

Exploratory Study on Curriculum Teaching Based on Industry-Education Collaborative Educational Training: Non-heritage Tangka Mural Painting Course as an Example

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Abstract: With the economic and social development of the country, higher education is facing a shift from quantitative expansion to qualitative improvement, and the exploration of course teaching based on industry-teaching collaborative education has become an important and urgent task. This paper explores the teaching exploration of non-heritage Tangka mural painting courses based on the concept of collaborative education and training between industry and education, in order to gain insights into how to integrate traditional art courses with industry demands to meet the diverse needs of modern students closely. Through interdisciplinary integration, project-driven learning, and collaboration with the non-heritage Tangka mural painting industry, we investigated the practical application and effectiveness of this educational model. Through the assessment of educational outcomes, we found that this model has achieved significant success in improving the overall quality of students and developing practical skills. The results of this study provide useful experience for other institutions to promote the educational model of collaborative education between industry and education in different fields.

Keywords: Industry-teaching Integration; Collaborative Education; Non-Heritage Thangka Mural Painting; Course Teaching

1. Introduction

In modern society, higher education is facing great challenges and opportunities. With the country's rapid economic and social development, higher education is no longer just about providing knowledge, but needs to produce graduates with comprehensive

qualities and practical skills to adapt to the rapidly changing professional environment. This shift requires higher education to transition from quantitative expansion to qualitative improvement to better meet the needs of students and industry.

Against this background, the concept of collaborative education and training has come to the fore. Collaborative education between industry and education emphasises close cooperation between universities and industries, aiming to closely integrate academic knowledge with actual workplace needs and to train students to better cope with career challenges. This educational model is gradually becoming a hot topic in the field of higher education, but its specific application and effectiveness still require in-depth research.

As a traditional art course, the exploration of non-heritage thangka mural painting has special significance under this educational concept. Non-heritage Tangka mural painting not only has a profound cultural background, but also has commercial potential in modern society. Therefore, this paper will take the teaching exploration of the non-heritage Tangka mural painting course as an example to study in depth the application and effect of the education model based on industry-teaching collaborative education in art education.

This study aimed to answer an important question: how can traditional art programmes be closely aligned with industry needs to meet the needs of modern, diverse students? This question was explored through interdisciplinary integration, project-driven learning, and collaboration with the non-heritage Thangka mural painting industry, and significant research results were obtained through educational outcomes assessment.

The significance of this study is to provide

useful experience for higher education institutions, which can be used to promote the educational model of collaborative education between industry and education in different fields. At the same time, it also emphasises the importance of education, not only in imparting knowledge, but also in developing students' practical skills and comprehensive qualities. By delving into the pedagogical exploration of the NRM Thangka Mural Painting programme, we hope to make a modest contribution to the continuous development and improvement of higher education.

2. The "Nuclear Trinity" Teaching Model

Before exploring the pedagogical exploration of a non-heritage Thangka mural painting course based on collaborative education and training under industry-teaching, it is worthwhile to review the existing related work to understand the background and frontiers of this research area. The following are some of the important aspects relevant to this study:

(1) The Concept of Industry-Education Collaborative Education: Industry-Education Collaborative Education (IECE) is an educational concept that aims to establish a co-operative relationship between colleges and universities and the industry, in order to ensure that students acquire knowledge and skills during their school years that closely match their career needs. This concept has been applied in a number of fields, but its specific application in art education still requires in-depth research. At present, art education in ethnic areas is still lagging behind in the exploration of industry-industry integration, firstly, the educational concepts of teachers need to be updated; secondly, the learning concepts of students need to be improved; thirdly, the modes of education need to be improved; and fourthly, the social environment needs to be strengthened in terms of support and synergy for the industry-industry integration model.

The course teaching of non-heritage thangka mural painting has been exploring new education and teaching modes in the research in recent years in the expectation of achieving high efficiency, high quality and high standard of education. Give full play to the integration of industry and education for the improvement of the quality of education and teaching of the course, and cultivate better students.

