, and research perspectives; at the same time, students can freely create according to their areas of expertise in the form of creation.	In order not to affect the completion of teaching objectives, the teaching process relaxes the creative requirements, and at the same time, students' free choice of materials, methods, and styles is conducive to the individual expression in the creative process.
3	A shift in learning focus from absorbing knowledge to problem solving	The biggest highlight of this course is the innovative expression of folk arts and crafts, but it faces many problems in the operation method and specific practice process. How to resolve it? When analyzing the root causes of problems and proposing solutions, it can not only stimulate students' subjective initiative to be good at thinking, but also improve their ability to solve problems.	Rain Classroom, Tencent Conference, WeChat and other diversified communication media break through the barriers of time and space, so that students can communicate with teachers at zero distance and frequently at any time when they encounter problems, and teachers can track and guide them online throughout the process.

2. Analysis of Academic Situation

For the analysis of the students' academic situation in this course, we mainly use the natural observation method, interview method, and test method, and at the same time refer to the professional curriculum planning of fine arts (teacher training), the characteristics of the teacher structure, and the accumulation of long-term teaching experience, etc., to conduct a comprehensive comparison.

Psychological characteristics: Take the students of Class 3 of Fine Arts in 2020 as the sample sample, generally aged between 19 and 22, with 11 boys and 16 girls, and local students from Gansu accounted for 78%. According to the analysis of the psychological development characteristics of college students, the group at this stage has rich and colorful emotions and strong communication needs, but also has strong self-esteem and is extremely sensitive to the words, deeds and attitudes of others. This has led to the fact that during the teaching process, students of this major are worried about making mistakes due to their poor learning foundation. While having a strong desire for self-protection, they often lose their voices in the classroom collectively.

Knowledge structure: Fine arts (teaching) majors, sketching, traditional Chinese painting, flower and bird and other painting skills courses, accounting for 75% of the total class hours of professional basic courses, and the teachers are mainly teachers of traditional Chinese painting and oil painting. Its teaching content mainly focuses on the teaching and demonstration of painting skills. Students mainly practice sketching and copying, and their knowledge structure is relatively simple.

Student interest: Due to the lack of pressure to enter higher education, students generally lack motivation to study. Only from the analysis of the characteristics of students majoring in art, the admission threshold is low (more than 200 points), the employment prospects of the majors studied are not optimistic, coupled with the single teaching mode of "teaching to determine learning", the duality

of internal subjective factors and external objective factors Superposition, causing students to gradually lose interest in learning.

Ability level: Although art students are poor in cultural courses, their professional scores are among the best in the provincial joint examination (teacher majors have higher requirements and are more difficult to apply for), which also reflects students' strong learning ability. Moreover, according to the past completion of student homework, the attitude is very serious, and the tasks assigned by the professional teacher can be completed on time and with high quality.

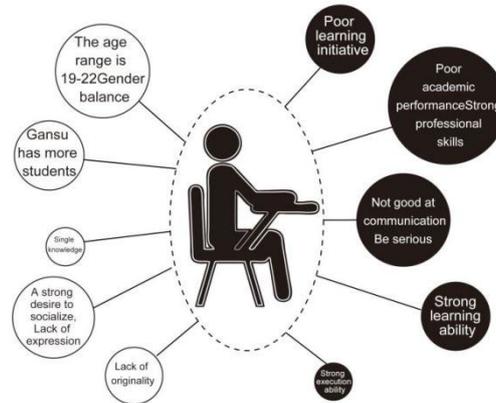


Figure 1: Portraits of students majoring in fine arts (teaching class)

According to the analysis results (see Figure 1) of the group portraits of students majoring in fine arts (teacher training), the main manifestations are: in the professional training of students, although the technical training is relatively solid, but the innovative ability needs to be strengthened; the learning process is relatively passive, accustomed to Obedience, serious lack of problem awareness; lack of self-confidence in learning, not good at communicating with teachers, etc.

To solve these outstanding problems, while adhering to the overall view of "developing five educations simultaneously", taking into account the differences of different majors, we should start from the teaching practice of fine arts majors, make full use of diversified teaching platforms such as Rain Classroom, and dig deep into high-quality online education resources, through the integration of disciplines, enrich the diversification of knowledge structure, expand creative thinking, and enhance students' original ability; supported by project practice, provide students with more learning autonomy, stimulate students to discover problems and continuously improve their ability to solve practical problems Ability; In addition to using various classroom interaction modes provided by digital technologies such as barrage and comment areas, provide students with more display opportunities, fully mobilize students' knowledge, emotion, intention, behavior and other factors [5], and strive to stimulate and cultivate them The subjectivity of learning can not only enhance students' self-confidence in learning, but also enable students to actively accept the course content under the emotional identity to form a strong learning atmosphere.

