Let the Culture Speak: Teaching Strategies for Children's Picture Book Design with Traditional Chinese Cultural Background

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DECLARATION

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

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Abstract

This is a research project concerning the design of children's picture books by university-level students of digital graphic design and illustration. It offers an original contribution to the research in art and design pedagogy. A literature review, questionnaires, and interviews with design students, together with case studies, are employed to extend the author's comprehension and specific practice of teaching picture book design, and to organize and develop new teaching methods.

The market has seen an increase in the number of picture books that feature traditional cultures as the creative theme in recent years, as a result of the growth of cultural and creative industries and the emergence of traditional culture research. This research endeavours to resolve concerns regarding inadequate student satisfaction and antiquated perspectives in the original course on picture-book design at my university, and to resolve the challenges that are identified during the teaching and research processes, The thesis considers the diverse expressions of Chinese culture, investigates the integration of traditional cultural elements into the creation of contemporary children's picture books, and offers original methods for enhancing design pedagogy within the framework of traditional cultural themes.

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1. Introduction and background

1.1 Conceptual Clarity of Picture Books and the Development of Picture Books in China

With the rapid development of the publishing and printing industry in China and the advent of the "Image Reading Era" (Wan, 2009, pp. 47-48), picture books are increasingly becoming a lucrative output of China's publishing industry. A large number of foreign picture books have been introduced, and the prosperity of the publishing industry has also prompted the attention and research of the academic and educational circles on the genre of picture books.

The term "picture book" first originated from the English word "picture book", which was translated as "绘本 (read "ehon" in Japanese and "huiben" in Chinese) " by Japan and introduced to China through Taiwan. (Yang, 2017) With the invention of colour printing at the end of the 19th century, the art of picture books came into being and developed rapidly around the world with the awareness of the independence and integrity of children's personalities.

Mainland China has a long foundation in the art of Chinese graphic novels. Colorful children's graphic novels were produced as early as the beginning of the 20th century (Ajia, 2021). Throughout the 20th century, there have been specialists who have been researching the form of combining traditional graphic novel drawings with words. For example, Bingxin Gu's *How to Draw Graphic Novels* (2014) and *Bingxin* Gu's *Bingxin Gu'Sayings of Paintings* (2008), Youzhi He's *Youzhi He's Sayings of Paintings* (2008), Chunxi Bai's *A Pictorial History of the Development of Chinese Graphic Novels* (1993), and Yu Bai's *An Introduction to Chinese Graphic Novels Studies* (1997), among others, which reviewed and described the art of Chinese graphic novels, as well as analysed the illustrations in Chinese graphic novels.

Compared with picture books, traditional Chinese graphic novels have a more important narrative function in which words play a more important role. Pictures are an extension of the text. Graphic novels are publications that tell stories through multiple consecutive pictures further attached to assist the text. Sun (2016) mentioned in relevant research that since the 1950s, the Communist Party of China has implemented a process of systematic optimization and adjustment in its Chinese graphic novel publications. The new Chinese graphic novel not only fulfilled the requirements of political propaganda but also played a critical role in the dissemination of knowledge and the service of society. In the interim, they initiated a period of unparalleled growth, during which a multitude of timeless masterpieces were produced. Nevertheless, there has been a progressive trend of formalization and stylization in the creation of Chinese graphic novels since the mid-1980s. The new Chinese graphic novels, which predominantly rely on text and use images to reinforce the text for reading, have gradually failed to meet the reading habits and needs of the public. Consequently, they have progressively dissipated from public cultural consumption and have moved into the collectible market, where they have become the primary focus of collectors.

Mainland China's understanding of the concept of picture books originates from the ideas of Taiwan and Japan. The famous Japanese picture book master, Mr. Tadashi Matsui (2017), used two formulas to explain the relationship between pictures and text in picture books:

Text + Paintings = Books with illustrations
Text x Drawing = Picture book

He claims that the most important element in a picture book is the pictures, compared to a book with text accompanied with illustrations. The pictures in picture books are not appendages to the text but should have continuity throughout the story and play

the role of a graphic-text symphony.

The appearance of picture books in mainland China in a truly contemporary sense was marked by the introduction of Taiwanese picture book author Jimmy's series around 2002. At the beginning of the 21st century, when there was a lack of imported picture books, China's picture book market was like a blank slate. After the reform and opening-up period (in the 1980s), the establishment of a market economy allowed individuals to allocate their time more freely, resulting in the true privatization of leisure time, which made life more exclusive. The public has begun to focus on the inner choices and details of life. Conversely, the evolution of aesthetic taste and consumption concepts is influenced by popular culture, which prioritizes entertainment and diversity. In the marketplace, picture books have assumed a position that is distinguished by their expansive themes and diverse aesthetics.

The evolution from graphic novels to picture books in China is not the focus of this dissertation. The purpose here is to illustrate the background for the development of picture book art in China. As mentioned earlier, the concepts of graphic novels and picture books are both related and different. An academic organization in which the author works is called "Fujian Province Graphic Novel, Illustration and Picture Book Talent Tank", and from the name of this organization, it can be seen that these concepts (graphic novel, illustration, picture book, and even comic) are discussed together in the Chinese academic community. There are special articles on the identification of the concepts and the development and transformation of the two, such as Wenqi Sun's *The Research of Cultural Transformation from Chinese Comic to Picture Book* (2016). I will not repeat them here.

The reference to picture books and the creations in this dissertation are based on the concept that: a picture book should be a book form that has text, drawings, and layout together and is a comprehensive art that tells a story or illustrates a concept through

page-turning reading. (Yang, 2017)

1.2 Policy Demand for Children's Picture Books on Traditional Chinese Culture

In recent years, with the expansion of both traditional Chinese culture studies and the rise of the cultural and creative industry, more picture books with traditional culture as the subject matter have begun to appear on the market. These studies and industries have both contributed to this trend. The majority of picture books currently available on the market are geared toward promoting traditional culture through the contents of the book by focusing on topics such as festivals and folklore, myths, legends, and folk tales, historical figures and places of interest, local customs and traditional arts and crafts, and traditional artistic expressions.

The Central Office and State Office of China issued *Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era* in 2020, and the Art Education Committee of the China Artists' Association recently hosted an academic forum titled "The Road to Aesthetic Education for the Future." The conference adopted and disseminated the "Aesthetic Education Action Declaration," which advocates the construction of an interactive and interconnected framework for aesthetic education on three levels: consensus, fundamental principles, and action plans. Associations, social organizations, and markets at all levels have responded accordingly to execute General Secretary Xi Jinping's key education statement and the spirit of the National Education Conference. (Editorial Department of China painting and calligraphy net, 2020). Various original picture book forums have been held in recent years, such as the 2017 International Forum on Original Chinese Picture Books, organized by the Children's Literature Committee of the China Writers' Association, the China Children's Press and Publication Group, and the China Branch of the International Consortium for Children's Books (CBBY) (People.cn, 2017). In 2020, China Comics, Graphic Novels, Animation and Children's Art Committee of the China Artists

Association and the *Satire and Humor* of the People's Daily, which jointly organized "The Most Beautiful Chinese Picture Books at the 2020 China Picture Book Exhibition (Weihai Exhibition)" picture book expert seminars, (Sohu, 2021), etc. These seminars all focused on the development of original Chinese picture books and discussed the value of picture books in promoting traditional culture and telling Chinese stories.

Scholars have consistently examined the subject of picture books from a non-artistic perspective, investigating the current issues, development prospects, and functions of domestic picture books. The expectation is that picture books, as a potent tool for early childhood education, can guide children to embrace values that are in line with national conditions, thereby bolstering their cultural self-confidence and national identity. Such as Miaomiao Chen's *Transformation of Traditional Culture into Picture Books: Problems and Strategies* (Chen, 2018, pp. 16-23) and *Content Supply: An Analysis of the Key Factors Limiting the 'Going Abroad' of Chinese Children's Books - Using Traditional Culture Picture Books as an Example*, (Chen and Zhao, 2019, pp.18-21). In the two articles, text value, text presentation, and text content are the focal points. In addition, they propose certain ways to change traditional cultural picture books based on the cognitive reading process of children.

Some masters' and doctorate dissertations, for instance, investigate traditional Chinese culture-themed picture books by examining design concepts, market usage, etc. In addition, papers such as *'From Going Out' to 'Going In': An Empirical Study of the Differences between Chinese Export Books and Local Reading Orientation in the United States* (Li and Deng, 2018, pp. 58-63), *'A Study of the Overseas Dissemination of Chinese Children's Books —The study of the overseas distribution of Chinese children's books - using Amazon.com data as a base'*(Zhang, Wang and Deng, 2017, pp. 23-26), and other empirical research articles offer quantitative methods of data analysis that provide informative data. Despite the paucity of literature from the perspective of artists and educators, these publications from other disciplines give rich,

empirically valid material and a broad perspective.

As a major part of national identity education, traditional cultural identity education has become an important topic that early education efforts in China are trying to explore. Picture books have gradually become an important material for early education in China, recognized and chosen by parents and early education institutions, as well as being repeatedly mentioned in national strategies.

1.3 Expansion and Growth of the Market for Chinese Original Picture Books

The magazine *The Publisher* and Beijing Open Book Information Technology Co. Ltd. have completed *the Original Picture Book Market Survey Report*. The report is based on the *monitoring data of Open Book* (2012-2022), questionnaire data of 20 picture book publishers, and key interviews, to understand and analyze the current situation of the original picture book market in a more comprehensive and in-depth manner. The current market situation of original picture books provides valuable exploration and suggestions for its healthy and benign development in the future.

The popularity of children's picture books in China is related to the popularity of the concepts of reading to preschoolers and parent-child co-reading from abroad, and therefore a large number of picture books are introduced from abroad. Among the children's picture books that are sold in 2022, 62.69% of the varieties are from foreign countries or authors from Hong Kong, Macao, and Taiwan. Combined with the total price and sales ratio of introduced books, the total price ratio of introduced children's picture books is 52.45%, and the sales ratio is 66.87%, the sales ratio is higher than the ratio of varieties, which indicates that the sales of introduced children's books are better, and they have more high-selling leading works.

In recent years, with the increasing investment in original books by various publishers,

more and more original picture books have entered the market. From the perspective of new books, 55.37% of the varieties of children's picture books listed in 2022 are original works. From the point of view of the total list price and sales share, the new original children's picture books listed in 2022 is 67.57%, and the sales share is 62.97%, which is higher than their varieties' share, which indicates that in the new book market, compared with the introduction of the picture books, the varieties of the original picture books and their sales performance all It shows that in the new book market, compared with the imported picture books, the varieties and sales performance of the original picture books are dominant, and the local original children's picture books have been widely recognized by the public.

On November 17, 2023, the forum on "2023 Global Children's Book Publishing Market Data and Trends" jointly hosted by the China Shanghai International Children's Book Fair (CCBF) and Beijing Openbook Information Technology Co., Ltd. was held in the official forum area of the Shanghai World Expo Exhibition & Convention Center. Lei Yang, Executive Vice President of Beijing Openbook Information Technology Co., Ltd., conducted an analysis and interpretation from various dimensions, including trends in the children's book market, the development of various segments, and the performance of segmented channels. According to the forum, in terms of the structure of the children's book market, the three subcategories with the largest proportion of sales revenue (or list price) are children's science popularization and encyclopedias, children's literature, and children's picture books. Combined, these three subcategories account for more than 60% of the complete children's book market. Although the volume of children's picture books imported from abroad remains substantial, the proportion of sales revenue generated by locally original and innovative works has been on the rise in recent years.

Ajia, a pioneer in the promotion of picture book reading in China and the winner of the Bridge Award of The Carle Honors Prize, writes in *A Little History of Picture Books:*

"The reason why there was no heat in picture books reading at that time (at the beginning of the 21st century) may be twofold: on the one hand, the professional publishers of children's books could not be marketed, and they mainly relied on the publication and distribution of local teaching materials to make a living. On the one hand, professional publishers who published children's books had not yet been able to truly marketize their books and were still mainly relying on the publication and distribution of local teaching materials to make a living, which was very good, and they almost had no incentive to publish picture books; on the other hand, readers generally lacked the purchasing power at that time, and there was no demand for picture books, so the picture books they had worked so hard to publish did not sell well. And the role of public libraries and children's libraries, which should have been strongly promoted, was completely vacant in this regard. In other words, there was neither soil nor cultivators nor sowers of original picture books at that time. ...In retrospect, this round of picture book development has been really fast. Many people may have only learned that there was such a thing as a picture book in the first few years of the 21st century, and then began to recognize, learn, study, and move on to create them."

We can learn from this, that although the development of picture books in Chinese Mainland started late, when facing the huge picture book market, the recognition and acceptance of picture books began to improve, and more and more people began to invest in picture book research, which contributed to the rapid development of the industry.

In such a rapidly developing market and industry, traditional cultural themes have emerged as a particularly favored creative subject in a large part of works.

Traditional cultural themes are of great significance to the construction of ethnicity,

nationality, and identity. Local culture is the source and soil of creation, and it is difficult for creators to create appealing performances without the context and expression of local culture. When you search "original picture book" in the book channel of JD.com, one of the largest online book trading platforms in China, among the top ten picture books, there are many works and series of works with traditional culture as the theme. Such as "*Reunion*"(Yu and Zhu, 2008), "*Chinese classic picture book works of Gao Cai*"(Cai, 2021), etc. In such a thriving children's picture book market, people will still remain passionate about traditional cultural themes.

2. Literature on Picture Books Creation and Teaching Activities

2.1 A literature study on the picture book creations

As the market demand for picture books expands exponentially, more and more scholars and creators are devoting themselves to the study of picture book creation. The market is influencing the teaching of colleges and universities, and colleges and universities are in turn sending creative talents to the market. In recent years, with the opening of picture book design courses and even picture book design majors in major universities, increasing master's and doctoral theses have provided theoretical research and practical examples of Chinese local picture book design. Searching www.CNKI.net with "picture book creation" as the keyword, there are 1,282 related dissertations, and the number of related master's and doctoral dissertations has increased dramatically after 2016. The main disciplines are design art, fine art, and preschool education. Continuing to search for "traditional culture" in the results, 142 results were received.

With the gradual clarification of dissertation requirements for academic and professional degrees in recent years, a number of theses for professional degrees present specific strategies and practices of picture book design in traditional cultural contexts, such as *Research on the Application of "Laoshan Folk Tales" Illustration Design.* (Meiqing Qin, 2022), *Studies on the Application of the Image of Foreign Animals in Children's Picture Book Design* (Yue Zhang, 2021), etc., but dissertations for academic degrees are fewer, focusing on the theoretical construction and the historical transition from "graphic novels" to "picture books" in China, exploring the artistry and functionality of picture books, and searching for the development direction of picture books based on traditional cultures, such as *Exploring the artistry and role of traditional Chinese art elements in children's picture books*" (Song Jie, 2014) and *Research on the cult of traditional Chinese art elements in children's picture books* (Renfang Zhang, 2019). *Current Situation Research of Chinese Children's Picture Book*

Design (2008-2012) (Hanqi Zhao, 2013)

We can see that more and more master's and doctoral students in China are focusing on picture book writing. Their research is adding to the academic construction of picture book design. However, in a conversation with Shelley Jackson, Course Leader of Children's Book Illustration at Anglia Ruskin University in the UK, she said, "The teaching of picture books at Master's level and undergraduate level is not the same." This should be true both in the UK and in China: undergraduates focus more on skills training and the ability to create a full project, while MAs focus more on theory or the application of theory. However, here are a number of undergraduate graduates who have gained recognition in the market when they have been given the opportunity to be published, such as Yue Zhang, a graduate of the Central Academy of Fine Arts, for his graduation work *Spring Blessing* (2021), and Liwen Liu, for his *Beasts of the Mountain and the Sea* (2017).

2.2 A literature study on picture book Teaching Activities

The topic of picture book design teaching covers information from multiple disciplines. It encompasses reading, publishing, children's literature, etc., and the refined exploration also includes knowledge of children's book market research, children's perceptual studies, and affective studies.

As the birthplace of the modern picture book, the UK has a multifaceted, long history of research into children's picture books. Evelyn Arizpe's book *Children Reading Picture Books* explores the profound impact of picture books on children's ability to make meaning from visual stories. The third edition of the book, published in 2023, explores the role of picture books from a rich variety of perspectives through response studies, case studies, and data analyses, providing insights and recommendations for teachers and professionals working with cultural readers. Offering a range of significant

improvements over previous editions, the third edition of Pictures of Children Reading keeps pace with changing times, encompasses emerging issues as digital technology evolves and under the pandemic, focuses on the latest research from students, teachers, arts educators, and researchers, and provides structured advice for teachers and graduate students interested in researching visual literacy.

Until recently, the majority of publications and teaching materials linked to picture book creation and theory in China were mostly imported translations. For example, Jieli Publishing House introduced *Illustrating Children's Books* and *The Encyclopedia of Writing and Illustrating Children's Books* from the UK in 2011. Two books that introduce the children's book illustration and publishing courses at Anglia Ruskin University and North Wales College of Art and Design. Introduced in 2015 by Posts and Telecom Press, *Attractive! Picture Book Design*, written by Haruyoshi Nagumo, provides detailed illustrations of the creation of Japanese picture book design. The writings of Tadashi Matsui, the 'father of picture books' in Japan, are also held in high regard by picture book researchers in China. His books *My Picture Book Theory*, *Opening the Eyes of Picture Books*, *50 Picture Books that Tadashi Matsui Loves,* and *The Power of Picture Books* provide a theoretical overview of picture books from different perspectives, covering all aspects of creation, editing, reading, and appreciation. His books are written in a friendly manner, providing many references to the phenomenon of picture book reading in Japan and presenting his reflections, which are deeply inspiring to picture book researchers in China. *The Power of Picture Books* by Maria Nikolajeva and *How to Write a Good Story - From Picture Books* by Ann Warford Paul of the United States explore all aspects of picture book creation from a more textual view. These translations, some from the overall process of picture book creation, and some from a certain step of picture book creation, give related readers different perspectives and a large number of examples.

On the other hand, the promotion of picture books is inseparable from the market and

popularizers, and there are more and more domestic picture book promoters writing popular science books for picture book buyers, such as Yi Peng's *Picture Books Over the World: Reading and Classics* (2011), Guangcai Hao's *What are the benefits of good picture books* (2009), and Ajia's *The History of the Picture Books* (2021). These books introduce classic picture books to a wide range of non-professional picture book enthusiasts in easy-to-understand words, and in the view of picture book researchers, these books also serve as a compendium of classic domestic and international picture books from the early days of Chinese picture book research.