(2) Historical and cultural value of non-heritage thangka murals: non-heritage thangka murals are an ancient form of painting with profound artistic and cultural value. Playing a key role in cultural transmission. Understanding the history and cultural value of NRM thangka murals is essential to understanding their use in education. Thangka murals are nearly 1,000 years old and have gradually faded out of the world's view during this long history, especially with the emergence of cloth-based thangkas, which are deeply loved by artists and a form of painting often adopted by artists due to their ease of carrying and the mouldability of their drawings. Frescoes, on the contrary, the inconvenience of frescoes, drawing is more difficult, but because of its special artistic characteristics, but with cloth thangkas do not have the beauty of art, unique personality. Such as its weathered after the broken beauty, fresco material of the heavy beauty, fresco art techniques of the beauty of the form, etc., are not cloth thangkas have the artistic beauty. We focus on retaining the artistic characteristics of the frescoes in the teaching of the course, giving full play to its unique artistic characteristics, and creating works of art in line with the times.

(3) Challenges in arts education: Arts education has been facing special challenges as it needs to balance the transmission of traditional skills with the integration of modern vocational needs. It has been a complex issue to integrate tradition and modernity in arts programmes and to develop students' creativity and practical skills.

2.1 "Nuclear Trinity" teaching model

What is the "nuclear trinity", we know that the term mainly describes the nuclear strike capability, the nuclear trinity in the field of nuclear weapons, refers to the simultaneous availability of a country's Land-based intercontinental ballistic missiles submarine-launched ballistic missiles and strategic bomber and strategic bombers. When a country has a trinity of nuclear strike capabilities, it is equivalent to a full nuclear deterrent. Because of the ability to withstand a first strike and the ability to counterattack after receiving a first strike, no other country will be able to destroy the other country's nuclear strike capability at one time without nuclear

retaliation from the other country. ^[1] This is a description of the strength of a country, the same applies to our education and teaching, we need to cultivate such a "nuclear trinity" type of students, the face of the workplace, with a strong strength, in addition to their own professional excellence, but also can easily resolve the various challenges of the workplace. Derived from the "nuclear trinity" type teaching mode, that is, to cultivate a new type of applied talents with comprehensive strength. So how do we play in the non-heritage Thangka mural painting course?

The practice of interdisciplinary integration: Interdisciplinary integration is an educational approach aimed at integrating knowledge from different disciplines to provide a more comprehensive learning experience, fully integrating the strengths of each discipline to focus on strengthening the strengths of the profession. ^[2] This approach has the potential to improve the overall quality of students. We actively promote cross-disciplinary integration by incorporating knowledge from multiple fields such as art, history and culture into the curriculum. This helps students to more fully understand the complexity and diversity of thangka murals. The objectives cover academic knowledge, creativity, aesthetic perception and practical skills.

In the teaching of non-heritage thangka mural painting course, our practice has fully absorbed the concepts of Chinese painting, rock colour and design courses, so that the teaching of non-heritage thangka mural painting course has both inherited the tradition and innovative research. By absorbing the basic techniques of Chinese painting courses, such as outlining, modelling, colouring, as well as the thinking concepts of Chinese painting, we can make the thangka murals rich in the mood of Chinese painting in addition to retaining the original traditions. In addition, with the gradual emergence and development of new rock colour painting, it meets the aesthetic experience of modern art, and also makes full use of modern painting materials and characteristics, which is conducive to our new thangka murals in the choice of materials are not limited to traditional painting materials, so that the picture is more with the characteristics of the new era of art, in line with the aesthetic needs of contemporary people.

Project-driven learning in practice: Project-driven learning helps develop students' creativity and encourages them to come up with unique artistic ideas in the creative process. At the same time, they will develop practical skills such as drawing techniques and material application. ^[3] Project-driven learning encourages students to solve problems through practical projects, thus developing creative and problem-solving skills. There have been a number of studies showing that this approach to education is very effective in improving students' practical skills, but the effectiveness of its application may vary in different fields.

We set up and arrange the course to achieve the effectiveness of the conversion of the work for the purpose of breaking the previous homework-based course objectives, converted into a product of homework-based objectives. We in the course work arrangement, to thangka fresco cultural creation as the goal, at the end of the smooth implementation of the course, and the creation of a number of high-quality cultural creation works, these works directly with the art museums, research institutes, cultural and creative market docking, and directly mounted on the market, and finally, these works have been recognised by the market. In the process, students learnt professional knowledge and gained corresponding benefits from their studies. Enhanced self-confidence and pride in their own learning, but also improve the students' willingness to learn on their own, so that the whole teaching has formed an efficient teaching and learning cycle, in the course of teaching is very favourable. In addition to learning the learning objectives required by the course, students will also learn the knowledge directly into the later into the market of commercial products. ^[4] For students in the job search and career planning after graduation in advance with the social market, clear their own ability in the community at the basic level, which will help the effectiveness of their own learning programme implementation, as well as the rationality of career planning arrangements.