3. Basic Teaching Ideas

When carrying out online teaching, it is necessary to thoroughly implement the fundamental task of "cultivating morality and cultivating people". According to the characteristics of online learning in student dormitories, we focus on the all-round development of students' morality, intelligence, body, beauty and labor. "Folk Arts and Crafts" course, in terms of moral education: give full play to the cultivation of morality, enhance students' innovative spirit, and cultivate the sense of responsibility of college students to protect and inherit traditional culture [6]. Through in-depth excavation of the excellent traditional cultural connotations inherited by folk arts and crafts, nourish and elucidate its era values of emphasizing benevolence, emphasizing people, keeping integrity, advocating justice, advocating harmony, and seeking great harmony. first" teaching philosophy. Intellectual education: actively integrate into the creative thinking training of the design discipline, and develop students' interests in various aspects while broadening the knowledge dimension and strengthening the ability of innovation and transformation. Through the mobilization of eye-hand-brain multi-dimensional sensory perception in the creative process, and the way of teamwork throughout the educational purpose of physical development, and in the process of continuously improving students' aesthetic and humanistic

qualities, strengthen the construction of aesthetic education and labor education, thereby enhancing Students are confident in their national culture. Following the above classroom teaching reform ideas, this course is mainly divided into three stages: "Self-study before class - Guided learning in class - Expansion after class":

3.1. The first stage: self-study before class

According to the requirements of the self-study task list (Table 2), students self-study the content related to folk art and crafts, discuss difficult problems in groups, and prepare online classroom speeches.

Table 2: Self-study task list

Learning Content	Video course: https://coursehome.zhihuishu.com/courseHome/1000008668#teachTeam https://v.qq.com/x/page/h09380dqkm5.html Reference: "Aesthetics in the Creation of Folk Arts and Crafts".PDF https://webvpn.nwnu.edu.cn/https/77726476706e69737468656265737421fbf952d2243e635930068cb8/kcms/detail/detail.aspx?dbcode=CMFD&dbname=CMFD202002&filename=1020964742.nh&uniplatform=NZKPT&v=LgOOrTyaiAEbilGiU9md8JmGerKAswzvhfga0LYhPd0he9xeevZSOltLQtLJgLfW
Learning target	1. Familiar with the definition of folk arts and crafts; 2. Master cultural personality and modeling characteristics; 3. Dialyze the aesthetic expression of folk arts and crafts in creation.
Study method	Wisdom Tree Network + Tencent Video + References + Course Group Discussion + Pre-class Checklist Tasks
Pre-class assignment	1. Log in to the online teaching platform, self-study the development process of folk art in Chapter 1 of Wisdom Tree Network before class, cultural personality and modeling characteristics, and watch the Tencent video open class to sort out the style and artistic language of folk arts and crafts; 2. With the help of the bibliography, understand the aesthetic expression of folk arts and crafts; 3. Use Internet resources to learn about Lanzhou Yellow River clay sculpture.
Work requirements	1. What is the significance of learning folk arts and crafts? 2. Collect relevant representatives of Lanzhou clay sculpture; 3. Briefly describe the shape and artistic language characteristics of Lanzhou Yellow River clay sculptures.

3.2. The second stage: classroom guidance

The course follows the BOPPPS model: introduction, goal, pre-test, participatory learning, post-test, and summary of six links to carry out online classroom teaching (Table 3).

Table 3: Six Links of Curriculum Design for "Clay Sculpture" Imported into BOPPPS Model

Teaching process	Teaching points	Teaching example
Import	Preheating: Teachers introduce hot current events and topics that students are interested in to improve learning interest and a strong teaching atmosphere through various forms of materials such as text, pictures, and videos.	Ask: 1. What are the folk crafts in Gansu? (Learning can be answered according to the location) 2. The teacher lists the folk arts and crafts in Gansu and completes homework 3.
Target	Set teaching objectives, clarify learning tasks, and strengthen the purpose of learning the course.	1. Basic concepts of folk arts and crafts; 2. Through the special project training, the cultural background, production process and innovation transformation ability of the art form of the Yellow River clay sculpture.
Pretest	Through the online test, students can understand the effect of online learning,	To test the effect of students' self-study with objective entities.