From the standpoint of art education, the Central Academy of Fine Arts is the only art institution of higher learning in China to have opened a picture book studio. Since its inception, the studio has completed a number of creative projects, including Fables of the Hundred Schools for Children, and has engaged in particular creative practices in the creation of picture books. Zhong Yang, the studio's director, has also undertaken extensive and methodical research on Chinese and foreign picture books. Her doctoral dissertation, titled Researching and Study of the Narrative Structure of Modern Japanese Picture Books for Children (Yang, 2017) is a study of the narrative structure of modern Japanese picture books for children, with a solid case study of the narrative structure and teaching examples, which serves as a useful reference for similar studies. This is also a relatively rare doctoral thesis that mentions teaching cases of picture book creation.

Research on the teaching of picture book creation in colleges and universities is mostly found in journal articles. Qiongyang Lu, a teacher at the Hubei Academy of Fine Arts, introduced the picture book design courses of undergraduates at the Hubei Academy of Fine Arts in the article " *From Text to Diverse Beautiful Illustrations: A Case Study of Undergraduate Picture Book Design Teaching at Hubei Institute of Fine Arts*" (2014), proposing the technique of conceptualization from the text. Liying Wang's article, " *The Practice and Enlightenment of Munari's "Materiality" in Children's Picture Book*

Design " (2023) offers a comprehensive exploration of Italian designer Munari's design philosophy. It suggests incorporating "materiality" into children's picture book design and delves into relevant practices and insights. Munari's philosophy treats "material" as a design language. He emphasizes the evolution of design language in picture book reading, values the fun of picture book reading, as well as the interaction between children and picture books—both of which hold great significance for design teaching and learning. Articles such as *"Reflections on the Innovation of Talent Cultivation Mode of Colleges and Universities in Picture Book Design under the Background of Cultural and Creative Industries*" (Shi, Shao and Zhang, 2021) and "*How to Incorporate the Elements of Curriculum Civics into the Cultivation of Talents of Art and Design Professionals*" (Wu and Lv, 2022) reflect on the teaching objectives and content design of the picture book design course from the perspectives of the industry and the policy.

With the increasing variety of media that people can access in their daily lives, many university teachers and picture book creators are also considering how to innovate in picture book design. Researchers have concentrated on the interaction between picture books and readers, such as the combination of augmented reality (AR) technology and picture book creation. *The article "Mechanism Analysis and Interpretation of AR Empowering Learning - Based on the Comparative Experiment of AR Picture Book and Paper Picture Book Reading*" (Chai, Zhang, and Chen, 2022) demonstrates through experiments that AR technology enables children to invest more attention and maintain it for a longer period of time while reading, with a stronger willingness to participate in behavior, richer individual experiences, and more profound and comprehensive experience acquisition, thereby significantly improving reading effectiveness. In the teaching of picture book creation, if readers' viewing experience is strengthened and rich interactive technologies are used, the cultural information content of picture books can be increased, making the works more readable, and the issue of national identity and identity can be accepted by readers through games or interactive forms.

Two articles which introduce works of this type with examples, and which explore the possibilities of related creation, are: *Analysis of Interactive Picture Book Design of Traditional Culture* (Zhao and Zeng, 2023); and *Research on the Design of Children's Picture Books Based on Mobile Augmented Reality Technology - Taking Minnan Nursery Rhyme Picture Books as an Example* (Chen, 2021).

In recent years, the momentum of art study in China is increasing, with more and more Chinese students choosing to study abroad. The UK is the birthplace of picture book art, and every year, a large number of students visit the UK to study illustration and picture book design. Chinese students have achieved good exposure in various competitions related to picture books, and they meticulously share their study life in the UK through online social platforms such as www.Xiaohongshu.com, and some of them have also published books recording examples of their study of illustration and picture books in the UK, such as Bo Yang's *From Beijing to the World* (2024), Aining Wen's *To Study Illustration at Cambridge* (2023) and Yue Zhang's *Ordinary Days in Great Britain* (2024). These three books are part of a series of books published by China Light Industry Press, which show the study life of international students in a foreign country, and are also a good promotion for the teaching of illustration and picture book design in other countries. According to author Bo Yang, the book '*Departure from Beijing*' recently published in 2024, has sold more than 5,000 copies and achieved good sales results. The series has also received good comments from readers in the book sales reviews of JD.com. The publication of such books provides some references for Chinese picture book creators and painting enthusiasts, as well as some inspirations for the teaching of picture books in mainland China.

3. Research Thinking and Research Questions

3.1 Research Thinking

In recent years major universities in China have offered courses in picture book design, and have even opened picture book design majors, the epitome of universities responding to market and policy calls to train appropriate talent. As picture book educators in universities, they have a responsibility and obligation to maintain the academic quality of picture book creation, to seek theoretical justification for the originality of picture books in China, and to contribute to the 'Chinese expression' of picture books.

From my experience, picture book teaching in China, especially within comprehensive universities, faces several issues. Teachers in these contexts often lack specialization, which in turn affects the quality of students' creative output. Meanwhile, the themes of picture books available on the market do not adequately meet user needs. These issues do not stem from poor illustration quality but rather from the fact that the texts of most children's books currently lack a child - centered perspective and are filled with didactic undertones. Although children are the main readers of picture books, parents are the main buyers of picture books. The market is parent-driven and most parents choose to buy picture books that are 'useful' in helping children learn, correcting behavioral norms, etc., rather than caring about the story of the work. This also makes it difficult for our students to get good references and learn when they are working on their own.

Market feedback and policy requirements have enabled producers to benefit from the traditional cultural theme development, encouraging educators to dedicate their teaching efforts to this theme. In the formulation of educational assignments, taking the School of Design at Fujian University of Technology, where I am employed, as a reference, the focus of our graduation project is established as China's intangible

cultural heritage. Students may select the format of picture book design to convey this idea. The final output requires students to produce printed picture book designs as well as peripheral products designs, and electronic picture book designs. The display of these many accomplishments culminates in visually-engaging graduation exhibitions; however, in the absence of adequate supervision, it becomes challenging for students to produce high-quality graduation projects amidst numerous demands. This motivated me to investigate revised pedagogical tactics rooted in the foundational principles of the original college picture book design.
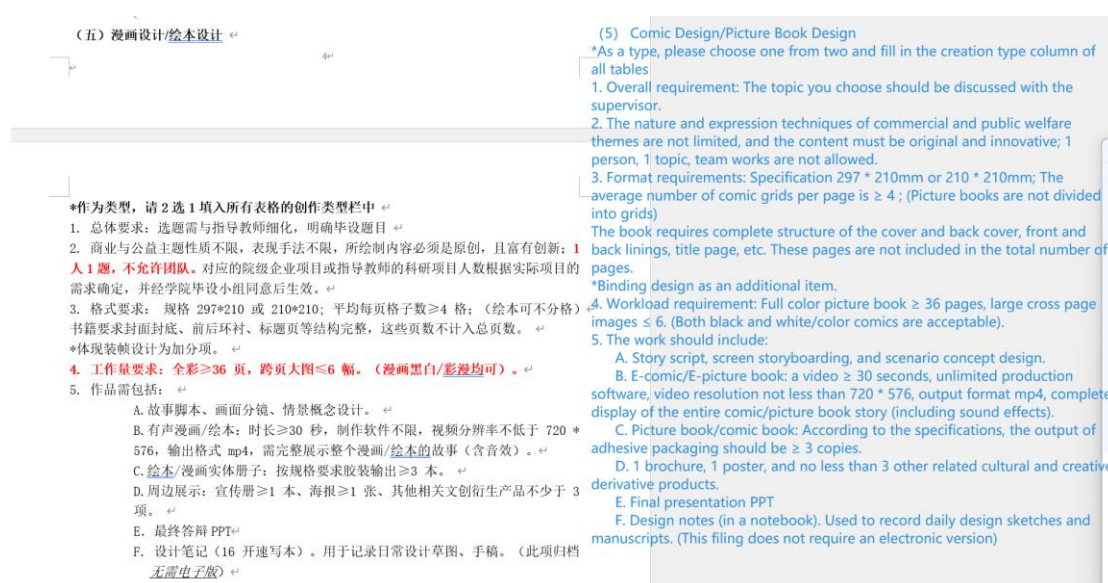
Fig. 1 The Graduation Requirements of Picture Books (2021 in Fujian University of Technology)

The UK is the birthplace of the modern picture book and has a well-developed teaching system. I have taken the opportunity of studying abroad to learn from other countries and find references for the design of picture book teaching.

3.2 Research Questions

The author teaches in art and design courses at a comprehensive university, which has made the design of picture books a required course for third-year students and categorized picture books as one of the forms that can be chosen for the presentation

of degree work. Since 2019, the author has supervised four sessions of degree picture book works. The university has for many years supported research investigation of the aesthetics and design principles of traditional Chinese culture. For the past several years, "intangible cultural heritage" has served as the primary inspiration for the designs used in the institution's graduation shows. Several issues have surfaced as a result of the requirements of the job as well as the personal research routes that have been taken:

1. How can we better respond to national calls and policy requirements and disseminate traditional culture through the medium of picture books?
2. How can students be guided to revitalise the use of traditional cultural themes and make innovations in teaching picture book design?
3. How to establish an effective framework for teaching picture books?

The aim of this research is the integration of traditional cultural elements into the design process of contemporary children's picture books, to explore the diversified manifestations of Chinese culture, to identify a reliable method of enhancing the instruction of students under the framework of the traditional cultural topic, to refine a more effective teaching programme of design strategies for the benefit of students working on design projects of picture books.

3.3 Summary

To sum up, traditional cultural themes remain and will be the motif of picture book creation for a long time, driven by policy. More study examples on the design of picture books based on traditional cultural topics are still needed in Chinese scholarship. There is even less literature on creative teaching practices from the standpoint of the pedagogue. Research on the creation of picture books has taken off, both in

universities and in society, and some research has been supported by the National Social Science Foundation. Despite the fact that picture book publishing is thriving in China, the majority of excellent picture books and theoretical books on picture books are still imported. There is still a scarcity of good original picture books due to a lack of original authors, professional editors, and financial support, and picture books on traditional cultural themes face problems such as superficiality, homogenization, and formulation, making it difficult for them to resonate with readers. "Let the culture speak" means telling the Chinese story in the context of Chinese culture, and with multiple factors calling for corresponding research and practice, the importance of this comes to the fore.

Teachers of picture book design have assumed the responsibility of introducing competent designers to the commercial industry. It is necessary to evaluate the framework and methodologies of picture book design pedagogy, investigate effective approaches for delivering education within the context of traditional cultural themes, and contemplate more efficient creative teaching strategies to enhance instructional quality and fulfill the research aim of culturally-relevant, original picture book production.

4. Methodology-A practice-based project

4.1. Introduction

In this section, I present this project as a research endeavor focused on the intersection of teaching and creative practice.

In Denzin, *et al.* (2023), various paradigms from positivism to participatory research are elaborated. Based on the nature of teaching and creative practice research in this project, I have chosen *participatory* as the research paradigm. This is a collaborative approach where both researchers and students are active participants in the research process. It emphasizes sharing experiences and co-creating knowledge, which is consistent with the democratic and inclusive nature of educational research. The participatory paradigm encourages a dynamic and iterative research process. It allows for continuous feedback and adjustment, which can improve the quality and applicability of research findings. This iterative nature also supports a deeper understanding of complex problems, as it combines continuous dialogue and reflection. It conforms to the ethics and teaching objectives of educational research, making it a suitable choice for this study.

TABLE 4.3 ■ Basic Beliefs of Alternative Inquiry Paradigms—Updated					
Issue	Positivism	Postpositivism	Critical Theory et al.	Constructivism	Participatory[a]
Ontology	Naïve realism—"real" reality but apprehendible	Critical realism—"real" reality but only imperfectly and probabilistically apprehendible	Historical realism—virtual reality shaped by social, political, cultural, economic, ethnic, and gender values; crystallized over time	Relativism—local and specific co-constructed realities	Participative reality—subjective-objective reality, co-created by mind and given cosmos
Epistemology	Dualist/objectivist; findings true	Modified dualist/objectivist; critical tradition/community; findings probably true	Transactional/subjectivist; value-mediated findings	Transactional/subjectivist; co-created findings	Critical subjectivity in participatory transaction with cosmos; extended epistemology of experiential, propositional, and practical knowing; co-created findings
Methodology	Experimental/manipulative; verification of hypotheses; chiefly quantitative methods	Modified experimental/manipulative; critical multiplism; falsification of hypotheses; may include qualitative methods	Dialogic/dialectical	Hermeneutical/dialectical	Political participation in collaborative action inquiry; primacy of the practical; use of language grounded in shared experiential context

[a] Entries in this column are based on Heron and Reason (1997).

Fig. 2 Paradigms of qualitative research. From Denzin, N.K. *et al.* (eds) (2023) *The SAGE handbook of qualitative research*. Sixth edition. Los Angeles: SAGE. Table 4.3, p.78

Through the process of observing the teaching and investigating the learning of the students, I have identified certain concerns, both on my own and through questionnaires/data from the students. After considering the questions they asked, I examined my weaknesses in teaching and made efforts to enhance the teaching framework. Therefore, this project was initiated.

During my stay in the UK, I conducted extensive research on the teaching strategies and efficacy of British schools. This involved studying relevant documents, visiting graduation exhibitions at well-known universities such as Goldsmiths College and Anglia Ruskin University, interviewing students, and visiting schools during their open days. In addition, I conducted a further study to identify the shortcomings in the teaching framework.

Given the information provided, I will carry out teaching experiments by following Carol Costley's recommendations (2010) for work-based research methods and implementing Howard Riley's specific questionnaire procedure outlined in his thesis (2001). These experiments will involve conducting controlled group experiments on students to observe any changes in their attitudes and gather evaluations of the new teaching framework.

4.2. Overall Research Design

4.2.1 Research Based on Teaching and Creative Practice

Carol Costley (2010) asserts that work-based research methods are very appropriate for carrying out targeted, limited-scale initiatives. This project assesses the instructional techniques employed by our department and investigates the efficacy of the innovative teaching framework. The whole workload is rather small, making it highly ideal to implement this strategy.

According to Scholar Zhong Yang (2017), the production of picture books with exceptional quality and emotional depth can only be achieved via the collaborative efforts of both creators and editors, who bring together their respective talents and experiences. She argues for the integration and advancement of both theoretical and practical aspects in the teaching and researching of picture book development. While I have been involved in the development of picture book illustrations for a considerable period, I have not focused on extracting theory from experience. By adopting this approach for my research, I may enhance the comprehensiveness of the results and apply the final output to my own teaching. Additionally, this method allows for the iteration of the teaching framework to a certain level, benefiting both creators and educators.

4.2.2 Evaluate the results using a combination of qualitative and quantitative methods

Xiangming Chen (2007), a renowned qualitative research scholar in China, mentioned in the preface of his book *Constructing Grounded Theory: A Practical Guide to Qualitative Research* that: in 1979, T. Cook and C. Reichardt's article on using quantitative and qualitative methods for educational evaluation was officially published, and in 1982, the American Journal of Behavioral Scientists published a research report on using multivariate methods. Although the public often regards

qualitative research and quantitative research as based on two completely different theoretical paradigms, qualitative and quantitative methods can each express their strengths at different stages of research. This study starts with the analysis and induction commonly used in qualitative research. When evaluating the teaching effectiveness of students in the future, descriptive vocabulary is collected through daily communication, interviews, and other forms. The collected vocabulary is used for questionnaire design, and an experimental control group is set up to compare the differences in questionnaire values before and after teaching. This method of evaluating results refers to the specific questionnaire operation in Howard Riley's paper, which I see as a simple combination of qualitative and quantitative methods.

4.3. Data Sources and Collection

The research approach comes from comprehensive sources, such as literature reading, student classroom feedback, and teaching records. Through these raw materials, subsequent research has been initiated.

I have subsequently conducted research: what kind of picture books are more popular and in line with the needs of the times? Is there anything worth learning from other schools' picture book teaching or illustration picture book majors? Is there anything worth learning from in picture book design teaching abroad? Can traditional culture be organically combined with cutting-edge digital media art?

Upon the consideration above, I have established my research methodology: doing a literature analysis to examine and assess the existing picture book illustration teaching practices; gathering and organizing pertinent research materials on the teaching of traditional culture picture books both domestically and internationally; Examining the conventional cultural picture books available in the present market, outline their distinctive features and limitations; Performing an investigation on current teaching

tactics used in picture books and assess their suitability and efficacy. Gathering feedback from students using questionnaire surveys in order to enhance teaching practices. Developing and executing a teaching efficacy assessment system via questionnaire surveys, including student engagement, comprehension of traditional culture, enthusiasm for learning, and other relevant factors.

The study primarily involves students now enrolled at my institution, Digital Media Art major at the School of Design, Fujian University of Technology and those who have already completed their degree in the major they are studying. This study focuses on the instruction of picture book design at our school and recruits students from our institution as participants. This approach guarantees convenient data accessibility, and I, as researcher and tutor, possess a satisfactory comprehension of the learning circumstances and outcomes of the research participants. To compensate for their participation, these students also directly benefit from curriculum iteration improvement. To maximize the advantages of picture book learning, students may frequently engage in collaborative efforts with me to conduct relevant research.

4.4. Data analysis

During the practical section, I used interview and control group methods to aid in the development of teaching strategies. There's no successful interview framework has been noticed in previous studies. Interviews mostly serve the purpose of gaining insights into unexplored areas, such as conducting interviews with overseas students from select British universities to gain an understanding of their everyday educational experiences and views on creativity.

The control group experiment serves as a means to demonstrate the effectiveness of teaching implementation in this study. The results of the experiment are reflected in the questionnaire analysis. For the convenience of answering and collecting, I will

create and distribute questionnaires on the questionnaire website (www.wjx.cn), and monitor their response progress.

There are 3 groups of students as respondents to my questionnaire.

Group 1: Students who have not undergone the current picture book course.

They are graduates with a graduation year before 2023. Select the students whose graduation project is a picture book to distribute the questionnaire.

This questionnaire mainly examines their satisfaction with their graduation project and their attitudes toward picture book design and picture book course teaching.

Group 2: Students with a graduation year in 2024.

My students (6 of whom took picture books as their graduation designs) started receiving the current picture book course around September 23 and graduated successfully by June 2024. Other students in this major also took picture books as their graduation project, but those who receive guidance from other teachers are used as a control group without teaching.

They are compared in terms of their satisfaction with the graduation project and their attitudes toward picture book design and picture book course teaching, using the same questionnaire as Group 1. As these students have already graduated, the focus is on their outcomes. (There are a total of about 12 people in these two groups)

Group 3: Students who graduate in 2025 are about to start this round of teaching.