At the same time, we actively seek to collaborate with the thangka mural painting industry to provide students with opportunities to engage in practical projects and collaborations. This includes collaborating on thangka murals, visiting specialised studios

and interacting with practitioners. By inviting practitioners to come and share their experiences and insights, we connect students with the real working environment. This not only helps students understand the needs of the industry, but also provides them with valuable guidance from corporate mentors.

2.2 The Development of Creative Skills

Creative ability is an important aspect of students' comprehensive ability and the core competitiveness of students. [5] The cultivation of this ability has always been our top priority, and through the practice of this course, we have mainly adopted the following approaches:

Providing diversified learning resources: In order to cultivate students' creative ability, we provide students with rich and diversified learning resources in the thangka mural painting programme, including knowledge of the historical background, techniques and materials of thangka mural painting, as well as new materials and techniques of modern times. Students can broaden their horizons and stimulate creative thinking by studying and understanding this knowledge. In addition to the diversity of materials, we focus on the diversity of thinking by conducting lectures as well as seminars for students, introducing them to cutting-edge thangka artists, and opening up a creative line of thought, such as Gunga Gyatso, the founder of London's Sweet Tea House, whose work, in turn, stems from his fascination with materiality and popular culture, focusing on giving equal attention to the monotonous and the transcendent, the tight and the small, and whose work is equal parts individuality, personalities and humorous, combining elements of Culture of the Xizang's-inhabited areas and global mass media culture to create distinctive contemporary visual artworks (see Figure 1). [6]

Encourage students to create: in the past, the thangka teaching, mainly inheritance-based teaching, coupled with our unique professional "ethnic art" students, mostly from the pastoral areas, since childhood for the study of thangka has formed a solidified ideology, thinking of the lack of understanding and awareness of modern art, in the creation of a lack of creative thinking. And thangka mural course for them is a very special course, drawing and materials

are very shaping, which is conducive to the cultivation of their creative thinking. At the same time, the course encourages students to create more, providing diversified creative opportunities. Students can design thangka mural works according to their own ideas and creativity, and cultivate creative ability through practice. Teachers can give students full support and guidance to help them discover their creative potential.



Figure 1. Shangri-La, 2014

Guiding students to think independently: in the Thangka mural painting course, teachers can guide students to think independently, encourage them to ask questions, find solutions, and develop their problem-solving skills. [7] Through such guidance, students can develop critical thinking and innovative thinking and improve their creative ability. Thangka mural painting course is a very distinctive characteristics of the innovative class courses, due to the flexibility and vividness of the course to the students a deep impression, you can according to their own ideas to change the effect of the work at will, a little thin a little thick a little whole a little broken a little each have their own characteristics, through the change of the course of the teaching mode is also to enhance the students' innovative thinking is also an effective means.

Provide teamwork opportunities: in the regular course teaching arrangements, usually in the form of each person a piece of work to carry out teaching, the ability of students to collaborate with each other for a long time lack of exercise, often in the employment, this kind of collaboration, teamwork, teamwork

awareness, holistic thinking due to the lack of preliminary training appears to be a short board obvious, in order to cultivate this sense of the students, we will be integrated into the teaching of the course of the teamwork, through the Simple task arrangement can get exercise. I arranged in the thangka mural painting course for students to create teamwork, through several people to create a larger work to improve their ability to collaborate, so that students learn and grow in cooperation, after a period of time to verify, it was found that most of the students in a class in the collaboration of the early stage of the students are more able to cooperate with each other, but in the middle and late in the process, this internal contradiction is revealed, and finally due to teamwork In the end, the failure to complete the task due to teamwork actually accounted for more than 60% of the overall situation, which is a very serious problem, but also worth reflecting on as educators.