	which is conducive to supplementing the teaching content in class preparation.	
Participatory learning	Teachers organize students to carry out participatory learning, including: inviting masters of folk arts and crafts into the classroom for online interaction and communication, special seminars, one-on-one question and answer, and follow-up online tutoring.	Question-guided teaching: 1. The emergence of the Yellow River clay sculpture? (Explore research value) 2. Means and methods of clay sculpture craft practice? (Inheritance of the skills of precise inheritance) 3. How to achieve modern language conversion? (Form innovation of clay sculpture art)
Posttest	Evaluative testing of student learning outcomes.	Taking the work display and the review of creative ideas as the evaluation content, let students show the complete process of project practice and self-evaluation.
Summarize	Summarize the important and difficult points of folk art and craft courses, and evaluate the learning effect.	Interpret the key points and difficulties of project practice in the form of a mind map.

Pretest (Figure 2):

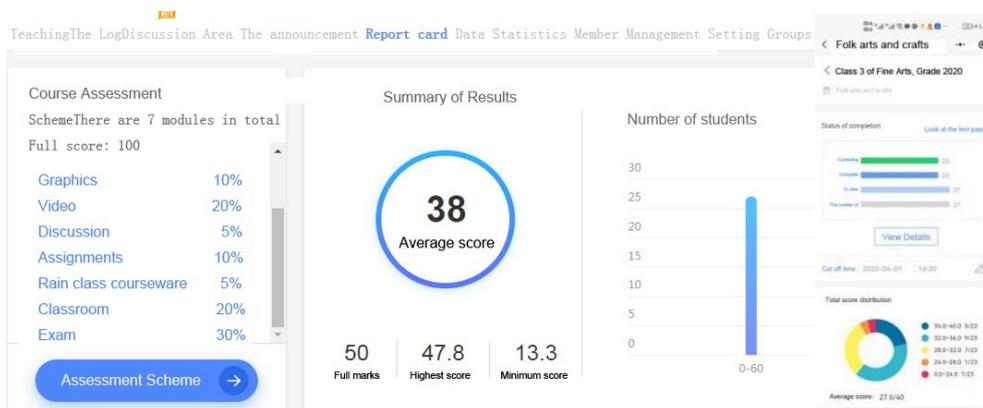


Figure 2: Pretest data analysis

Participatory Learning:

(1) Invite masters of folk arts and crafts into the classroom (Figure 3).

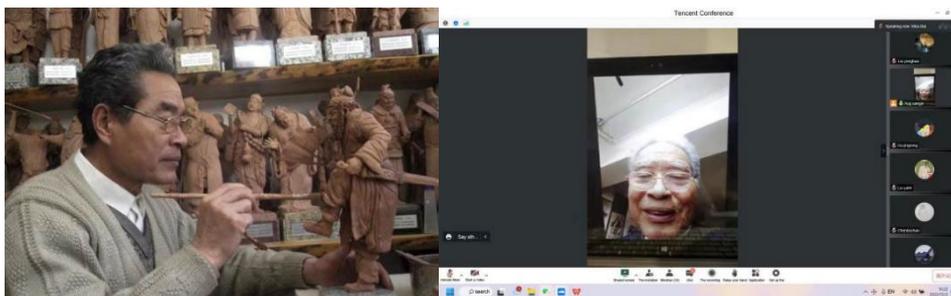


Figure 3: Online lectures by masters of folk arts and crafts

Master of Folk Arts and Crafts: Xu Guangxi; Venue: Tencent Conference Classroom.

This course specially invites Mr. Xu Guangxi, a master of arts and crafts, into the classroom. He mainly uses the Internet platform (Tencent conference\WeChat video) to teach students a wealth of excellent traditional culture, tells the struggle history of the older generation of artists, and reproduces their creative practice. The most authentic inner monologue in the book, and also interacted cordially with everyone during the period, so that the students could feel the craftsman spirit inherited by the masters of folk arts and crafts in the zero-distance communication with Mr. Xu, and appreciate their master feelings in the arduous creation process.