About 6 of my students chose picture books as their graduation project. Other teachers also have students who chose picture books as their graduation projects . At the beginning and end of the summer short course, a questionnaire (the latest draft) is used to examine their views on picture books and picture book teaching, to see if there are any numerical changes. (There are a total of about 12 people in these two groups)

Most of the questions in the questionnaire are presented using a scale of 1 to 5, to compare and analyzes the quantitative scores of the two groups. This allows for an evaluation of whether the attitudes of students within a particular group have changed in relation to their understanding of and skills-building for picture book illustration, as well as determining if students from the groups 1, 2 and 3 hold differing attitudes towards these questions.

4.5. Ethical Issues

Prior to participating in the study, participants were clearly informed of the use of data and interview information and were informed that their participation in the interview and provision of materials were completely voluntary.

To ensure the authenticity, validity, and usability of the information obtained from questionnaires and interviews, all interview participants are required to sign an "Informed Consent Form" to commit to voluntarily participating in the study and providing genuine ideas. The introduction section of the anonymous questionnaire contains relevant information, and reading and submitting the questionnaire is considered acceptance of this agreement.

The data, interview information, and obtained materials are for academic research purposes only and will be stored correctly in encrypted devices.

Real names and personal information unrelated to research will be hidden from publicly available materials.

In order to ensure that the understanding of Chinese traditional culture is basically similar, the participants in the questionnaire and interview involved in this study are

all Chinese. The term 'students studying in the UK' refers to Chinese international students. However, when comparing teaching between China and the UK, it is still necessary to pay attention to the differences in values among students influenced by the different cultures of the two countries and explore this factor in the analysis.

The questionnaire and interview work aims to improve teaching. Due to the expectation of better teaching, students and colleagues will actively participate in research work when they learn about this goal.

This study is an applied research aimed at targeted problem-solving, therefore the sample size is not large, and the researcher will have a certain degree of familiarity and understanding of the participants.

The research subjects are mostly graduated students who have no interest in relationships with current teachers and can provide a more objective evaluation of the curriculum.

The research on the dissemination channels and creative teaching of traditional Chinese culture is in line with China's socialist core values and does not conflict with the Research Data Management Policy of the University of Wales Trinity Saint David.

4.6. Limitations

This practical study combines multiple methods to gain a deeper understanding of teaching practices and student feedback. However, this design is not without limitations. Firstly, given the small size of the study, the sample of participants mainly came from students and alumni of specific schools. Although literature and observation-based analysis of the current teaching situation at home and abroad was included, it still limited the universality of the study.

Due to time and resource constraints, our research may not be able to fully capture all relevant educational phenomena and long-term effects. Although we strive to enhance the depth and breadth of our research through various data collection methods, students' self-reported data may be influenced by multiple factors such as social expectations, personal understanding, etc., leading to bias.

The process of integrating qualitative and quantitative data itself also presents challenges. Quantitative analysis may overly rely on statistical significance and may overlook the context and practical significance of the data. Qualitative analysis may be limited by the researcher's interpretation and theoretical framework, and there is a risk of subjective interpretation. As a researcher, one should pay attention to the "inside" and "outside" identities in the research field, and think critically and objectively as much as possible. In the process of data analysis and reporting, I strive to maintain transparency and clearly explain how to integrate different types of data. In the process of data integration, we will face potential challenges and continuously reflect on and improve research methods to enhance the quality and impact of our research.

5. Direction and methods of picture book creation teaching

5.1. Picture book expression of traditional Chinese culture

In recent years, the publication of Chinese traditional cultural picture books has shown a thriving trend, with rich themes and diverse artistic expressions, reflecting the profound heritage of Chinese traditional culture. For example, *Reunion* by Liqiong Yu & Chengliang Zhu (2008) conveys the warmth of family reunion through the Spring Festival story.
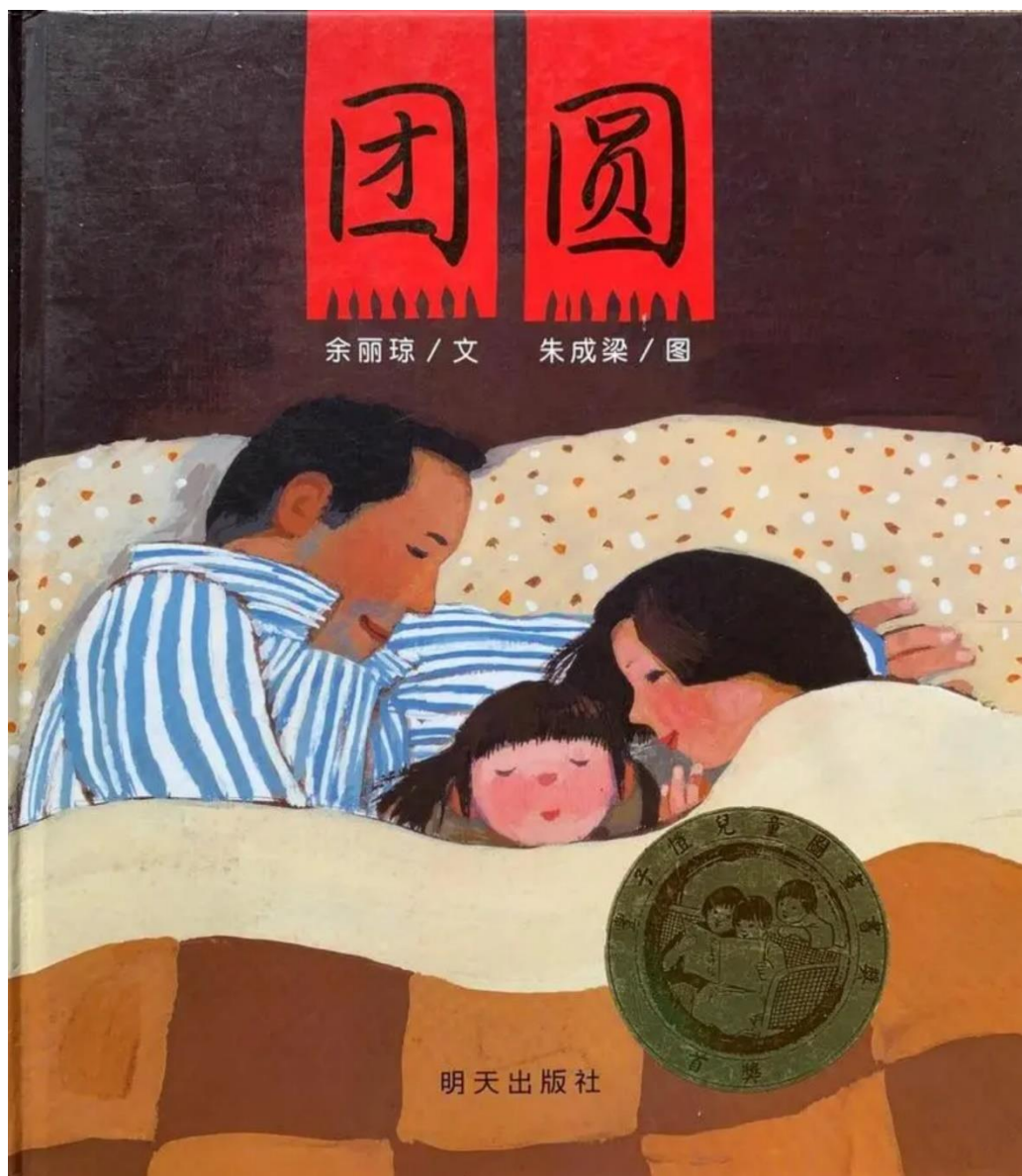
Fig. 3 Cover of Reunion, Liqiong Yu & Chengliang Zhu (2008)

In addition, the original picture books integrate many traditional artistic techniques such as ink and wash painting, Paper Cuttings, shadow play, and so on in artistic expression. For example, Liang Xiong's *Twenty-four Solar Terms* (2017) uses literati ink and wash to show the concept of solar terms, showing the primitive artistic conception of Chinese stories.

Fig. 4 Cover of Twenty-four Solar Terms, Liang Xiong (2017)

However, despite the increase in the number of original picture books, they still face many challenges in market competition. Most of the best-selling picture books in the market are imported versions from abroad, and original picture books need to make breakthroughs in audience positioning, cultural expression depth, and innovative development. For example, some picture books overly rely on iconic cultural symbols in cultural expression, only displaying traditional culture on the surface and lacking in-depth exploration of deeper issues. The audience positioning of some picture books is generalized, and they fail to accurately grasp children's psychology and acceptance ability. Although they seem to be written for children, they have obvious preaching

meanings, which leads to the adult expression of story themes and themes, making it difficult to stimulate children's interest and recognition. Many picture books with traditional cultural themes are created around festivals, folk customs, and legendary stories, but lack a sense of the times and in-depth exploration of current children's lives, psychology, and states.

5.2 Picture Book Illustration Teaching in the UK and China

In 2022, I studied in the UK for one year. During this period, I established my research direction and began visiting graduation exhibitions of picture books and illustrations at major universities in the UK. This chapter will introduce the master's programs in picture book design at two schools I mainly studied in the UK: Cambridge College of Art and Goldsmiths, University of London. During my stay in the UK, I visited their master's thesis exhibitions and exchanged with their teachers and students on open days. At the same time, I will also introduce the development of picture book illustration teaching in China and compare them.

5.2.1. Picture book majors in the UK

The Master's program in Children's Literature - Children's Picture Books at Goldsmiths College is under the jurisdiction of its Department of Media, Communication, and Cultural Studies, ranking second in the UK in "world-leading or internationally excellent" research (Excellence in Research Framework, 2021) and 16th in the world (third in the UK) in the 2024 QS World Rankings for Communication and Media Studies. (Goldsmiths, 2024)

The Master's program in Children's Illustration at Cambridge School of Art was launched in 2001. Since its inception, its students' works have continuously won various awards in the picture book area, such as the Macmillan Illustration Award, AOI

World Illustration Award, Bologna Illustration Award, etc. Students' works have also been published around the world. (A.R.U., 2024)

Both are prestigious institutions in the minds of Chinese students and picture book enthusiasts. They have many Chinese international students.

In July 2022 and 2024, I visited the graduation exhibition of the children's picture book master's program at Goldsmiths College and had talks with some Chinese international students. I went to the Cambridge College of Art in 2022, visited their open day, and had short communication with their course supervisor Shelly Jackson. While visiting and researching its public course introductions and other materials, I gained some new insights into picture book teaching in the UK: picture book design is not just a simple art and aesthetic education course, but integrates interdisciplinary knowledge and skills. As a highly applied major, they integrate industry resources more into college teaching to achieve richer teaching transformation.

5.2.1.1 Course Content Introduction

In this section, I will use the "Children's Literature: Children's Book Illustration" master's program offered by Goldsmiths College, University of London as an example to introduce picture book teaching in the UK.

The following are the main modules offered by this major and their main objectives, summarized from the professional introduction page on its official website:

Children's Book Illustration Practice
Credit: 30
Level: 7
Course type: Compulsory

Objective: To cultivate students' practical skills in the field of children's book illustration, and to convey ideas and emotions through appropriate visual techniques.

Children's Literature, Culture, and Diversity

Credit: 30

Level: 7

Course type: Compulsory

Objective: To provide research on children's literature in the social and political context, exploring how texts challenge or strengthen dominant ideological structures.

Children's Publishing

Credit: 30

Level: 7

Course type: Compulsory

Objective: To gain a deeper understanding of the children's publishing industry, develop self publishing skills, and engage in dialogue with designers, editors, and agents.

Final project for children's book illustrations (Dissertation)

Credit: 60

Level: 7

Course type: Compulsory

Objective: To enable students to conduct in-depth research and practice on their illustration projects through practice based papers, and critically analyze the creative process.

Picture Book Writing (Elective)

Credit: 30

Level: 7

Objective: To provide practical skills and theoretical knowledge for picture book creation.

Race, Culture, and Education (Elective)

Credit: 30

Level: 7

Objective: To explore the role of race and culture in education.

Revisiting Practice (Elective)

Credit: 30

Level: 7

Objective: To re-examine and deepen practical skills in illustration.

Early Childhood Education for a Diverse Society (Elective)

Credit: 30

Level: 7

Objective: To study the methods and theories of early childhood education in a diverse society.

Children's Literature in Action (Elective)

Credit: 30

Level: 7

Objective: To apply children's literature to practice, which may involve fields such as education and cultural promotion.

Students need to complete all required courses and choose one elective course to complete during the course of study. These courses combine theoretical learning and practical skills, aiming to cultivate students' in-depth understanding and professional skills in the field of children's literature, whether as teachers, researchers, creative or

cultural practitioners, or in other professions related to children's and youth literature, writing/illustration.

In the learning outcome section of the program introduction, the school introduced the main achievements of students as a result of studying the course, which are divided into four aspects: knowledge and understanding, cognitive and thinking skills, subject specific skills and professional behaviors and attitudes, and transferable skills. Students will be able to gain a deep understanding of the research and practice of children's literature, and critically analyze current major issues in the publishing field; Ability to conduct original and detailed analysis of texts, digital media, language, social and cultural processes, etc.; Being able to convey characters and atmosphere in works through illustration techniques and media; Ability to effectively communicate and collaborate in group work to better pursue future career development.

Programme learning outcomes

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Present advanced and systematic knowledge and understanding of recentand relevant literature relating to research and practice in the field of children's literature.	Children's Literature,Culture and Diversity Children's Publishing From a list of options including: Picture Book Writing Children's Literature in Action Race, Culture and Education Early Childhood Education for a Diverse Society
A2	Demonstrate practical knowledge and understanding in communicating ideas and emotions in visual form through appropriate techniques in children's book illustration.	Children's Book Illustration Practice Revisiting Practice (option module)

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Show understanding of and ability to apply advanced skills in critical thinking and analysis to published material in the field.	Children's Literature,Culture and Diversity Children's Publishing Children's Book Illustration Practice From a list of options including: Picture Book Writing Children's Literature in Action Race, Culture and Education Early Childhood Education for a Diverse Society
B2	Conduct original and detailed analyses of texts,including digital media,and interactions around them in terms of linguistic,social and cultural processes	Children's Literature,Culture and Diversity Children's Publishing Children's Book Illustration Practice From a list of options including: Picture Book Writing Children's Literature in Action Race, Culture and Education Early Childhood Education for a Diverse Society

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Tell stories in visual form,conveying character and atmosphere through appropriate illustrative techniques and using appropriate media in publication-ready artwork.	Children's Book Illustration Practice
C2	Conduct original and detailed analyses of texts,including digital media,and interactions around them in terms of linguistic,social and cultural processes, informed by appropriate theoretical and methodological perspectives.	Children's Literature,Culture and Diversity Children's Publishing Children's Book Illustration Practice From a list of options including: Picture Book Writing Children's Literature in Action Race, Culture and Education Early Childhood Education for a Diverse Society

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate advanced communication skills, in written, illustration and oral contexts.	Children's Literature,Culture and Diversity Children's Publishing Children's Book Illustration Practice From a list of options including: Picture Book Writing Children's Literature in Action Race, Culture and Education Early Childhood Education for a Diverse Society
D2	Exhibit the capacity to handle ideas in rational,critical and evaluative ways.	All taught modules

Fig. 5 Programme learning outcomes of the modules in Goldsmiths

5.2.1.2 Course characteristics

Narrative and interdisciplinary aspects

In terms of narrative, the course focuses on training students' storytelling skills through practical modules such as "Children's Book Illustration Practice", teaching them how to construct and convey storylines through illustration techniques and visual narrative techniques. Students will learn how to use elements such as color, composition, and visual rhythm to shape characters and create an atmosphere, and practice a complete illustration story project from conception to completion through portfolio essays. The course also emphasizes the importance of text analysis, encourages students to engage in critical reading, and analyzes children's literature works from multidisciplinary perspectives such as education, cultural studies, sociology, etc. Through case studies, discussions, and debates, students learn to delve into the language, social, and cultural backgrounds of texts, as well as how they influence the interpretation and presentation of stories. In the curriculum of children's literature, culture, and diversity, students are also guided on how to use theory and methodology for rigorous text analysis, and improve their analytical and expressive abilities through writing exercises.

The curriculum content of the entire teaching system is extensive, covering interdisciplinary fields such as literature, art, education, and cultural studies, providing students with a comprehensive learning background. The curriculum design encourages students to think and create from different disciplinary perspectives, promoting the integration of knowledge and skills in different fields.

This course design not only enhances students' narrative skills in picture book creation, but also cultivates their interdisciplinary thinking ability, enabling them to create and interpret children's literature works from innovative and diverse perspectives in their future careers, whether as illustrators, writers, editors, or other professionals in

related fields.

Extensive style practice and language exploration

The course encourages students to hands-on explore and develop their personal artistic style through continuous painting practice. Students have the opportunity to try various painting media and techniques such as watercolor, acrylic, oil painting, collage, and digital painting from various material workshops, in order to find the tools and methods that best express their creativity. In the current trend, the use of digital drawing software has also brought infinite possibilities for creation. Students are exposed to various fresh creative techniques in their studies, providing them with the possibility to explore new fields of painting language.

The emphasis on style practice and language exploration is not unique to Goldsmiths College. When visiting graduation exhibitions at various universities, "material experiments" are often mentioned as a term by students. When talking to a Camberwell illustration major student, she mentioned the impact of college teaching on her:

> The influence Camberwell has had on me includes, but is not limited to, the increased use of traditional printmaking and ceramics in my works. Camberwell has a wealth of printmaking resources, and I personally believe that compared to other universities, it places more emphasis on tradition (referring to materials). After entering school, I gradually appreciate the charm of traditional craftsmanship (compared to procreate)

This diverse practice provides students with a rich environment to explore painting styles and language, helping them stand out with a unique artistic voice in their future careers.

Combining with industry resources to generate teaching transformation

There is an idiom in China called 'learning to apply', and the transformation of achievements is also an important goal of teaching. During their studies, students have the opportunity to participate in a large number of field trips, such as visiting publishing houses, museums, and galleries, allowing them to intuitively understand the application of children's book illustrations in practical work environments and broaden their professional horizons. The college has also established internship opportunities with industry partners, allowing students to personally experience real work processes and accumulate valuable experience for their future careers. Some collaborative projects between the publishing industry and other related industries not only provide practical experience, but also allow students to gain a deeper understanding of the publishing process and market demand. By inviting industry experts and renowned illustrators as guest lecturers, the course brings students cutting-edge industry knowledge and professional insights.

The children's publishing module in the course not only teaches theoretical knowledge, but also emphasizes the cultivation of practical skills, such as communication with designers, editors, and agents, enabling students to have a comprehensive understanding of the operation of the publishing industry. In addition, students are encouraged to develop their personal portfolio based on industry demands and trends, enhancing their competitiveness in the job market.