Teamwork can develop students' communication, collaboration and innovation skills. ^[8] Students can co-operate with others, solve problems together, bring their strengths into play and create more innovative works, as well as enhance their overall qualities.

Provide opportunities to display and share: Thangka mural painting course in the course, we through the task-driven method, the success rate of the work significantly improved, the quality of the work on a large stage, such works can participate in various competitions and exhibitions, for example, we participated in the Sichuan Provincial College Students Ethnic Art Design and Creativity Competition as well as participated in the China Arts and Crafts Expo, etc., through these platforms to display and share, the students can Through these platforms to display and share, students can get feedback and evaluation from others, from which they can get inspiration and improvement opportunities, and also gain social recognition.

^[9] At the same time, students can also take this opportunity to learn from other people's works, broaden their own ideas and cultivate their creative ability.

3. Integration of Industry and Education in Non-Heritage Thangka Mural Painting

Our thangka mural painting course is a course teaching based on the protection and

inheritance of intangible cultural heritage and innovation, in addition to inheritance and protection, innovation is an important teaching direction of the course. For the living heritage of intangible cultural heritage, it is necessary to develop cultural and creative products with the living atmosphere of the times and both skills and connotations through market-oriented commercial mechanisms, which can express the cultural value of intangible cultural heritage itself in novel forms on the basis of the protection and inheritance, and feed the protection of intangible cultural heritage with economic and social benefits to promote its sustainable development.

(1) Integration of digital technology: digital art is an art form or art process created or presented using digital technology that has a certain independent aesthetic value. ^[10] Using digital technology to convert traditional thangka murals into digital format provides students with more creative possibilities. For example, students can use digital painting software to preserve the lines and patterns of traditional thangkass, and at the same time, achieve more flexible colour changes through digital technology, try new colour combinations and special effects, and create fashionable digital thangka mural design works.

(2) Cross-border co-operation: Co-operate with other industries to integrate thangka murals into different fields. For example, cooperate with fashion designers to apply thangka patterns to clothing design and create unique fashion and cultural products. Students can co-operate with fashion design majors to integrate traditional thangka patterns into clothing design, graphic design, environmental design, and launch a fashion series that combines traditional culture and fashion elements.

(3) Cultural-themed activities: Participate in various types of non-heritage cultural activities, create cultural-themed activities, so that thangka murals can be deeply integrated with campus culture, community culture, park culture and so on. For example, organise a thangka painting competition to attract more people to participate and understand this traditional art form. Schools can organise thangka painting competitions, inviting students, community residents and art lovers to

participate, spreading the charm of non-heritage thangka murals through the competitions, and promoting exchanges of non-heritage culture.

(4) Social media promotion: use social media platforms to expand the influence of non-heritage Tangka mural painting cultural creation. For example, students can create social media accounts, share the production process and finished products through WeChat, Jittery, Weibo and other platforms, display their own Tangka mural cultural creations, and introduce the history and culture of Tangka mural paintings through interesting short videos to attract more young people's attention.

(5) Sustainability: Design sustainable thangka mural cultural and creative products that focus on environmental protection and social responsibility. For example, using recyclable materials or supporting local handicraft production to emphasise the concept of sustainable development. Students can design thangka mural cultural and creative products based on recyclable materials and emphasise the friendly impact on the environment in product promotion to guide consumers to value sustainable consumption.

In these ways, non-heritage thangka murals have been integrated into the modern cultural and creative fields, not only preserving the unique charm of traditional culture, but also finding new ways of expression and dissemination in contemporary society.

4. Conclusion

The Thangka Mural Painting programme can effectively develop students' creative abilities by providing diversified learning resources, encouraging students to create, guiding them to think independently, providing opportunities for teamwork, and providing a platform for display and sharing. Such cultivation will equip students with innovative thinking and abilities in the field of thangka mural painting and lay a solid foundation for their future study and work. This study also emphasises the importance and effectiveness of industry-education collaborative education in higher education, especially in the field of art education. It provides strong support for education reform and the continuous development of higher education, while providing students with better opportunities

for academic and professional development.

Acknowledgements

The research was funded by the Key Research Project of Sichuan Institute of Nationalities at School Level: Research on Cultural and Creative Product Development of Tangka Mural Art in Ganzi Prefecture in the Context of Rural Revitalisation Strategy, Project No. (XYZB2207SA).

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