Explanation of professional knowledge: As a master of folk arts and crafts, Mr. Xu Guangxi, relying on his rich life experience and rich professional quality, started from the creation tools and skills of clay sculpture, and after introducing his clay sculpture, root carving and traditional Chinese painting works, he also explained We shared the creation experience of art works: the cooperation of brain-eye-hand,

that is, the reflection of the creation object in the brain impression is confirmed by visual observation, how the thoughts in the heart and what we see in reality can be realized in brush painting Practice requires a lot of practice, over and over again, and it must be familiar to the heart, familiar to the ear, and only by dissolving the mental image into the object image can we truly create well. These valuable experiences not only allow us to appreciate the indomitable spirit of these folk artists in their tireless pursuit of art, but also the ingenuity of their assiduous study in their professional studies shocked us (Figure 4).



Figure 4: Interpretation of online works by masters

Life experience sharing: Mr. Xu also shared his special life experience with everyone while imparting professional learning experience. Starting from the basic work of clay sculpture bricklayers in temples, continuous experience in the commercial market, and the creation of the famous masterpiece One Hundred and Eight Single Generals, the presentation of words and the expression of emotions all show the folk artist's sense of life and the value of life The interpretation, persistence and persistence, while writing their life history, guide us to establish a correct outlook on life and values.

Classroom interaction and communication: In the interactive communication session of the classroom, Mr. Xu asked the students questions, such as how to establish the prototype of mythical character creation, how to practice the modern inheritance of character modeling, and the image conception of 108 single generals creation, etc. Answered one by one. In carefully answering the questions of the students, not only solved the professional knowledge that everyone could not obtain from reading the relevant literature, but also understood the thinking and specific practical strategies of the masters of folk arts and crafts in the process of creation, and also provided our professional learning. Methodological basis.

(2) Classroom online interactive communication (Figure 5 and Figure 6).

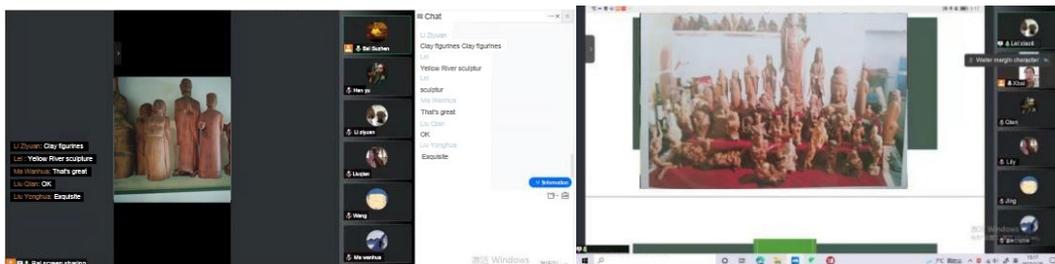


Figure 5: Real-time online interactive communication in voice, video, barrage, and comment areas



Figure 6: Online and offline interactive learning scenarios

(3) Online guidance for offline creation (Figure 7)

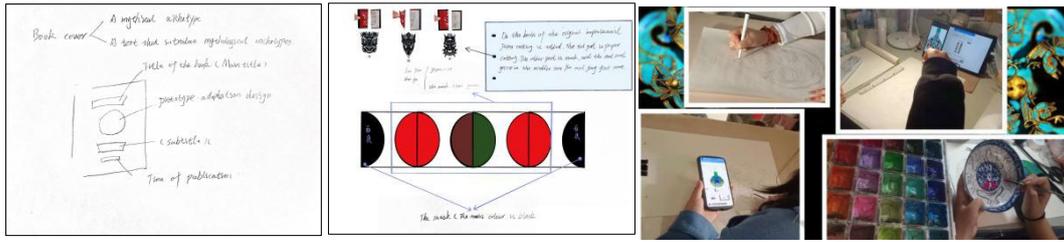


Figure 7: Process rectification of creative sketches

3.3. The third stage: After-school development

Compare the whole process of clay sculpture project practice, find out the problems existing in the creation, and propose corrective measures, and submit them in the form of written assignments and electronic files of the work.

- (1) Collect excellent cases of similar creations for comparison, and analyze the problems and reasons of the works;
- (2) Put forward measures for the innovation and improvement of clay sculpture art, and further improve the works in combination with classroom learning content;
- (3) Use the WeChat official account to push students' works and display the works at the end of the course.

4. Design of Online Learning Resources

Table 4 is a list of design resource acquisition.