Goldsmiths College also focuses on helping students build industry networks by organizing seminars, workshops, and conferences to provide a platform for students to communicate with industry experts. At the same time, the course content covers market trend analysis, enabling students to timely grasp industry trends and adjust their creative direction. In order to prepare students for their future career paths, the curriculum also includes the cultivation of entrepreneurial skills such as self-promotion,

brand building, and copyright knowledge.

Fig. 6 Goldsmith' students share on Chinese social media about professionals giving lectures at school (screenshot from the app Xiaohongshu)

The diversity and inclusiveness of cultural elements

As a world-renowned research major in children's picture book creation, the Master's program in Children's Literature: Children's Book Illustration at Goldsmiths College attracts a large number of international students from all over the world every year. Different cultural backgrounds from the UK and each other bring unprecedented cultural collision experiences to learners. Chinese students account for a considerable proportion of international students. For international students, the UK's local culture is actually a culture from elsewhere. From the perspective of cultural issues, schools encourage students to express their own cultural language, which may be a measure that can inspire creative inspiration for students.

1. Borun Xiao
2. Caihan Wang
3. Chloe Haynes
4. Dingrong Tao
5. Felix Warwick Insoll
6. Frankie Gritton
7. Giotto Bao (Han Bao)
8. Haozhe Xu
9. Hongyu Ma
10. Jiamin Xue
11. jiaoyang wu
12. Jie Luo
13. Jieyu Luo
14. Lin Ye
15. Lingyun Jiang
16. Mariavittoria Fidone
17. Muping Zhao
18. Nora Alkhalefah
19. Peiying Wang
20. Puyang Li
21. Ruotong Liu
22. Shuyuan Li
23. Siyuan Zhang
24. Ting-Yi Lee
25. Xiaoli Li
26. Xilong Zeng
27. Xiuqi Xu
28. yaoli zhou
29. Yi Gu
30. Yibing Deng
31. Zhijue Wang
32. Zhuojun Liu
33. Zhuoyao Wang
34. Ziyi Xia
35. Ziyu Zhang

Goldsmiths
UNIVERSITY OF LONDON

2024

Fig. 7 The list of graduates from Goldsmiths Children's Illustration major in 2024. It shows that among the 35 graduates this year, there are 30 Chinese names, the proportion of Chinese students studying here has reached an astonishing level

The course includes "Children's Literature, Culture, and Diversity" as one of its core modules, focusing on exploring children's literature and illustration in different cultural and socio-political contexts, encouraging students to engage in cross-cultural communication, and attempting to integrate multicultural perspectives into their creations. Students share and explore stories and illustration styles from different cultures during the learning process, promoting cross-cultural understanding and respect. Through case studies with a global perspective, students can understand the application of multiculturalism in picture book creation. At the same time, the course combines the perspective of cultural studies to explore how cultural identity, representativeness, and power relations are constructed and conveyed in picture books.

Students are encouraged to explore and express multicultural themes such as race, gender, class, and environment in their creative projects. The course teaches how to use inclusive language and narrative in picture books to reflect and respect different cultural identities and experiences. In addition, the course covers market trends in multicultural publishing and encourages students to create works that reflect the diversity of modern society.

5.2.2 Picture Book and Illustration Design in Chinese Universities

In China, some universities have already established picture book design majors or similar majors. In undergraduate teaching, according to the "Catalogue of Undergraduate Majors in Ordinary Higher Education Institutions (2024)" released by the Ministry of Education, although "picture book design" is not directly listed as major, related professional fields such as graphic design and fine arts may include picture book design courses or research directions. Among them, the picture book studio of the Central Academy of Fine Arts is the most well-known, and the Illustration and Manga major of the China Academy of Art is also related to this.

For postgraduate-level education, some universities offer research directions related to picture book design. For example, the China Academy of Art and the Central Academy of Fine Arts offer master's studies in illustration narrative under the majors of drama and film, as well as art design.

In addition, there are some institutions established within universities. Although they are not independent departments and often rely on departmental and professional settings, they have a certain influence and popularity in the industry due to the reputation of the organizers and the work they produce. For example, the China Artists Association has established a comic book creation research center at the Lu Xun Academy of Fine Arts, and I participated in its short-term creator training program in 2023. This training class is jointly organized by People's Fine Arts Publishing House, the editorial department of Picture Stories, and the Lu Xun Academy of Fine Arts. The main professor, Chen Li, is the director of the Graphic Novel Committee of the China Artists Association and a well-known illustrator in China. The main purpose of this training class is to provide feedback on the participants' creations, in order to cultivate young talents to participate in the national art exhibition held every five years and publish excellent works.

At the Central Academy of Fine Arts, students usually enter picture book creation studios in their third year of undergraduate studies and complete their graduation creations in their fourth year. The professional courses of the picture book creation studio include basic picture book modeling courses, image narrative training, collective creation, individual creation, etc.

Art academies are a significant force in artistic creation in China. They often collaborate with publishing houses, artist associations, local governments, and other organizations to complete important art creation projects. For example, the Picture Book Creation Studio of the Central Academy of Fine Arts spent five years creating the Chinese Folk

Fairy Tales series of picture books. This is a long-term topic, and it is the first time that students fully learn to create a book when they first enter the studio. Each session is divided into four groups, each consisting of four students, who collaborate to complete a picture book.

Fig. 8 Chinese Folk Fairy Tales Series by Picture Book Creation Studio of the Central Academy of Fine Arts. (2021)

In 2023, teachers and students collaborated with experts in related fields to complete a set of picture books with oracle bone script themes. This set of picture books took nearly three years from text writing, painting creation, to textual verification and layout polishing. Its content is interdisciplinary and cross disciplinary. An article in Art News of China praised this series as "highly academic and fully reflects the mission of Chinese original picture books to face society and even be in line with international standards" (Art News of China, 2023).

Fig. 9 Oracle Bone Script Series by Picture Book Creation Studio of the Central Academy of Fine Arts. (2023)

5.3 Comparison, Differences and Gaps

5.3.1 Differences in teaching levels, depth, and duration

Although I am conducting research on teaching picture book design courses on BA undergraduate studies, the graduation exhibitions I personally visited at universities in the UK were mainly focused on master's degree programs. Why did I choose masters' program in the UK as my observation target instead of undergraduate courses? One reason is the accessibility of information. Information on masters' courses, such as regular exhibitions or graduation shows, is relatively easy to obtain via various social media platforms in China. In contrast, information on undergraduate student work exhibitions is comparatively limited. Additionally, undergraduate teaching content is more general, while masters' picture - book courses are more systematic. For me, masters' programmes are a more suitable and easier subject for observation.

The length of master's education in the UK and China is different. The length of master's education in the UK is relatively compact, mainly 1-2 years. However, the length of study for masters in Chinese Mainland, regardless of their nature, is generally 3 years.

Although my research objectives are different from the actual teaching level of the subjects being examined, from the perspective of completing a complete picture book project, examining the courses at the master's level in the UK still has important reference significance. It can present some higher requirements in creation to broaden students' horizons and thinking dimensions. Introducing such content to students can enhance their critical thinking and innovation abilities.

5.3.2 Differences in cooperation methods with the industry and teaching transformation

The picture book teaching in the UK is more diversified and practice oriented in its cooperation with the industry, focusing on students' practical experience and market adaptability. Including course lectures and collaborative projects with industry experts and renowned illustrators mentioned earlier, students have the opportunity to directly participate in the actual publishing process and gain valuable industry experience. The course also includes the cultivation of entrepreneurial skills, such as self-promotion, brand building, and copyright knowledge. During the learning process, students are encouraged to develop their personal portfolio according to industry needs and trends, improve their competitiveness in the job market, and help them prepare for their future career paths.

China's picture book teaching is more cautious in the selection and combination of industry resources: well-known art schools focus more on cooperation with publishing houses, artist associations, local governments, etc., to complete important art creation

projects. These projects usually have high academic and artistic value, and place greater emphasis on the dissemination of traditional Chinese culture. Although there is also cooperation with the industry, there is relatively little in market trend analysis and industry network construction. From existing observations, teaching in China focuses more on academic research and exploring the value of cultural heritage in the country.

5.3.3 Different focus on cultural and communication issues

The creation of picture books in both countries demonstrates a strong emphasis on cultural issues, but their perspectives on culture and its dissemination differ, reflecting their unique cultural backgrounds and educational philosophies.

The composition of university students in the UK is more complex, with international students from around the world as the main source of students. Picture book teaching emphasizes the inclusiveness of multiculturalism and the cultivation of critical thinking when dealing with cultural and communication issues, encouraging students to explore and express stories and themes from different cultural backgrounds from a global perspective. The majority of Chinese university students are domestic students, and picture book teaching focuses more on exploring the charm of traditional Chinese culture, focusing on elements such as Chinese history, culture, and folk stories, emphasizing the dissemination and protection of traditional Chinese culture. At the same time, the course encourages innovation in inheritance, combining modern aesthetics and market demand to create picture books that have both traditional charm and modern aesthetics.

5.4 Summary

Based on the various differences, it cannot be said that any teaching method has its superiority, and the UK style teaching may not necessarily be suitable for China's

national conditions and teaching framework. But in the UK teaching, students benefit from its interdisciplinary curriculum design, multicultural observation, critical thinking cultivation, and abundant industry resources. These mature curriculum systems enable students to engage in deeper thinking when creating picture books, and better establish industry networks, benefiting from picture book creation. China's teaching has shown unique advantages in the dissemination of traditional culture and artistic creation. Through cooperation with publishing houses, artists associations and other institutions, China's teaching can pass on its rich cultural heritage to the new generation in the form of picture books, while encouraging students to innovate in the process of inheritance, so that Chinese stories can be told in a more novel and eye-catching way. Combining the advantages of teaching in China and the UK, and responding to the needs of traditional cultural themed picture book creation, is a new teaching attempt.

My research goal is to design a short-term course framework of about one semester, allowing students to create complete picture book works that reflect their attention to traditional Chinese culture and enhance their sense of achievement in the learning process. The comparative observation of teaching provides advantages worth learning from in both countries' teaching, but also brings some new issues: how to balance theory and practice in short-term courses, ensuring that students can not only acquire necessary theoretical knowledge, but also consolidate learning outcomes through practice? How to integrate interdisciplinary knowledge and shape students' critical thinking? How to guide students to innovate in the course? I have incorporated these thoughts into my personal teaching practice and curriculum design.

6. Personal teaching practice

6.1 Teaching situation of my school

The school where I work is not well-known for its art major in China, but the entire college still has a certain scale. The college offers five undergraduate majors, including industrial design, environmental design, product design, visual communication design, and digital media art. There are two majors that use picture book design as a form of graduation design: visual communication design and digital media art. However, only the visual communication design major offers a relatively complete course on picture book design. Picture book design is a compulsory course for third-year students majoring in visual communication design. Since 2019, the author has supervised four editions of degree picture book works, and the college has been studying the aesthetics and design principles of traditional Chinese culture for many years, investing a lot of time in research. In the past few years, 'intangible cultural heritage' has been the main source of inspiration for the institution's graduation project.

In recent years' graduation design exhibitions, the student works exhibited by the Visual Communication major reflect the guiding teacher's thinking on how to interpret picture books in the visual communication major through innovative use of paper media and materials. For example, student Ruolin Wang's work *Minnan Nursery Rhymes* uses handmade patchwork to design images for traditional children's songs in the Minnan region. Another example is the work *Mulan* by student Yixuan Jiang, which focuses on the Yuefu poem *Ballad of Mulan* from the Southern and Northern Dynasties period in China. It uses image color separation and stereoscopic display technology to present the stories in the poem, providing people with different viewing experiences. The above two works not only won the graduation design award from the school but also won awards in some illustration design competitions across the country.

Fig. 10 *Minnan Nursery Rhymes* by Ruolin Wang , Graduates majoring in our Visual

Communication Design (2023)

Fig. 11 *Mulan* by Yixuan Jiang, Graduates majoring in our Visual Communication Design (2023)

Although students majoring in digital media art can also choose picture book design as a presentation form for their graduation project, their creative achievements appear to be quite ordinary. Firstly, works without picture books won awards at the

graduation design exhibition. Secondly, based on students' satisfaction, their satisfaction with their graduation creations is relatively average. Thirdly, there are not many teachers who are good at guiding picture book design, and the quality of teaching varies greatly.

Our school is positioned as an applied technology university, with a greater emphasis on practicality in daily teaching compared to professional art colleges. Rather than pursuing art, it is more important to cultivate students' ability to fully execute a set of projects. However, the relevant knowledge that students acquire before completing their graduation project is one-sided and incomplete, which also leads to some regrets even though they have completed their own creations in the end.

6.2 Current teaching issues: Starting from students' needs

From the questionnaires conducted at the beginning of some projects, communication with other teachers in the field, and daily conversations with students, the following points were learned:

- The presentation forms of other types of graduation projects in the field of digital media art, such as animation, 3D scene roaming, etc., pose certain difficulties for them. The technical threshold required for picture books is relatively low, and the quality requirements for completion are also relatively easy to achieve. As shown in the conversation between me and the students in the picture below, the students showed a fear of creating animations and naturally embraced picture books.

Fonte. 2023/8/5 13:13:17
老师，我这边果然还是想做元宵节，然后网上有看到福建元宵节的一些地方特色（泉州花灯和游神这种，还想加入一些当地的美食这样！

思考了很久还是决定画绘本...感觉动画对我还是太复杂了，也怕画出来一卡一卡的很影响观感😭

想画小女孩们过元宵节的一天 穿汉服、吃的三餐就是当地特色这样！感觉闽南地区特色的饭菜还挺多的 而且本人也很爱吃（）感觉画起来会比较有动力
不知道老师觉得这样可行吗＞＜
喵喵喵喵喵喵子 2023/8/5 16:02:42
元宵绘本可以呀 反正蛮多人做的
喵喵喵喵喵喵子 2023/8/5 16:03:39
如果能写出好的脚本 或者装帧有一些新的想法就更好了

A talk with a student, mainly related to the theme and presentation of her graduation project

Student: 2023/8/5 13:13:17

Teacher, I really want to do the Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival) Festival theme. I saw some local characteristics of Yuanxiao Festival on the Internet (such as Quanzhou lanterns and Youshen, and I also want to add some local food content in my book!

After thinking for a long time, I have decided to make a picture book. I feel that animation is still too complicated for me, and I'm afraid the stuttering of the scene will greatly affect the visual experience

I would like to paint the local characteristics of the little girls who wear Han suits and have meals on the day of the Yuanxiao Festival! I feel that there are quite a few unique dishes in the Minnan region, and I also love them. I feel that this theme will be more motivating for me.

I 'm not sure whether you thinks this is feasible

Me: 2023/8/5 16:02:42

A picture book of Yuanxiao Festival is OK. It's made by many people anyway.

It would be even better if you could write good scripts or have some new ideas for binding

Fig. 12 A talk with a student, mainly related to the theme and presentation of her graduation project

- There is no systematic course on picture book design in this major, and students do not have much concept of picture book design before their graduation project, and their understanding of picture book design is superficial.

- The strengths of each major are different, but the characteristics of the digital media art major have not been highlighted in the results of picture book design. The attached figure shows the uneven quality of students' graduation works. Although there are differences in students' attitudes towards completing designs, the content produced by these students can meet the minimum standards for passing graduation projects and ultimately pass the graduation defense smoothly to graduate. The output of digital media art majors in exhibitions often does not have as many physical works as other majors. The output required by this major, such as digital image production and dynamic

picture books, can often only be displayed through media such as QR codes or self provided screens. Considering the property safety factors of open venues, not all students are willing to place electronic screens in the graduation exhibition venue for better display, which also has a certain impact on the students' perception of arranging exhibitions.

On the left is the work of a student who will graduate in 2023. It is a humorous comic about traditional cuisine. Compared with the average level picture book works of the same year (right picture), it can be felt from his exhibition arrangement that this student's content is relatively perfunctory.

Fig. 13 The Graduation Show (2023)

In the actual teaching process and the process of researching students, students have reflected some problems:

- They are just generally satisfied with their picture book creation results and find storytelling difficult and uninteresting;

- The course is highly theoretical, making it difficult to apply theory to practice;

- They have a slight resistance to traditional cultural themes, believing that it is difficult to have new ideas, and the topic selection is limited.

- There are few practical opportunities, and there is a slight disconnect between teaching outcomes and market demand.

When I was preparing for my thesis, I conducted a preliminary questionnaire survey, and the last open-ended question mentioned the expectations and suggestions for the traditional cultural theme picture book design course. The students mentioned that they hoped to see more case studies, teaching of painting and storytelling skills, and practical opportunities in the course. This roughly confirms the above viewpoint. At the same time, students believe that limiting the theme also limits the development of their personal style. In daily conversations with students, one can also feel that they have a certain degree of rejection towards the ancient issue of traditional culture.

·What are your expectations and suggestions for the traditional cultural theme picture book design course? (Some selected answers)

no.	Submission time	Answers	Key words
1	2023/9/23 19:11:3	希望可以有更多实践机会 I hope to have more practical opportunities	practical opportunities
2	2023/9/24 23:34:58	多一些案例分析 Need more case studies	case studies
3	2023/9/25 14:24:37	增加主题的选择和实践的机会，基本功教学 Increase the selection of themes and opportunities for practice, and teach basic skills	practical opportunities, basic skills trainning
4	2023/9/25 15:22:30	多让学生发展自己的个性，尊重学生的个人风格不要为了贴近传统而硬改变学生的风格。然后故事创作能力真的很重要，画大家基本都会画但是怎么说好故事就说另外一回事了。 Encourage students to develop their own personalities and respect their personal styles. Do not forcefully change students' styles just to conform to tradition. And the ability to create stories is really important. Most people know how to draw, but how to tell a good story is another matter.	Personal styles, storytelling skills
5	2023/9/25 19:17:41	不要太理论化，多点现实，紧跟时事 Don't be too theoretical, be more realistic, keep up with current events	De-theorization, realistic
6	2023/9/25 22:01:05	绘本更多的是能让人留有印象，让人领悟道理，而不是过眼云烟 Picture books are more about leaving an impression and helping people understand the truth, rather than just passing by	Impression
7	2023/9/26 14:26:53	希望严格一点，老师应该做一个整体的质量把控。I hope it can be stricter. (When guiding the works.)Teachers should do an overall quality control.	Teachers' quality control
8	2023/9/26 14:29:14	请教我画画 Please teach me to draw!	drawing skills trainning
9	2023/9/26 21:03:09	能在传统的风格上加入一些更现代的特点 Add some more modern features to the traditional style	modern features in traditional style
10	2023/9/27 16:30:44	多看好的案例分析 Conduct more good case studies	case studies
11	2023/9/27 16:49:23	编写有趣的故事，不一样的视角 Write interesting stories from different perspectives	Storytelling skills
12	2023/10/21 11:01:52	要对传统文化有实际认知 To have a practical understanding of traditional culture	understanding of traditional culture

Fig. 14 What are your expectations and suggestions for the traditional cultural theme picture book design course? (Some selected answers)

恒恒 2024/6/30 20:44:20
老师想问一下 我的选题可以不围绕中国传统文化吗 确实是我的薄弱项也不太感兴趣 想了好几天脑子实在是空空的
170892276 2024/6/30 20:45:40
你先自由发挥一下？我再帮你看看
恒恒 2024/6/30 20:46:00
好 真的是对传统文化要哭出来了

Student 2024/6/30/ 20:44:20
Teacher, do I have to focus on traditional Chinese culture? It's indeed my weak point and I'm not very interested in it. I've been thinking for several days, but I still have no idea.

Me 2024/6/30 20:45:40
Well you can make a brainstorm about your topic first.I'll give some advice for you.

Student 2024/6/30 20:46:00
Ok. It's really made me cry.

Fig. 15 A talk with a student of mine. she didn't want to create picture books related to traditional cultural themes and didn't have much idea about it. I asked her to brainstorm and create a few topics first.

Based on the above content, I have felt some other issues throughout the teaching process. Some of these issues correspond to the problems reflected by students, while others are problems that students are not aware of but have discovered through comparison with works in the market and student works from other universities

- Students have certain limitations in interpreting traditional culture and have some stereotypes about their understanding of traditional culture;

- The text created by students is dull, formulaic, and lacks readability. Due to the lack of systematic teaching on text and visual creation, students have not received good training. The quality of the work, from text to visuals, is average;

- The graduation design works of students lack novelty in form, which not only fails to reflect the exploration of traditional painting materials and book binding forms, but also lacks the application of new technologies;

- Student assignments do not translate well into award-winning results or complete works.

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The issues described in this part have greatly constrained the improvement of the quality of students' works. Students' expectations for curriculum reform are also quite urgent. In the following section, I developed a complete teaching plan based on these questions and put it into practice through questionnaire surveys and data analysis.

6.3 Overall Teaching Design

6.3.1 Reference selection

In the process of literature review, it was found that there are not many original Chinese textbooks that can be used as teaching references. The book department of JD.com, one of the largest online shopping platforms in China, searches for books using keywords such as "picture book design, teaching materials", but even fails to obtain useful results. Currently, most of the teaching books related to picture book creation in China are imported from the UK and Japan. When designing teaching materials, the main reference materials for picture book creation are the following three books:

Salisbury, M. (2011) Illustrating children's books : creating pictures for publication. Nanning: Jieli Publishing House

McCannon, D. Thornton, S and Williams, Y. (2011) The Encyclopedia of Writing and Illustrating Children's Books: From Creating Characters to Developing Stories, a Step-by-step Guide to Making Magical Picture Books. Nanning: Jieli Publishing House

Nagumo, H. (2015) Attractive! Picture Book Design. Beijing: Posts and Telecom Press.

Fig. 16 Contents of Salisbury, M. (2011) *Illustrating children's books : creating pictures for publication. Nanning: Jieli Publishing House*

Fig. 17 Contents of McCannon, D. Thornton, S and Williams, Y. (2011) *The Encyclopedia of Writing and Illustrating Children's Books: From Creating Characters to Developing Stories, a Step-by-step Guide to Making Magical Picture Books. Nanning: Jieli Publishing House*

Fig. 18 Contents of Nagumo, H. (2015) *Attractive! Picture Book Design. Beijing: Posts and Telecom Press.*

From the contents, these textbooks each have their own emphasis. Firstly let's take a look at two British textbooks. *Illustrating children's books : creating pictures for publication* (2011) focuses on visual creation and material experimentation. *The Encyclopedia of Writing and Illustrating Children's Books: From Creating Characters to Developing Stories, a Step-by-step Guide to Making Magical Picture Books* (2011) emphasizes visual creation and material experimentation, and includes a chapter that occupies one-third of the book dedicated to storytelling techniques. As observed during visits to the Goldsmiths and Anglia Ruskin University, both books have a chapter introducing readers to the 'professional path', which showcases information about the industry. And discussed the development as a creator.

In contrast, the Japanese textbook seems to hope that readers can experience the joy of picture books from it, just like its name "Attractive! Picture Book Design". It spends a lot of word introducing various forms and uses of picture books, as well as how to make different forms of picture books by hand. It is worth mentioning that

there is a dedicated chapter that requires creators not only to create, but also to observe readers' reactions and predict and expect corresponding reactions from readers during the creation process. It can be felt that this tutorial focuses more on the role of picture books as reading materials in parent-child communication and communication between authors and readers.

Each of the three textbooks has its own details. And are all these contents suitable for me to copy into my teaching design? Firstly, the creative theme I set in the project is traditional culture, and the expected output of this requirement is often picture books for educational and knowledge purposes, which use stories or explanatory texts as carriers and need to convey a considerable amount of information. Secondly, students vary greatly in their visual and language expression abilities. If students can have sufficient gains to support them in completing a complete picture book, it will also enhance their confidence in learning. Thirdly, the duration of the course is relatively limited, and students' daily learning tasks are often not limited to completing picture book creation alone. In comparison, providing guidance for graduates' graduation projects will make them more focused on tasks, and students need the course to follow their creative progress. In summary, the reality I am facing is strongly result oriented - students need to create a complete book that reflects the effectiveness of teaching as much as possible in the book and its surrounding products. So it is not feasible to simply copy any one of them. It is necessary to selectively combine their advantages

I have made some references to the content of all three books. I extracted their respective key points and combined them: first, I designed the teaching stages in the order of picture book creation. In response to the teaching of painting skills and storytelling skills that students are more concerned about, I have strengthened the parts of story design and painting material usage skills in teaching, allowing students to create from the beginning as the teaching progresses, in order to balance the

theoretical and practical aspects. In order to reflect the output characteristics of the digital media art major, I emphasized the use of computer technology for painting and post-processing, and added lectures on interactive design.

6.3.2 Specific course design

The teaching schedule for this course is 48 hours, divided into five stages.

① Text and story framework, planned for 12 class hours. This stage is the basic introduction stage, mainly focusing on reading classic picture books, and combined with the assignment of semester tasks, teaching the key points of story script creation, as well as text writing with picture book characteristics.

② Character and scene design, planned for 8 class hours. This stage is the stage of drawing and sketching, mainly guiding students to consider character and scene design while creating text and to think about the relationship between storyboarding and character scene design in picture books.

③ Visual form and painting materials, planned for 12 class hours. This stage is the stage of picture book creation, mainly allowing students to engage in creative practice, experience the different visual textures brought by different materials and techniques, and train students in the skills of using computer technology for painting and post-processing.

④ Combining visual composition with graphics and text, planned for 4 class hours. This stage is the stage of perfecting picture books, mainly allowing students to experience color design related to the characteristics of picture books, as well as skills such as graphic editing and layout.

⑤ Binding and interaction, planned for 12 class hours. This stage is the interactive expansion stage, mainly allowing students to understand traditional paper media interaction (three-dimensional book design) and electronic media interaction (electronic screen reading, AR enhancement, rich media, etc.), and apply the concept

of "dialogue with readers" to picture book design.

Course Module	Teaching Duration	Focus
Text and Story Framework	12	• Classic picture book appreciation and reading • Task assignment: Design of traditional cultural themed picture books • The elements of story creation • Translation from Text to Image
Characters and Scenarios	8	• Key points of character design • The relationship between storyboard and character scene design • The difference and connection between storyboarding in picture books and storyboarding in animations
Visual Form and Painting Materials	12	• Exploration of Traditional Hand drawn Material Styles and Textures • Exploration of Texture in Computer Painting Style • Methods for post-processing hand-drawn images through computers
Combining visual composition with graphics and text	4	• Color Usage Rules for Picture Books • Style and position of text, graphic and textual layout
Binding and Interaction	12	• Stereoscopic book: Interacting with readers • More interactive possibilities brought by electronic screen media and holographic media • Picture bookbinding elements

Fig. 19 The new course design and content

Student evaluation: mainly based on formative evaluation, including classroom assignments and experiments, defense and research reports, creative note organization and review, and post-class feedback.

This teaching design has significant changes compared to the previous one. I am attaching the past teaching syllabus here and explaining some differences.

Chapter Title	Teaching Hours	Key Knowledge Points	Key points	Difficulties
Chapter 1: Picture Book Knowledge and Appreciation	4 Hours	1. Introduction to picture book knowledge 2. Appreciation of excellent picture books – Different styles for different audiences	Understanding what picture books are and distinguishing styles through appreciation	Mastering different picture book styles for different audiences.
Chapter 2: Creation of Picture Book Story Scripts	12 Hours	1. Elements of story scripts 2. Patterns of story scripts 3. Conversion and arrangement of text and images	Understanding key points of script creation and independently creating scripts	Understanding and applying elements of story scripts, and converting story plots and images.
Chapter 3: Picture Book Creation	24 Hours	1. Cover and back cover 2. Picture book storyboard 3. Characters in picture books 4. Scenes in picture books	Mastering the structure of picture books and creating independently step by step	Mastering picture book creation techniques.
Chapter 4: Theme Picture Book Creation	8 Hours	1. Theme picture book creation practice 2. Several binding methods 3. Unity of style and rhythm 4. Expression of color and emotion	Creating concise, complete, and beautiful picture books closely revolving around a theme	Comprehensive application of course and prerequisite knowledge, reasonable arrangement of picture book content, and control of length.

Fig. 20 The past course design and content

The new teaching syllabus starts with text creation, emphasizing the methods of story creation and the characteristics of combining graphics and text in picture books. In the first chapter, a section on appreciating classic picture books has been added, providing students with case analysis and thinking expansion while introducing the course. Characters and scenes become separate chapters, exploring the possible connections between static picture books and digital media art. Next, a considerable amount of space was devoted to guiding students in visual exploration of hand drawn or computer drawn art, and in the end, the exploration and practice of binding and interactive techniques were enhanced.

Compared with the old version of the outline, this plan is more in line with the process of picture book creation. Based on students' needs and suggestions, it has strengthened aspects such as picture book case appreciation, story writing skills, painting material experiments, and binding exploration. In the experimental section of painting materials, students are encouraged to use traditional materials and combine them with traditional culture or handicrafts to create creative images, deepening their diverse understanding of traditional culture.

3. According to the theme of my picture book, the making of non-heritage as well as a warm, simple little story, I chose watercolour as well as coloured pencil texture for painting as well as comparison. When I started painting, I first compared and analysed the brushes I used. I used them in a uniform way and observed the initial effect, and then I chose the brushes according to my picture.

Watercolour is a common painting medium with rich expressive ability and unique artistic appeal. I use watercolour texture brushes to imitate the effect of watercolour on watercolour paper through the effect of brushes, watercolours need to be stacked over and over again to make the colours more vibrant, and the colours are dyed and mixed with each other to create a lot of unexpected effects. Salt texture is the most commonly used technique in watercolour painting. Watercolour salting is characterized by a variety of colours and textures, the size and shape of the salt grains, the humidity and concentration of the pigment will all affect the final texture effect, so each salting will produce a different effect, and make the picture become more vivid and interesting.

Coloured pencils are also commonly used painting tools in our life, in the process of painting, I also chose to paint with coloured pencil brushes, coloured pencils give me a softer and more hazy feeling, like the snowman of the British illustrator, the picture is more breathable and full of subtlety. Through the superimposition of different colours and the use of coloured pencil brushes, together with the addition of paper texture similar to that of drawing paper, the image has its own unique way of expression.

Fig. 21 Text of students' experiment on painting texture, from my student Ju Fu, in 2023

Chapter 8 of Evelyn Arizpe's *Children Reading Pictures: New Contexts and Approaches to Picture Books* mentions the interaction between children and digital literature works. During the COVID-19 pandemic and other periods, due to the closure of libraries and schools, it was difficult to obtain printed books for a period of time. Digital communication became the main source of our contact with the outside world, which

also promoted the arrival of the trend of digital reading. In the current trend of digital reading, electronic screen media and holographic media bring more possibilities for interaction. In the binding and interaction section, there are separate lessons to guide students in exploring the idea of linking picture book creation with new technologies, such as using AR technology to scan static images to enter pre-made dynamic videos, audio picture books, etc. This content is unprecedented in previous teaching and also provides an intersection between digital media art and picture book design for the major.

Fig. 22 My student Yuheng Lin's work Stone of Adventure (2024) She uses AR technology to present dubbed animations while scanning some picture in her book, enriching the reading experience

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6.4. Student Questionnaire Analysis

In the methodology section, I introduced my methods for grouping students and analyzing questionnaires. Three groups of students showed their cognition and attitude towards picture book design in the questionnaire.

To simplify the subsequent nomenclature, students are grouped and given simplified names:

Group 1 (7 students): Students who have not undergone current picture book teaching. Refers to students who graduate before 2023.

Group 2 (8 students): Students graduating in 2024. This group of students is divided into two groups: Group 2A (5 students), which is under my guidance, and Group 2B (3 students), which is under the guidance of other teachers.

Group 3 (9 students): Students whose graduation year is in 2025. This group of students is divided into two groups: Group 3A (5 students), which is under my guidance, and Group 3B (4 students), which is under the guidance of other teachers. In Group 3, a controlled experiment was conducted before and after teaching. The relevant data before teaching are referred to as pre group 3A and pre group 3B, and the relevant data after teaching are referred to as post group 3A and post group 3B.

Group 1 and Group 2 used almost identical questionnaires, which included multiple-choice, fill in the blank questions and three scales. These three scales respectively examined students' understanding of picture books, their understanding of picture book creation, and their satisfaction with their graduation creations. In multiple-choice and fill in the blank questions, we mainly hope that students can provide some opinions and suggestions on the course. Group 3 conducted a control experiment, and

as the students in Group 3 had not yet completed their graduation projects, the survey on satisfaction with their graduation projects was removed from the questionnaire for Group 3. When analyzing the data of Group 3, the focus will be on analyzing the changes in the data before and after the lecture.

The above three sets of blank questionnaires and a summary of questionnaire data will be presented in the fifth point of the Appendices part. The following will analyze the content of different chapters of the questionnaire. Afterwards, by comparing data from different groups, explain the effectiveness of teaching work.

Firstly, among all groups, there was not much difference in students' answers to the questions "Which age group is suitable for reading picture books" and "Can picture books be accurately distinguished from other types of books. Most students believe that picture books are suitable for readers below the age of primary school (around 12 years old).

1.我认为绘本是一种适合以下哪个年龄段读者的出版物？（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项 Choices	小计 subtotal	比例 ratio
A 幼儿园 Kindergarten	7	100%
B 小学 Primary school	7	100%
C 初中 junior high school	5	71.43%
D 高中及以上 High school and above	4	57.14%
本题有效填写人次 Number of valid respondents	7	

Fig. 23 Group 1 (7 students) data of the question "Which age group is suitable for reading picture books"

1.我认为绘本是一种适合以下哪个年龄段读者的出版物？（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项 Choices	小计 subtotal	比例 ratio	
A 幼儿园 Kindergarten	5		100%
B 小学 Primary school	3		60%
C 初中 junior high school	2		40%
D 高中及以上 High school and above	4		80%
本题有效填写人次 Number of valid respondents	5		

Fig. 24 Group 2A (5 students) data of the question "Which age group is suitable for reading picture books"

1.我认为绘本是一种适合以下哪个年龄段读者的出版物？（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项 Choices	小计 subtotal	比例 ratio	
A 幼儿园 Kindergarten	3		100%
B 小学 Primary school	3		100%
C 初中 junior high school	2		66.67%
D 高中及以上 High school and above	2		66.67%
本题有效填写人次 Number of valid respondents	3		

Fig. 25 Group 2B (3 students) data of the question "Which age group is suitable for reading picture books"

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项 Choices	小计 subtotal	比例 ratio	
A 幼儿园 Kindergarten	4		80%
B 小学 Primary school	4		80%
C 初中 junior high school	2		40%
D 高中及以上 High school and above	3		60%
本题有效填写人次 Number of valid respondents	5		

Fig. 26 Pre-Group 3A (5 students) data of the question "Which age group is suitable for reading picture books"

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项 Choices	小计 subtotal	比例 ratio	
A 幼儿园 Kindergarten	2		50%
B 小学 Primary school	4		100%
C 初中 junior high school	2		50%
D 高中及以上 High school and above	2		50%
本题有效填写人次 Number of valid respondents	4		

Fig. 27 Pre-Group 3B (4 students) data of the question "Which age group is suitable for reading picture books"

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

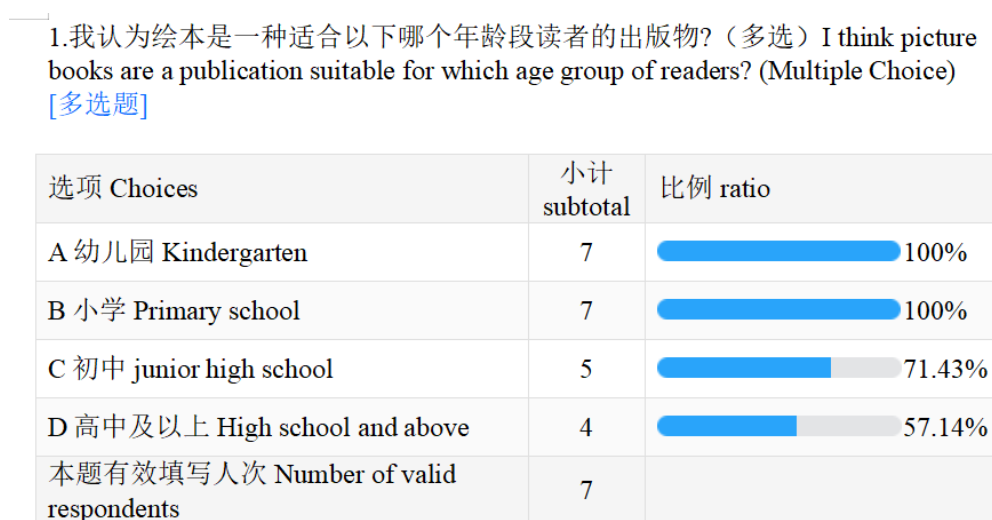| 选项 Choices	小计 subtotal	比例 ratio
A 幼儿园 Kindergarten	4	80%
B 小学 Primary school	3	60%
C 初中 junior high school	2	40%
D 高中及以上 High school and above	4	80%
本题有效填写人次 Number of valid respondents	5	

Fig. 28 Post-Group 3A (5 students) data of the question "Which age group is suitable for reading picture books"

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项 Choices	小计 subtotal	比例 ratio
A 幼儿园 Kindergarten	1	25%
B 小学 Primary school	3	75%
C 初中 junior high school	2	50%
D 高中及以上 High school and above	1	25%
本题有效填写人次 Number of valid respondents	4	

Fig. 29 Post-Group 3B (4 students) data of the question "Which age group is suitable for reading picture books"

In this set of questions, an interesting finding is that almost 50% or more of students in each group believe that picture books are equally suitable for older (16-18 years old) teenagers in high school and above to read. In the questionnaires for groups 1 and 2 (excluding post group 3B), there is a short answer question that requires students to fill in their completed picture book design questions. Taking group 2A's answer as an example, the students' picture book themes involve traditional culture, self-growth

cognition, time travel science fiction, environmental protection, and other aspects. Based on this diversified theme, some traditional culture and traditional story backgrounds are introduced to varying degrees. This group of students also has a broader perspective on the age group of picture book readers. 80% of students believe that older teenagers can also read picture books. This may be based on their view that in their personal creative themes and narrative choices, they instinctively try to set aside traditional cultural issues and express some adolescent rebellion and thinking. And the graduation project requires repeated communication with the teacher about the rationality of the topic selection. In the end, under the guidance of the teacher, students chose a more complex and imaginative theme, such as *Hidden*, which is inspired by the story told in the ancient Chinese prose *A Tale of the Fountain of the Peach Blossom Spring* and designed a picture book on endangered organisms and environmental protection with fantasy adventure as the main storyline. It combines traditional stories with the issue of protecting endangered species to create more profound works.