Table 4: Design resource acquisition list

Knowledge points	Online learning resources	Media form	Resource import purpose	Resource channel
Appreciation and Analysis of Chinese Folk Arts and Crafts	Types and forms of folk arts and crafts	Text, picture	Arouse students' curiosity, stimulate interest and enthusiasm for learning	Folk Art Network
History of Folk Arts and Crafts	Sort out the different stages of development	Video, text	Diachronic Dimension Deepening emotional connection	Wisdom Tree Network Huiya e-book
Gansu folk arts and crafts	Gansu Folk Arts and Crafts Culture and Modeling Features	Video, picture	Strengthen the excavation of artistic features by shortening the spatial distance	Wisdom Tree Network
Clay sculpture craft and traditional culture	Focus on Lanzhou Yellow River Clay Sculpture	Video, text, picture	Integrate multiple channels, enrich the cognitive dimension, and deepen the understanding of formal beauty through the excavation of cultural genes	Wisdom Tree Network / Chaoxingyua Network General Education Platform / Longshang Intangible Cultural Heritage Public Account
Folk art and cultural and creative design	Cultural and creative design styles and mainstream styles of folk arts and crafts	Picture, text	Expand the dimension of thinking	Art Network/CND Design Network
Inheritance and Innovation of Chinese Folk Arts and Crafts	Creative Design Methods of Folk Arts and Crafts	Video, text	Disciplinary Integration and Reconstruction creative expression	Wisdom Tree Network / Superstar Journal

5. Organization and Management of Teaching Activities

The folk arts and crafts course currently adopts the combination of Rain Classroom (sign-in, roll

call, PPT, pre-test) + Tencent Conference (course lecture + teacher-student interaction) + WeChat (course news release + official account push) to carry out teaching activities in an orderly manner organization and management. At the same time, while using the cloud platform to provide diversified forms of massive resource learning, it effectively reduces the threshold for students to introduce courses; extracurricular learning and in-class Q&A improve teaching efficiency; the network social platform supports cloud exhibitions and multi-channel integration to optimize student and teacher assessment standards, etc., It provides favorable support for the whole online teaching activities and management. The main content is shown in Figure 8:

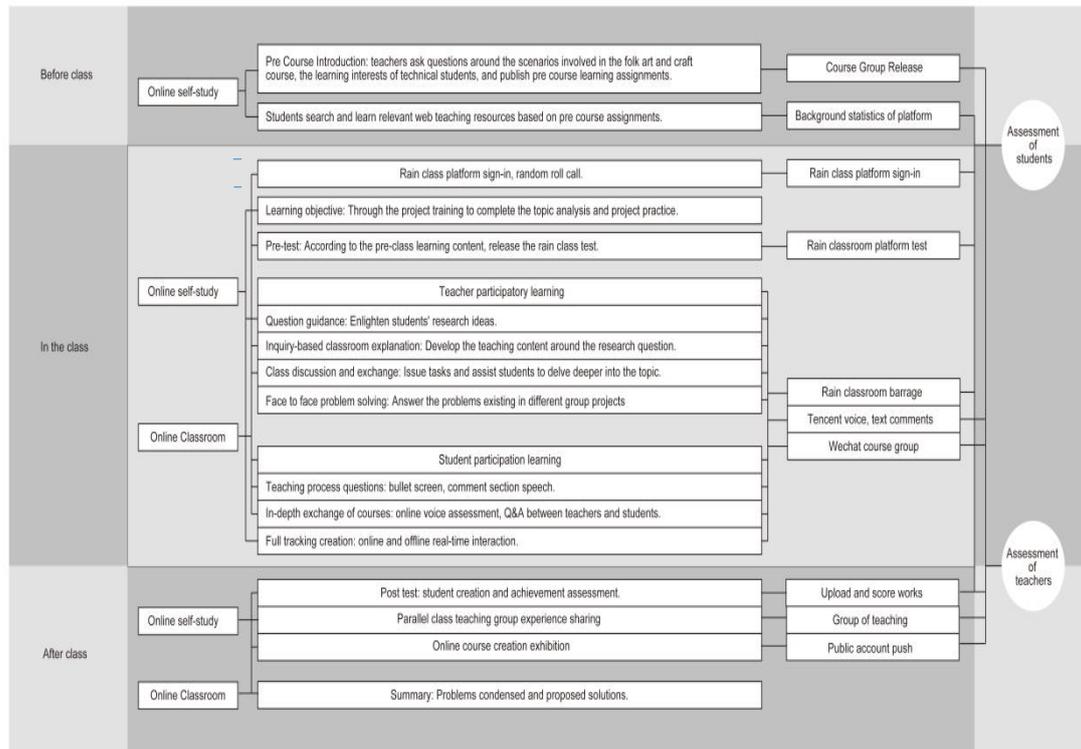


Figure 8: Overall Framework of Course Design

6. Teaching Plan

The teaching plan is shown in Table 5.