Fig. 30 Group 2A's answer to the question "Graduation project topic" (5 students)

Fig. 31 My student Danying Ye's work *Hidden* (2024). She is a student in Group 2A.

Next, I will compare the understanding of the concept of "picture books" among different groups. This scale provides 15 descriptions, covering almost all aspects that will be considered when reading picture books.

From the 7 charts, it can be seen that the students in each group have roughly the same understanding of picture books. Due to the inclusion of some negative descriptions, the overall average score of each group does not necessarily indicate that students have a good understanding of picture books. In Group 1 and Group 2, it was not found that guidance from different teachers could bring significant differences in cognition. However, in the answers to questions 11-14, the average scores of students slightly confirmed their feelings about traditional cultural themes. Relatively speaking, students in Group A have a more positive attitude towards traditional cultural picture books.

The students in Group 3A showed some changes in their data before (pre) and after (post) class, while the students in Group 3B received guidance from other teachers, but many of their data remained unchanged, and some even grew in unexpected directions. For example, to the description "traditional culture was not very interesting", the students in Group 3B even agreed more with this description after receiving guidance.

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。

3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question：**3.5**

题目\选项 Title/Options	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分 Average
1. 绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	2(28.57%)	1(14.29%)	2(28.57%)	1(14.29%)	1(14.29%)	2.71
2. 绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	2(28.57%)	4(57.14%)	1(14.29%)	0(0%)	0(0%)	1.86
3. 绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	2(28.57%)	2(28.57%)	3(42.86%)	4.14
4. 当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	0(0%)	4(57.14%)	3(42.86%)	4.43
5. 当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	0(0%)	5(71.43%)	2(28.57%)	4.29
6. 当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	1(14.29%)	4(57.14%)	2(28.57%)	4.14
7. 当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	1(14.29%)	4(57.14%)	0(0%)	2(28.57%)	3.43
8. 绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	6(85.71%)	0(0%)	0(0%)	0(0%)	1(14.29%)	1.57
9. 在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	1(14.29%)	1(14.29%)	2(28.57%)	2(28.57%)	1(14.29%)	3.14
10. 在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	1(14.29%)	6(85.71%)	4.86
11. 通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	0(0%)	1(14.29%)	3(42.86%)	3(42.86%)	4.29
12. 市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	1(14.29%)	0(0%)	2(28.57%)	3(42.86%)	1(14.29%)	3.43
13. 我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	5(71.43%)	1(14.29%)	0(0%)	1(14.29%)	0(0%)	1.57
14. 传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	1(14.29%)	1(14.29%)	2(28.57%)	3(42.86%)	4
15. 传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	0(0%)	2(28.57%)	5(71.43%)	4.71
小计 Subtotal	17(16.19%)	9(8.57%)	16(15.24%)	30(28.57%)	33(31.43%)	3.5

Fig. 32 Group 1 (7 students)-Understanding of picture book related descriptions

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。

3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question: **3.79**

题目\选项 Title/Options	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分 Average
1.　绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	0(0%)	2(40%)	0(0%)	2(40%)	1(20%)	3.4
2.　绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	1(20%)	1(20%)	1(20%)	2(40%)	0(0%)	2.8
3.　绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
4.　当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
5.　当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	1(20%)	0(0%)	1(20%)	1(20%)	2(40%)	3.6
6.　当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	1(20%)	0(0%)	0(0%)	1(20%)	3(60%)	4
7.　当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
8.　绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	2(40%)	3(60%)	0(0%)	0(0%)	0(0%)	1.6
9.　在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	2(40%)	1(20%)	0(0%)	1(20%)	1(20%)	2.6
10.　在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
11.　通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
12.　市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	1(20%)	0(0%)	1(20%)	1(20%)	2(40%)	3.6
13.　我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	2(40%)	3(60%)	0(0%)	0(0%)	0(0%)	1.6
14.　传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	0(0%)	0(0%)	3(60%)	2(40%)	4.4
15.　传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
小计 Subtotal	10(13.33%)	10(13.33%)	3(4%)	15(20%)	37(49.33%)	3.79

Fig. 33 Group 2A (5 students)-Understanding of picture book related descriptions

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。
3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.
该矩阵题平均分 The average score of this matrix question：**3.2**

题目\选项 Title/Options	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分 Average
1. 绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	1(33.33%)	0(0%)	2(66.67%)	0(0%)	0(0%)	2.33
2. 绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	0(0%)	1(33.33%)	2(66.67%)	0(0%)	0(0%)	2.67
3. 绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	1(33.33%)	1(33.33%)	1(33.33%)	4
4. 当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	1(33.33%)	2(66.67%)	0(0%)	3.67
5. 当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	2(66.67%)	1(33.33%)	0(0%)	3.33
6. 当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	0(0%)	2(66.67%)	1(33.33%)	4.33
7. 当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	0(0%)	2(66.67%)	1(33.33%)	4.33
8. 绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	1(33.33%)	0(0%)	2(66.67%)	0(0%)	0(0%)	2.33
9. 在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	1(33.33%)	0(0%)	2(66.67%)	0(0%)	0(0%)	2.33
10. 在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	2(66.67%)	1(33.33%)	4.33
11. 通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	1(33.33%)	2(66.67%)	0(0%)	0(0%)	2.67
12. 市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	1(33.33%)	1(33.33%)	0(0%)	1(33.33%)	0(0%)	2.33
13. 我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	0(0%)	1(33.33%)	2(66.67%)	0(0%)	0(0%)	2.67
14. 传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	1(33.33%)	1(33.33%)	0(0%)	1(33.33%)	0(0%)	2.33
15. 传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	1(33.33%)	0(0%)	2(66.67%)	4.33
小计 Subtotal	5(11.11%)	5(11.11%)	17(37.78%)	12(26.67%)	6(13.33%)	3.2

Fig. 34 Group 2B (3 students) -Understanding of picture book related descriptions

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question：3.43

题目\选项 Title/Options	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分 Average
1. 绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	2(40%)	0(0%)	1(20%)	2(40%)	0(0%)	2.6
2. 绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	2(40%)	2(40%)	0(0%)	1(20%)	0(0%)	2
3. 绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	0(0%)	4(80%)	1(20%)	4.2
4. 当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	1(20%)	3(60%)	1(20%)	4
5. 当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	0(0%)	5(100%)	0(0%)	4
6. 当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
7. 当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
8. 绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	3(60%)	1(20%)	0(0%)	1(20%)	0(0%)	1.8
9. 在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	0(0%)	1(20%)	2(40%)	2(40%)	0(0%)	3.2
10. 在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
11. 通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	1(20%)	1(20%)	1(20%)	2(40%)	3.8
12. 市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	0(0%)	2(40%)	1(20%)	2(40%)	0(0%)	3
13. 我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	1(20%)	3(60%)	1(20%)	0(0%)	0(0%)	2
14. 传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	2(40%)	0(0%)	2(40%)	1(20%)	3.4
15. 传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	0(0%)	3(60%)	2(40%)	4.4
小计 Subtotal	8(10.67%)	12(16%)	9(12%)	32(42.67%)	14(18.67%)	3.43

Fig. 35 Pre-Group 3A (5 students) -Understanding of picture book related descriptions

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question: **3.67**

题目\选项 Title/Options	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分 Average
1. 绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	0(0%)	0(0%)	4(100%)	0(0%)	0(0%)	3
2. 绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	0(0%)	1(25%)	2(50%)	1(25%)	0(0%)	3
3. 绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25
4. 当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25
5. 当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	2(50%)	1(25%)	1(25%)	3.75
6. 当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	1(25%)	0(0%)	3(75%)	4.5
7. 当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	1(25%)	2(50%)	1(25%)	4
8. 绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	1(25%)	2(50%)	1(25%)	0(0%)	0(0%)	2
9. 在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	0(0%)	1(25%)	1(25%)	1(25%)	1(25%)	3.5
10. 在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	0(0%)	4(100%)	5
11. 通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	0(0%)	1(25%)	1(25%)	2(50%)	4.25
12. 市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	0(0%)	2(50%)	1(25%)	1(25%)	0(0%)	2.75
13. 我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	1(25%)	1(25%)	0(0%)	2(50%)	0(0%)	2.75
14. 传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	1(25%)	1(25%)	1(25%)	1(25%)	3.5
15. 传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.5
小计 Subtotal	2(3.33%)	8(13.33%)	15(25%)	18(30%)	17(28.33%)	3.67

Fig. 36 Pre-Group 3B (4 students) -Understanding of picture book related descriptions

3. 以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question：**3.59**

题目\选项 Title/Options	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	Pre-Group 3A Average	平均分 Average	变化 Changes
1. 绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	2(40%)	1(20%)	0(0%)	2(40%)	0(0%)	2.6	2.4	-0.2
2. 绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	2(40%)	2(40%)	1(20%)	0(0%)	0(0%)	2	1.8	-0.2
3. 绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.2	4.6	+0.4
4. 当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	3(60%)	2(40%)	0(0%)	4	3.4	-0.6
5. 当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	1(20%)	3(60%)	1(20%)	4	4	0
6. 当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.6	4.8	+0.2
7. 当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.2	4.6	+0.4
8. 绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	3(60%)	0(0%)	1(20%)	1(20%)	0(0%)	1.8	2	-0.8
9. 在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	2(40%)	1(20%)	0(0%)	2(40%)	0(0%)	3.2	2.4	+0.6
10. 在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.2	4.8	+0.6
11. 通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	0(0%)	1(20%)	1(20%)	3(60%)	3.8	4.4	+0.6
12. 市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	0(0%)	1(20%)	0(0%)	2(40%)	2(40%)	3	4	+1
13. 我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	3(60%)	0(0%)	1(20%)	1(20%)	0(0%)	2	2	0
14. 传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	1(20%)	0(0%)	1(20%)	3(60%)	3.4	4.2	+0.8
15. 传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	1(20%)	1(20%)	3(60%)	4.4	4.4	0
小计 Subtotal	12(16%)	6(8%)	9(12%)	22(29.33%)	26(34.67%)	3.43	3.59	/

Fig. 37 Post-Group 3A's understanding of picture book related descriptions, where "Changes" represent the comparison and trend of this data with Pre-Group 3A. The green boxes represent data with decreasing (negative) scores, and the red boxes represent data with increasing (positive) scores. Deeper colors indicate more significant changes in data.

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。
3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question：3.7

题目\选项 Title/Options	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	Pre-Group 3B Average	平均分 Average	变化 Changes
1. 绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	1(25%)	0(0%)	2(50%)	1(25%)	0(0%)	3	2.75	-0.25
2. 绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	1(25%)	0(0%)	1(25%)	2(50%)	0(0%)	3	3	0
3. 绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25	4.25	0
4. 当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25	4.25	0
5. 当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	3.75	4.5	+0.75
6. 当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.5	4.5	0
7. 当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	0(0%)	1(25%)	3(75%)	4	4.75	+0.75
8. 绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	0(0%)	2(50%)	0(0%)	1(25%)	1(25%)	2	3.25	+1.25
9. 在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	0(0%)	2(50%)	0(0%)	2(50%)	0(0%)	3.5	3	-0.5
10. 在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	5	4.25	-0.75
11. 通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	4.25	3.25	+0.5
12. 市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	2.75	3.25	+0.5
13. 我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	0(0%)	0(0%)	1(25%)	3(75%)	0(0%)	2.75	3.75	+1
14. 传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	3.5	3.25	-0.25
15. 传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	2(50%)	2(50%)	0(0%)	4.5	3.5	-1
小计 Subtotal	2(3.33%)	7(11.67%)	9(15%)	31(51.67%)	11(18.33%)	3.67	3.7	/

Fig. 38 Post-Group 3B's understanding of picture book related descriptions, where "Changes" represent the comparison and trend of this data with Pre-Group 3B. The green boxes represent data with decreasing (negative) scores, and the red boxes represent data with increasing (positive) scores. Deeper colors indicate more significant changes in data.

Next, I will analyze students' understanding of picture book creation. This mainly analyzes the changes in numerical values between Pre-Group 3AB and Post-Group 3AB after receiving nearly two months of picture book teaching and creative training.

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question：**3.73**

题目\选项 Title/Options	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分 Average
1.　我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
2.　我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	1(20%)	0(0%)	3(60%)	1(20%)	3.8
3.　我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
4.　我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
5.　我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	1(20%)	3(60%)	1(20%)	4
6.　只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	0(0%)	0(0%)	2(40%)	0(0%)	3(60%)	4.2
7.　创作故事是一件容易的事 Creating a story is an easy task	1(20%)	2(40%)	1(20%)	1(20%)	0(0%)	2.4
8.　我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	1(20%)	2(40%)	1(20%)	1(20%)	3.4
9.　为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural- themed picture books	1(20%)	2(40%)	1(20%)	1(20%)	0(0%)	2.4
10.　我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
11.　我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
12.　我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	1(20%)	3(60%)	1(20%)	0(0%)	0(0%)	2
13.　我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	0(0%)	2(40%)	2(40%)	1(20%)	3.8
14.　我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
15.　我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	0(0%)	4(80%)	1(20%)	0(0%)	3.2
小计 Subtotal	3(4%)	9(12%)	17(22.67%)	22(29.33%)	24(32%)	3.73

Fig. 39 Pre-Group 3A (5 students)'s Understanding of Picture Book Creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question：**3.57**

题目选项 Title/Options	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分 Average
1. 我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	0(0%)	0(0%)	4(100%)	5
2. 我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	0(0%)	0(0%)	1(25%)	3(75%)	4.75
3. 我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25
4. 我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.5
5. 我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	1(25%)	0(0%)	2(50%)	1(25%)	3.75
6. 只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	3.25
7. 创作故事是一件容易的事 Creating a story is an easy task	0(0%)	4(100%)	0(0%)	0(0%)	0(0%)	2
8. 我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	2(50%)	2(50%)	0(0%)	0(0%)	2.5
9. 为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural- themed picture books	1(25%)	0(0%)	2(50%)	1(25%)	0(0%)	2.75
10. 我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	1(25%)	2(50%)	1(25%)	4
11. 我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	2(50%)	1(25%)	1(25%)	3.75
12. 我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	1(25%)	1(25%)	2(50%)	0(0%)	0(0%)	2.25
13. 我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	1(25%)	1(25%)	1(25%)	1(25%)	3.5
14. 我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	1(25%)	2(50%)	1(25%)	4
15. 我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	0(0%)	3(75%)	1(25%)	0(0%)	3.25
小计 Subtotal	2(3.33%)	10(16.67%)	15(25%)	18(30%)	15(25%)	3.57

Fig. 40 Pre-Group 3B (4 students)'s Understanding of Picture Book Creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question：3.64

题目\选项 Title/Options	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	Pre-Group 3A Average	平均分 Average	变化 Changes
1. 我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.2	4.8	+0.6
2. 我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	3.8	4.8	+1
3. 我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.6	4.2	-0.4
4. 我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	1(20%)	1(20%)	3(60%)	0(0%)	4.2	3.4	-0.8
5. 我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4	4.2	+0.2
6. 只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	1(20%)	2(40%)	1(20%)	1(20%)	0(0%)	4.2	2.4	-1.8
7. 创作故事是一件容易的事 Creating a story is an easy task	3(60%)	1(20%)	1(20%)	0(0%)	0(0%)	2.4	1.6	-0.8
8. 我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	1(20%)	2(40%)	1(20%)	1(20%)	3.4	3.4	0
9. 为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural-themed picture books	2(40%)	1(20%)	1(20%)	1(20%)	0(0%)	2.4	2.2	-0.2
10. 我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	5	4.6	-0.4
11. 我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.2	4.6	+0.4
12. 我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	4(80%)	0(0%)	0(0%)	1(20%)	0(0%)	2	1.6	-0.4
13. 我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	3.8	4.6	+0.8
14. 我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6	4.6	0
15. 我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	0(0%)	2(40%)	3(60%)	0(0%)	3.2		+0.4
小计 Subtotal	10(13.33%)	6(8%)	10(13.33%)	24(32%)	25(33.33%)	3.73		/

Fig. 41 Post-group 3A's understanding of picture book creation, where "Changes" represent the comparison and trend of this data with Pre-Group 3A. The green boxes represent data with decreasing (negative) scores, and the red boxes represent data with increasing (positive) scores. Deeper colors indicate more significant changes in data.

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question：**3.83**

题目\选项 Title/Options	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	Pre-Group 3B Average	平均分 Average	变化 Changes
1. 我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	0(0%)	4(100%)	0(0%)	5	4	-1
2. 我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.75	4.25	-0.5
3. 我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.25	4.5	+0.25
4. 我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.5	4.25	-0.25
5. 我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	3.75	4.5	+0.75
6. 只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	0(0%)	0(0%)	2(50%)	1(25%)	1(25%)	3.25	3.75	+0.5
7. 创作故事是一件容易的事 Creating a story is an easy task	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	2	3.25	+1.25
8. 我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	1(25%)	0(0%)	0(0%)	2(50%)	1(25%)	2.5	3.5	+1
9. 为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural- themed picture books	0(0%)	2(50%)	0(0%)	1(25%)	1(25%)	2.75	3.25	+0.5
10. 我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	2(50%)	1(25%)	1(25%)	4	3.75	-0.25
11. 我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	1(25%)	3(75%)	0(0%)	3.75	3.75	0
12. 我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	0(0%)	1(25%)	1(25%)	1(25%)	1(25%)	2.25	3.5	+1.25
13. 我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	0(0%)	2(50%)	0(0%)	2(50%)	3.5	4	+0.5
14. 我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	2(50%)	0(0%)	2(50%)	4	4	0
15. 我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	3.25	3.25	0
小计 Subtotal	1(1.67%)	5(8.33%)	12(20%)	27(45%)	15(25%)	3.57	3.83	/

Fig. 42 Post-group 3B's understanding of picture book creation, where "Changes" represent the comparison and trend of this data with Pre-Group 3B. The green boxes represent data with decreasing (negative) scores, and the red boxes represent data with increasing (positive) scores. Deeper colors indicate more significant changes in data.

About two months is not enough time to implement complete teaching work. The knowledge teaching and creative training of the course mainly focus on topic selection

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and initial creation (including text design, character design, and preliminary storyboarding). But it can be still observed that there are some changes in the data presented by both post groups after receiving teacher guidance and actual creative training. In the data of Post-Group 3A, it can be observed that students have significant conceptual changes in storytelling and visual creation. Especially regarding the point that "picture books will attract people as long as the visuals are good enough", the number of people who do not recognize it has increased. Students have gained a more systematic understanding of picture book creation. In the context of 'creating a story is an easy thing', students' ratings have also significantly decreased. After understanding the knowledge of story creation in the system, students felt some difficulties and shortcomings. On the point of 'I think creating traditional culture themed picture books has improved my personal ability', students have responded more positively compared to before class, and the scores for some negative descriptions have also decreased, such as' I think creating traditional culture themed picture books has little practical significance '.

In the data of Post-Group 3B, there are many data with more radical changes. Firstly, the number of students who believe that it is necessary to clarify the definition and purpose of picture book design has decreased. For the statement 'Creating a story is an easy thing', students' scores have significantly increased, as have their scores for planning and arrangement. But in the negative descriptions, such as' I think creating traditional cultural themed picture books has little practical significance ', students' scores have significantly increased. Interestingly, when examining their creative ideas provided in the following text, they also provided some topics related to traditional craft culture. I feel that there is still some disconnect between students' ideas and creativity: "Although I don't quite agree with this theme, if asked to draw, I will still come up with some solution."

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）If you are asked to create with traditional culture as...

序号	提交答卷时间	答案文本		查看答卷
6	9月22日 13:58	安徽无为鱼灯	Anhui Fish lantern	查看答卷
8	9月22日 14:09	本地区的神话故事	Local mythological stories	查看答卷
9	9月22日 14:38	我会选取游神主题，它和我的家乡息息相关，是我家乡的传统民俗文化之一，落地到真实处比较容易创作	God wandering in Fujian Province	查看答卷
10	9月22日 17:16	无		查看答卷

共4条　　　每页 10 条 « ‹ 1/1 › »

Fig. 43 Post Group 3B's answer to the topic of picture book creation

Compared with the pre-learning data of my students and other teachers' students in the Group 3, the students still have a basic understanding of picture book design, but do not show confidence in completing tasks. They also hold a flat attitude towards the theme of traditional culture.

Comparing the data of Post-Group 3AB, after a summer course, my students have undergone certain changes in both their understanding of picture books and their attitude towards creating picture books themselves. Students who have taken my course, in terms of numerical comparison, place greater emphasis on the logic and order of picture book creation (described in the No.1 and No.2 sentences), as well as interaction and binding (described in the No.10 and No.11 sentences), compared to students guided by other teachers. In terms of confidence and attitude (described in No.13, 14, and 15), they also showed better scores. The sentences with significant differences in data (No.6, 7, 9, 12) reflect that other students focus more on visuals and even neglect the work of text creation. They are more appreciative of the beauty brought by visuals, and as for the story, existing folk story texts can also be used for picture book creation. Their attitude towards traditional cultural themes is also more negative.

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.

该矩阵题平均分 The average score of this matrix question：3.64

题目\选项 Title/Options	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分 Average	Post-Group 3B Average	变化 Changes
1. 我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8	4	-0.8
2. 我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8	4.25	-0.55
3. 我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2	4.5	+0.3
4. 我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	1(20%)	1(20%)	3(60%)	0(0%)	3.4	4.25	+0.85
5. 我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2	4.5	+0.3
6. 只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	1(20%)	2(40%)	1(20%)	1(20%)	0(0%)	2.4	3.75	+1.35
7. 创作故事是一件容易的事 Creating a story is an easy task	3(60%)	1(20%)	1(20%)	0(0%)	0(0%)	1.6	3.25	+1.65
8. 我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	1(20%)	2(40%)	1(20%)	1(20%)	3.4	3.5	+0.1
9. 为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural- themed picture books	2(40%)	1(20%)	1(20%)	1(20%)	0(0%)	2.2	3.25	+1.05
10. 我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6	3.75	-0.85
11. 我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6	3.75	-0.85
12. 我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	4(80%)	0(0%)	0(0%)	1(20%)	0(0%)	1.6	3.5	+1.9
13. 我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6	4	-0.6
14. 我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6	4	-0.6
15. 我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	0(0%)	2(40%)	3(60%)	0(0%)	3.6	3.25	-0.35
小计 Subtotal	10(13.33%)	6(8%)	10(13.33%)	24(32%)	25(33.33%)	3.64	3.83	/

Fig. 44 Post Group 3A's understanding of picture book creation, where "Changes" represent the comparison and trend with this data and Post Group 3B. The green boxes represent data with decreasing (negative) scores, and the red boxes represent data with increasing (positive) scores. Deeper colors indicate more significant changes in data.

6.5. Discussion

6.5.1 What does the questionnaire and teaching experiment confirm?

The results of daily work, teaching materials, and questionnaire responses all indicate that many problems are not just teachers' stereotypes of teaching, but are real. At least before teaching, students have shown a certain negative attitude towards picture book creation, especially in the creation of traditional cultural themed picture books. They believe that this limits their personal style and makes it difficult to generate new ideas. On the one hand, students still have certain expectations for creativity when they receive teaching tasks, and on the other hand, they start to feel confused and difficult to continue from the selection stage. However, by comparing the data before and after teaching, we can see that students' understanding of picture book creation has significantly improved after receiving systematic teaching, especially in storytelling and visual creation. By comparing the data of students receiving different teaching methods, we can see that the new curriculum has obvious advantages in terms of knowledge systematization and teaching effectiveness. After receiving the new curriculum, students' attitudes have undergone significant changes, and they are more cautious in their approach to creation, with detailed plans and clear steps.

6.5.2 Has the instructional design achieved its intended effect?

The new teaching design has achieved the expected results to a certain extent. By comparing the data of pre group 3A and post group 3A, we can see that even after receiving partial systematic teaching, students have a deeper understanding of the logic and order of picture book creation. After incorporating more excellent creative case studies, students' emphasis on interaction and framing has also increased. Students' attitudes towards traditional cultural themes in picture book creation have become more positive, indicating that instructional design is effective in enhancing students' awareness and interest in picture book creation.

6.5.3 Limitations

Although my amended teaching design has achieved certain results, there are still some aspects that deserve further development and improvement. Firstly, instructional design can focus more on cultivating students' innovative abilities and personalized expression, encouraging them to innovate on the basis of traditional culture rather than simply copying or adapting. Secondly, instructional design can further strengthen practical aspects, provide more opportunities for practice, and enable students to learn and grow through practical operations. Due to the overall teaching arrangement and course duration, this teaching design has not yet introduced too many or too deep interdisciplinary elements in the teaching process. Creating picture books with traditional culture as the creative theme itself requires students to integrate knowledge from various aspects such as history, society, and art. The future approach will be based on creative practice, guiding students to conduct interdisciplinary research to enrich their knowledge structure and creative perspectives, and engage in critical thinking. Finally, instructional design can pay more attention to students' needs and feedback, conduct regular questionnaire surveys and interviews, in order to adjust and optimize teaching content and methods in a more targeted manner.

7. Conclusions

This project relies on daily teaching practice to reform the teaching of picture book design in our school through the methods of participation, observation, and practice. During this process, I responded to the questions raised at the beginning of the research:

How can we better respond to national calls and policy requirements and spread traditional culture through picture books?

In the literature review section, I found that national policies encourage the graphic representation of traditional culture. The research on picture book creation has begun to gain popularity both in universities and in society. In my teaching observation, I also found that Chinese picture book design teaching tends to focus more on traditional cultural themes. In order to enhance the market competitiveness and cultural dissemination effect of original picture books, the publishing industry needs to further innovate and develop. Firstly, the creation of picture books should deeply explore the spiritual connotation of traditional Chinese culture, go beyond symbolic expression, and tell more vivid and rich stories. Secondly, it is necessary to accurately target the child audience and create works that conform to the poetic logic of children. Finally, the literary construction of picture books should liberate the narrative potential of pictures, construct a story world of graphic and textual dance, and enhance the fun and expressive power of picture books. Through these measures, original picture books will more effectively instill love and identification with traditional culture in children's hearts, achieving early cultivation of national cultural identity.

How to guide students to revitalize the use of traditional cultural themes and innovate in picture book design teaching?

When comparing the teaching of picture book design in Chinese and English, it was found that the picture book design teaching in British universities has a broader understanding of cultural themes, and emphasizes the inclusiveness of multiculturalism and the cultivation of critical thinking for a large number of international students. On the other hand, the vast majority of students in Chinese universities come from China, and they should have a natural affinity and identification with their own culture. However, in teaching experiments, through research on their own students, it was found that many students have a biased understanding and resistance towards traditional cultural theme creation, thus directly escaping from such a huge selection treasure trove, causing confusion in the creative stage and delaying the creative process.

In order to improve this situation, I have strengthened the storytelling part of the curriculum framework, guiding students to combine topics, explore the depth of cultural issues, and the connection between culture, individuals, and society. Based on the characteristics of the digital media art major, guide students to develop ideas for linking picture book creation with new technologies, innovate from both content and form of creation, and enable students to have a broader perspective and a more positive attitude towards creation.

How to establish an effective picture book teaching framework?

After comparing several tutorial designs for introducing picture books, I have compiled a new teaching design. Compared to the old teaching design, it has strengthened aspects such as picture book case appreciation, story writing skills, painting material experiments, and binding exploration. It is superior to the original plan in terms of knowledge systematization, knowledge structure logic, and digital awareness. In the experimental section of painting materials, students are encouraged to use traditional materials and combine them with traditional culture or handicrafts to create creative

images, deepening their diverse understanding of traditional culture. Through small-scale teaching experiments and questionnaire surveys, it can be found that the new teaching framework can achieve certain teaching effects. After systematic teaching, students' attitudes towards traditional cultural themes have shifted from negative to positive, and their storytelling and visual expression abilities have improved. Due to the limited sample size, further feedback and suggestions from students are needed to enrich teaching content and improve teaching quality.

This study has taken a meaningful step forward. Due to various factors such as semester length and teaching arrangements, the reliability and validity of teaching experiments still need further verification. Subsequent research will continue to monitor and track students' creative performance and cultural identity changes. In addition, the section on the comparison of teaching methods between China and foreign countries in this study also has practical significance and will be sought for publication in the Chinese journal *Gallery*. The research results will also be submitted to some children's literature related journals, such as *Bookbird*. Based on the advantages of the digital media art major, in the future I will produce a series of short videos featuring core elements such as case appreciation, material experimentation, and framing exploration in the course, creating high-quality teaching materials and utilizing online platforms for dissemination, in order to gain more communication with relevant universities and majors and increase the influence of the research.

The expression of traditional culture in picture books is a worthwhile direction for exploring picture book creation teaching in universities. By innovating teaching methods and content, we can better improve the quality of picture book creation teaching, stimulate students' interest, and cultivate their innovative ability and critical thinking. At the same time, this also provides students with a platform to combine traditional culture with modern art, allowing them to have more confidence in creating picture book works with Chinese characteristics. As a lecturer, by implementing this

teaching framework, I also hope to cultivate picture book creation talents with innovative spirit and international perspective, and contribute to the dissemination of picture book art and culture in China.

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Appendices

1. Example of Students' Experiment on Painting Texture

实验项目 **Experimental projects**	肌理设计实验 **Experiments in texture design**	实验学时	4 学时
		实验日期	2023 年 12 月 15 日
实验目的 **Objectives**	1. 了解肌理的概念，分析并体会肌理所带来的画面感受、个人风格的变化。 2. 尝试多种肌理，根据文本选择合适表现的肌理，增强绘本表现力。 1. understand the concept of texture, analyse and appreciate the changes in picture feeling and personal style brought about by texture. 2. Experiment with a variety of textures and choose the appropriate texture according to the text to enhance the expressive power of the picture book.		

实验内容与步骤	**I. Overview of the experiment** **1. Choose 3 authors of picture books or comic strips (at least one from China) that you like better, and give examples of their use of texture in their works, as well as compare and contrast the differences in the use of texture among these authors. (No less than 500 words)** **2. Choose a sub-scene of your own work and try to draw it with two different textures and compare the different feelings they bring to the picture.** **II. Experimental Steps** **1. This experiment chooses three authors, Yukari Takahara, Raymond Briggs and Xiong Liang, to analyse their application of texture in their works.** **2. Compare the differences in the use of texture between the three authors.** **3.** **3. Follow experiment 2, create a picture and compare.** **III. Experimental tests (main elements, elaborated and analysed by means of graphs, with graphical notes centred under the graphs)** 1, This is the work of Japanese picture book illustrator Yukari Takahara, a graphic embroidery work based on the classic fairy tale Heidi, with the characteristic soft texture of the images further enhancing the pure worldview of the story. The elaborate craftsmanship of the images takes readers back to their childhood by simulating an experience of the breathtaking scenery of the Alps. Different patterns use different cloths as the texture depending on the texture of the pattern, and the soft texture of the cloth knitting gives a soft and cosy feel to the images.
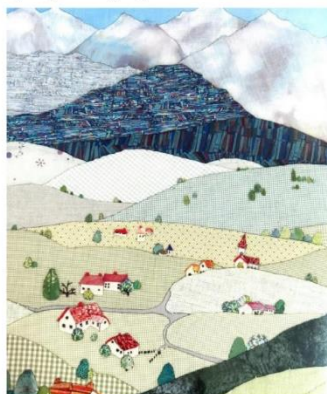
This is the work of British picture book illustrator Raymond Briggs, "The Snowman", which mainly consists of the white dots left by the friction between the pencil and the texture of the paper evenly and densely distributed in the whole picture, making the picture delicate, airy and hazy. This style is very suitable for expressing rain, snow, fog, sunshine and light, and it is a perfect match for this warm and poetic story. Coloured pencils are commonly used in illustrated books, as their noise effect in paper printing can add details and unique atmosphere to the picture, making the picture hazy and delicate texture.

This is a Chinese picture book master Xiong Liang's work "Seeds of Time", elegant ink, slightly yellowed paper, giving people a sense of precipitation through the years, the moment you open the book, the heart also followed the quiet down. This is a Chinese style picture book, which has many traditional elements, light ink, beautiful picture, through the ink texture painting style to express the ancient Chinese stories with a few magical colours, engraved with the romance of the Chinese people's bones.

2. The three authors chose different painting textures to express their images according to the style of the picture book. Japanese picture book illustrator Yukari Takahara's work uses the texture of embroidery to express the image, and the characteristic soft texture of the image further enhances the pure worldview of the story. However, the production of the picture is also more time-consuming, but the exquisite embroidery process as well as the softness of the fabric brings readers a more brand new experience. British picture book illustrator Raymond Briggs' The Snowman. British picture book illustrator Raymond Briggs' work "The Snowman" is created in the traditional way, using the pencil and paper texture friction to leave white spots evenly and densely distributed throughout the picture, making the picture delicate, airy and hazy. The image is more in line with the theme of snowy weather, giving the image a unique sense of atmosphere. The work of Chinese picture book master Xiong Liang, "Seeds of Time", with light ink and slightly yellowed paper, imitates and applies the texture of ancient Chinese ink painting to create, with many traditional elements, light ink and aesthetic pictures, through the ink texture style of painting to express the ancient Chinese story with a few magical colours, and the picture expresses the light ink style, gentle and delicate.

3. According to the theme of my picture book, the making of non-heritage as well as a warm, simple little story, I chose watercolour as well as coloured pencil texture for painting as well as comparison. When I started painting, I first compared and analysed the brushes I used. I used them in a uniform way and observed the initial effect, and then I chose the brushes according to my picture.

Watercolour is a common painting medium with rich expressive ability and unique artistic appeal. I use watercolour texture brushes to imitate the effect of watercolour on watercolour paper through the effect of brushes, watercolours need to be stacked over and over again to make the colours more vibrant, and the colours are dyed and mixed with each other to create a lot of unexpected effects. Salt texture is the most commonly used technique in watercolour painting. Watercolour salting is characterized by a variety of colours and textures, the size and shape of the salt grains, the humidity and concentration of the pigment will all affect the final texture effect, so each salting will produce a different effect, and make the picture become more vivid and interesting.