Table 5: Teaching plan

Course Title	Folk arts and crafts		Teaching object	2020 Class 3 of Fine Arts
Course Contents	Clay art	Class hours	60	
Teaching objectives	Knowledge objectives: understand the art form and cultural attributes of clay sculpture; Ability goal: master clay sculpture creation techniques and innovative expressions; Moral education goal: Inherit clay sculpture skills and cultivate craftsman spirit.			
Teaching requirements	The concept of "moral education first" runs through the teaching process			
Main difficulty	Excavation of cultural attributes of clay sculpture art symbols; practical transformation of creative thinking.			

<p>Class schedule</p>	
<p>Classroom organization</p>	<p>Lecture method: collect and reveal the inherent cultural attributes of clay sculpture; Question-and-answer method: Combining the lecture content, ask relevant questions; Group Discussion: Focusing on classic cases, discuss the practical strategy of transforming traditional culture into contemporary art language from the perspective of clay sculpture form and technical expression.</p>
<p>Course Summary and Reflection</p>	<p>The content of this course is divided into two parts: theoretical lecture + practical application. In the part of theoretical lectures, the emphasis is on the explanation of cultural attributes (putting the content of art forms in self-study before class), which is convenient for improving the depth of course explanations and consolidating the knowledge system through question and answer methods; in the practical application part, it focuses on cases and analyzes clay sculpture art in combination with the previous learning content How to inherit and innovate mainly examines the internal relationship between form and culture.</p> <p>Due to the inadequacy of academic situation analysis, students majoring in fine arts have not received relevant creative thinking training, and it is difficult for students to analyze innovation in the practical application part; it is better for students to speak randomly in class, but it is not smooth in the free questioning session, and the following courses need Increase the designated communication tasks in class, stimulate the initiative of students to communicate with teachers, and form an active classroom atmosphere.</p>

7. Teaching Experience

As Professor Chen Li of Beijing Normal University said, online education has a very significant shortcoming, which makes teachers and students "separate in time and space", changes the familiar classroom mode and environment, and naturally cannot obtain better learning effects. As for the current problems of online teaching throughout the course, it mainly includes that online assessments not supervised by teachers cannot accurately detect learning effects, which greatly reduces online learning, and is not conducive to teachers' targeted lesson preparation for students' blind spots in learning; online practical courses cannot be realized Offline real-time tracking and guidance, and online communication can easily lead to misunderstandings, resulting in unsatisfactory practical training effects; students do not have a sufficient creative environment, so they can only reduce homework requirements and cannot unify evaluation standards, etc. However, due to various objective conditions, we must see the two sides of the problem and actively seek coping strategies to turn disadvantages into advantages.

In response to these problems, I think efforts should be made in the following aspects: First, we must strengthen the course interaction link, real-time communication between teachers and students, and the way of asking and answering is the most effective way to test the effect of students' learning; secondly, through the role of teachers and students Transposition, allowing students to teach the pre-class learning content, on the one hand, better feedback on the learning results, on the other hand, using the lecture as a substitute for practice, can promote students' secondary absorption and transformation of the learning content. For the online guidance of practical courses, teachers can choose better ways to reduce communication barriers, such as shooting short videos during

demonstration operations, and using online videos such as Tencent conferences and corporate WeChat to communicate and guide, and they can also learn in the continuous high-frequency interaction. The psychological distance between teachers and students is close to stimulate students' enthusiasm for learning. Thirdly, in the dual-teacher teaching, in addition to highlighting the creative practice of folk craft masters, they must also combine their content to run through the corresponding theoretical knowledge and student creative practice arrangements, so as to do a good job in the systematic layout and overall structure of the course. Finally, the standard of creative practice can also shift from work inspection to whole-process evaluation, taking students' learning attitude and completion as important reference values, and at the same time improving the learning initiative of students with poor foundations.

Of course, with the development of the whole online class, although there will be more problems to be solved in the diversified teaching situation, we still need to make dynamic adjustments according to the actual situation in a timely manner in order to improve the new liberal arts teaching. Under the background of reforming the online teaching mode of different professional courses, a more optimized and efficient course design plan has been slowly explored.

Acknowledgments

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