Coloured pencils are also commonly used painting tools in our life, in the process of painting, I also chose to paint with coloured pencil brushes, coloured pencils give me a softer and more hazy feeling, like the snowman of the British illustrator, the picture is more breathable and full of subtlety. Through the superimposition of different colours and the use of coloured pencil brushes, together with the addition of paper texture similar to that of drawing paper, the image has its own unique way of expression.

| | In the process of painting, I made my own judgement based on the texture choices I made according to the picture style of my picture book. My picture book story is inclined to folklore, warm style, more suitable for watercolour style picture, but the texture of coloured pencils can add more details to the picture, so in the end in the picture book, I can also use coloured pencils texture of the brush to add details to some parts of the picture, so that all kinds of texture is used and the picture is richer. |

实验总结	总结心得：对于肌理和素材的运用有什么心得及体会？ 肌理在设计中起到了十分重要的作用，使用不同的纹理、质感、材料等元素来出传达信息以及表达自己的意图。在这次的肌理和素材的运用中，我更加对水彩肌理以及彩铅质感有了更深的认识，特别是当他们从手绘变成板绘，需要经过更多的处理才能达到手绘的质感。 水彩质感更加贴近古风、水墨的表达，而彩铅质感表现的画面是朦胧、透气，更加具有氛围感。肌理的正确表达以及运用，可以使得我们的画面更加具有层次感、趣味性，增加更多的细节。当我在开始选择用什么样的肌理去表达画面的时候，需要考虑到自己绘本的主题进行选择。我所绘制的是关于非遗花灯的制作，里面是温情、简单的故事，基于这个点，再去思考自己的风格以及想要尝试的肌理。 肌理性语言的使用需要考虑与整体风格和主题的协调性，不同的风格对肌理的选择和组合也有不同的要求。肌理语言是绘本中不可缺少的一部分，是重要的表达方式之一，通过运用不同的纹理和质感，可以丰富作品的观感和情感体验，并传递特定的信息和定义。 Summary: What is your experience in the use of texture and materials? Texture plays a very important role in design, using different textures, textures, materials and other elements to convey information and express one's intention. I have a deeper understanding of watercolour texture and coloured pencil texture in the use of texture and materials, especially when they are changed from hand-painted to board-painted, which requires more processing to achieve the texture of hand-painted. The watercolour texture is closer to the expression of ancient style and ink, while the coloured pencil texture expresses a hazy, breathable image with more atmosphere. The correct expression and use of texture can make our images more layered, interesting and add more details. When I start to choose what kind of texture to use to express the picture, I need to consider the theme of my picture book to choose. The one I drew is about the making of non-heritage lanterns, which is a warm and simple story. Based on this point, I then thought about my style and the texture I wanted to try. The use of texture language needs to be considered in harmony with the overall style and theme, and different styles have different requirements for the choice and combination of texture. The language of texture is an indispensable part of picture books and is one of the important ways of expression. Through the use of different textures and textures, the work can be enriched with a sense of view and emotional experience, and convey specific messages and definitions.
教师评定	☐ 实验内容完整，目标明确，实验步骤和总结符合本次实验的目的和要求。 ☐ 实验内容相对完整，目标明确，实验步骤和总结相对合理并符合本次实验的要求。 ☐ 大致上能够独立完成本次实验，存在部分不完整的地方。 ☐ 大致上能够完成本次实验的基本内容和基本要求，部分知识点尚需熟练掌握 ☐ 本次实验不符合实验要求和目的。 （scores）　　　年　　月　　日

2. Recording from Danying Ye When Creating Her Book Hidden

项目简介：这位学生在创作的过程中拟了三稿，原本出于个人喜好的原因不是很想写和传统文化相关的故事，比较执着于【自我探索】这个主题。后来转变思路，以中国古文名篇《桃花源记》为灵感，描绘了孩子们误入秘境邂逅灭绝的动物的故事。
目前该项目已经完成了角色设计、文字大纲撰写，正在进行分镜的工作。
Project description: This student had three drafts during the creative process. For personal preference reasons , she did not write stories related to traditional culture at first, more obsessed with the theme of [self-exploration]. Later, she changed her mind and used the famous Chinese text "The Story of Peach Blossom Garden" as her inspiration, depicting the story of children who mistakenly enter a secret land and encounter extinct animals.
Currently the project has completed character design, text outline writing, and is in the process of storyboard design.

初版故事：造梦工坊

「设定」天空中的有一座巨大的造梦工坊，人间的梦境都来自于这里。里面成百上千的造梦师每日为人间创造梦境 并负责运送至人间的家家户户之中。

「起」刚刚成年的小放，成为了希亚小镇的一名见习造梦师。按规定，每个见习造梦师需要在造梦时获得自己的【星光】才能成为一名真正的造梦师。小放和朋友吐吐参观了前辈们举办的梦境交流展，展厅中五颜六色的奇幻的梦，使她对神奇的梦境世界产生了极大的好奇。于是她下定决心也要找到属于自己的【星光】。

「承」可是【星光】到底是什么呢？小放开始认为【星光】就是大致相同的优秀的造梦原料产生的。尽管并不喜欢这些，她也努力模仿着使用前辈们的原料——珍珠，宝石等进行造梦，结果却都以失败告终。而她的朋友——贪吃的吐吐，平日里只对美食感兴趣。却因为将偷吃的小蛋糕失误掉入梦境瓶中产生了【星光】。小放便照着将各种甜点放入自己的造梦瓶，仍没有任何反应。

「转」小放不解，难过的大哭起来。遇上了云爷爷，

"这些都是他们的星光，并不是你的。你应该寻找属于自己的【星光】。"

经过云爷爷一番提点，小放来到森林中探寻并找到了自己喜爱的三样物件——花瓣，小草的嫩芽，小鸟的羽毛。（画面会着重描写每件物品给她带来了什么样的感受与向往，她喜欢这样的感受，享受这样的感受，她好像找到了真正的自己…）

「合」最后她用三件物品的力量造出了美丽的梦境，也获得了属于自己的【星光】。

立意：探索自我，认识自我，成为自我。
　　　自我的形状，是在和世界的碰撞中形成的。

故事指导问题：
1. 立意平淡，不够深刻。
2. 转折部分不够有说服力
3. 故事内容与主题不够具体，不够合适
4. 修改之后仍然不够立意核心不够深刻强大，有点轻飘
5. 立意缺乏层次

First Edition Story: The Dream Workshop
Setting: There is a huge dream workshop in the sky, where all dreams come from. Hundreds of dream makers inside create dreams for the earth and deliver them to every household.

Xiao Fang, who had just come of age, became a trainee dream maker in the town of Xiya. According to the rules, every trainee dream maker needs to obtain his own [starlight] when creating dreams in order to become a real dream maker. Xiao Fang and her friend Spit visited the Dream Exchange Exhibition held by the seniors, and the colourful and fantastic dreams in the exhibition hall made her extremely curious about the magical world of dreams. So she made up her mind to find her own [Starlight] as well.
"But what exactly is [Starlight]? Kohaku began to think that [Starlight] was produced by roughly the same excellent dream-making ingredients. Even though she doesn't like them, she tries to imitate her predecessors' ingredients - pearls, gems, etc. - but fails in all of them. Her friend, the gluttonous Tuk Tuk, is only interested in food. However, when the cupcake she ate fell into the dream bottle by mistake, she created [Starlight]. Xiao Fang then follows the same pattern and puts various desserts into her dream bottle, and still there is no reaction.
"Xiao Fang was so upset that he cried out in grief. He meets Grandpa Yun.
"These are their starlight, not yours. You should look for your own [starlight]."
After some advice from Grandpa Cloud, Xiao Fang went to the forest to explore and found his three favourite objects - flower petals, grass shoots, and bird feathers. (The screen will focus on what kind of feeling and yearning each object brings to her, she likes this feeling, enjoys this feeling, she seems to have found her true self...)
"In the end, she used the power of the three items to create a beautiful dream and gained her own [Starlight].

Idea: Explore the self, know the self, become the self.
        The shape of the self is formed in the collision with the world.

Teacher's comments:
1. The intention is too bland.
2. The turning part is not convincing enough.
3. The content and theme of the story are not specific enough and appropriate enough.
4. After revision, the core of the idea is still not strong enough, it is a bit easy going.
5. The story lacks hierarchy

二代故事：罗德的花

在森林里，生活着一只热爱园艺的小精灵叫罗德。他对种植鲜花有着特别的天赋和热情。每天，罗德都会在自己的花园里种植各种各色绚丽的花朵，用心呵护它们的生长。每隔一段时间，他就会来到森林集市将培养的花儿进行售卖。小动物们路过这里纷纷赞叹花朵的美丽。

这天，小罗德精心培育出一盆绚丽多彩的花朵，他觉得这盆花非常完美，于是决定将它展示在森林集市上给大家欣赏。而罗德是一个谦虚的花卉艺术家，他在花盆的背后放置了一块白板和记号笔，并附上了一张说明："亲爱的朋友们，如果你认为这盆花还有不足之处，请在白板上画上记号。"

当晚，罗德满怀期待地前往集市取他的花盆。然而，当他看到花朵时，他的心情骤然沮丧下来。整个白板上被涂满了各种记号，没有一处地方幸免于责备。罗德感到非常失望，但他仍然谦逊的按照上面的修改意见，"也许是我种的花不够好"它这么想着。

于是他按照白板上不足的意见进行了修改。上面写他的花朵过于鲜艳，她就把花朵改成素雅的白色；上面写花的茎蔓太过弯曲，她就用小木棒将它支的笔直…等他一一修改后，她又带着全新的花前往了市场，放下笔和板子。她认为这次的花必然能够惊艳众人，毕竟所有的不足都已经被他修改过了！于是返回了家中。

夜幕降临，他自信满满的来到了集市，却被眼前的画面惊住了。白板上仍然写满了批评的话语，到处都标记着花朵的不足。罗德伤心极了，认为自己或许没有种植花卉的天赋。他收起集市的花盆与木架，准备永远的搬出集市。

集市一旁卖蔬菜的山羊爷爷却喊住了罗德，提议说让他用第一次展示的花朵，再拿去展出。他说"这次让大家用笔标记点出最为精妙的地方，或许会有不同的结果。"

听到这个主意，罗德有些疑惑。他思索片刻，决定接受山羊爷爷的建议。

第二天，罗德带着原来的花盆再次来到市场，他将花盆展示在同一个位置上。这一次，她在说明上写下："亲爱的朋友们，如果您认为这盆花有值得赞美的地方，请在白板上做上记号。"

当晚，罗德忙碌了一天回到集市，准备取回他的花盆。当他看到花盆时，他不禁目瞪口呆。白板上仍然是密密麻麻的记号，但是这次每一朵花都被欣赏和赞美。大家纷纷标记点出花朵中最为精妙的地方，赞美罗德的园艺技巧和创意……

从那天后，罗德仍像以往一样在花园中细心呵护、种植花卉，他将自己的想法和热情融入到每一盆花中。无论是赞美还是批评，他都以平和的心态看待，他相信自己的花卉园艺会触动那些欣赏自己花卉的人们。

The Second Story: Rod's Flowers

In the forest, there lived a little elf named Rod who loved gardening. He had a special talent and passion for growing flowers. Every day, Rod would plant all kinds of gorgeous flowers of various colours in his garden and take care of their growth with all his heart. Every once in a while, he would come to the forest market to sell the cultivated flowers. The little animals passed by and marvelled at the beauty of the flowers.

On this day, little Rod carefully cultivated a pot of colourful flowers, which he found so perfect that he decided to display it at the forest fair for everyone to enjoy. And Rod, being the modest flower artist that he is, placed a whiteboard and marker on the back of the pot with a note: "Dear friends, if you think there is something lacking in this pot, please draw a mark on the whiteboard."

That evening, Rod travelled to the fair to pick up his pot with great anticipation. However, when he saw the flowers, his mood plummeted. The entire white board was scrawled with various marks, and nowhere was spared from blame. Rod was very disappointed, but he humbly followed the corrections, "Maybe I didn't plant the flowers well enough" he thought.

So he followed the inadequate comments on the whiteboard. It was written that his flowers were too bright, so she changed them to plain white; it was written that the stems of the flowers were too curved, so she used a small stick to make them straight... After he had made the corrections, she went to the market with brand new flowers and put down her pen and board. She thought the flowers were bound to wow the crowds this time, after all, all the deficiencies had already been modified by him! And so returned home.

As night fell, he arrived at the market confidently, only to be stunned by the image before him. The whiteboard was still full of criticisms, and the flowers' deficiencies were marked everywhere. Rod is saddened, thinking that he may not have the talent

to grow flowers. He gathered up the flower pots and wooden stands from the fair and prepared to move out of the fair for good.

Instead, Grandpa Goat, a vegetable seller on the side of the fair, calls out to Rod and offers to let him use the flowers from his first display and take them to another show. He said, "This time, let's have everyone mark the most subtle points with their pens, and maybe it will turn out differently."

Upon hearing this idea, Rod was a bit dubious. He thought for a moment and decided to take Grandpa Goat's advice.

The next day, Rod came to the market again with the original flower pots, which he displayed in the same spot. This time, she wrote on the instructions, "Dear friends, if you think there is something to praise about this flower pot, please mark it on the whiteboard."

That evening, Rod returned to the fairgrounds after a busy day, ready to retrieve his flower pot. When he saw the flower pot, he couldn't help but be dumbfounded. The white board was still densely marked, but this time each flower was appreciated and praised. People were marking and pointing out the most delicate parts of the flowers, praising Rod's gardening skills and creativity ......

From that day on, Rod continued to care for and grow flowers in his garden as he always had, putting his ideas and enthusiasm into every pot. Whether it was praise or criticism, he took it with a level head, believing that his flower gardening would touch those who appreciated his flowers.

Ideas: - How do we perceive the voices of others who judge?
Not all fish live in the same sea. No matter what you do, you will never be able to satisfy everyone, and no matter what kind of life you live, there will always be people talking about you. There is no need to be overly obsessed with other people's judgements, be the person you like to be.
Second: When you get stuck in a rut when thinking about a problem, sometimes reverse thinking can help us to see the light.

Teacher's comments:
1. the process of the story is weak and unconvincing
2. The level of story development and the way events move forward remains somewhat one-dimensional
3. The intention remains vague

最终故事：藏

（背景在一个考古学家家庭里）

小葵一家人去山林间郊游野餐。小葵偷偷带着弟弟罗德去探险。他们走到一个漆黑可怕的秘林前，罗德吵闹着要进去摘果子。就在劝说之际，罗德却被一只不知名的怪鸟叼走飞进山林中。小葵一边喊叫一边匆忙跟随跑进秘林中，可鸟儿却消失了踪迹…

小葵跑着追着怪鸟，无意间开启了尘封的旧山洞石门。穿过狭长漆黑的山洞，面前是一个迷雾缭绕的巨大森林。在这里她遇到了书本记载上早已灭绝的渡渡鸟。在她焦急地询问下，一只名为嘟嘟的渡渡鸟告知他怪鸟应该住在最东边的悬崖上。渡渡鸟作为森林的向导，他热心得答应带着罗德前往寻找怪鸟的行踪。

他们没走几步，大地开始晃动，一批巨大的象群路过这里，嘟嘟介绍说这是猛犸象，这里最强壮的生物。猛犸象也热情的邀请罗德和嘟嘟坐上他们的背送他们一程到婴河边——通往山崖的必经之河。

到了河边，他们和象群道了别，却意外掉入了水中。这时出现了几只嘴巴长长的白色大鱼从周围游来将他们载起，他们自称是白鲟，也是在这里生活的居民。好心的白鲟将它们搭到对岸。后他们又在蓝马羚的搭载下跨过峭壁，爬上高高的悬崖终于到达了悬崖顶端的怪鸟之地。（每个动物出现后面都会追加一些科普的资料信息）

拨开了厚厚的灌木丛，他们终于找到了罗德。原来是森林里仅存的两只哈斯特鹰因为生活太过孤单，将小罗德抓来当作自己的宝宝喂养，玩耍。

大家告诉小葵其实在外面的世界它们早已灭绝，仅存的小批动物为了逃避人类的捕猎来到了这个秘林藏了起来，过上了与世隔绝的生活。哈斯特鹰向小葵道了歉，将罗德归还于他。而小葵看着秘林里的小动物们心中十分的惭愧，承诺不会将这里的事情告诉任何人，他将秘林的朋友们永远藏在了心底……

（下方草图还是性别未改版本）

The Final Story: Hidden

(Set in a family of archaeologists)

Aoi's family goes on a picnic outing in the mountains. Aoi sneaks her younger brother, Rod, to go exploring. They came to a dark and scary secret forest, and Rod clamoured to go in and pick fruit. While trying to persuade him, Rod was carried away by an unknown strange bird and flew into the forest. Aoi shouts and runs into the forest in a hurry, but the bird disappears...

As Aoi ran after the bird, she inadvertently opened the stone door of a dusty old cave. Through the long, narrow, dark cave, there was a huge, misty forest in front of her. Here she encounters the long-extinct dodo bird that is recorded in books. Upon her anxious enquiry, a dodo named Dodo informed him that the strange birds should live on the easternmost cliff. The dodo, being the guide of the forest, enthusiastically agrees to take Rod on a journey to find out where the strange bird is.

They hadn't gone more than a few steps when the earth began to shake and a huge herd of

elephants passed by, which the Dodo introduced as mammoths, the strongest creatures in the area. The mammoths also warmly invite Rod and Tootie to get on their backs to give them a ride to the Baby River - the obligatory river leading to the cliffs.

When they reached the river, they said goodbye to the elephants but accidentally fell into the water. At that moment several large white fish with long mouths appeared and swam from all around to pick them up, calling themselves white sturgeon and inhabitants of the area. The kindly white sturgeon gave them a lift to the other side of the river. Afterwards, they cross the cliffs and climb up the high cliffs with the help of the Blue Horse Antelope, and finally reach the land of strange birds at the top of the cliffs. (Each animal's appearance is followed by some additional information on the science)

Pushing through the thick undergrowth, they finally found Rod. It turned out to be the only two Hasted Eagles left in the forest who had captured little Rod as their own baby to feed and play with because their lives were too lonely.

Everyone told Aoi that in fact, in the outside world, they have long been extinct, the only remaining small batch of animals in order to escape from human hunting came to this secret forest to hide, living in isolation. Haster Eagle apologised to Aoi and returned Rod to him. And Aoi looked at the small animals in the secret forest heart very ashamed, promised not to tell anyone about this place, he will be the secret forest friends forever hidden in the bottom of the heart ......

人物设计过程 character design process

初稿：first version

定稿：last version

3. Interview with a student studying illustration at Camberwell

亲爱的 Kaylee：

我是周晨阳，福建理工大学数字媒体艺术专业讲师，威尔士三一圣大卫大学博士在读。我正进行一些中英插画或绘本专业毕业生作品的访谈收集，相应的图片、内容和述评可能会编辑发布在个人的微信公众号上，并作为我的毕业论文《Let the Culture Speak: Teaching Strategies for Children's Picture Book Design with Traditional Chinese Cultural Background》中的一些案例进行介绍。我将围绕您的创作《A Common Night at Xuanping Alley》和坎伯维尔的日常教学提些问题。感谢您的参与。

☑我已阅读上述信息，并愿意提供图片及文字资料。

（如您接受，请于方框打钩）

签名：

日期：27.07.2024

Dear Kaylee

I am Chenyang Zhou, a lecturer in the Digital Media Art Institute at Fujian University of Technology and currently pursuing a Dprof at The University of Wales Trinity St. David's. I am interviewing and collecting some works of graduates studying in China and the UK majoring in illustration or picture books, and the corresponding pictures, contents, and comments may be edited and published on my personal WeChat official account, and introduced as cases in my graduation thesis "Let the Culture Speak: Teaching Strategies for Children's Picture Book

Design with Traditional Chinese Cultural Background". I will ask some questions about your creation 'A Common Night at Xuanping Alley' and some teaching issues in Camberwell.

Thank you for your participation.

☑ have read the above information and am willing to provide pictures and text materials.

(please tick the box if you accept.)

Sign：

Date：27.07.2024

1. 简单介绍一下您的作品《宣平坊寻常夜》。Can you briefly introduce your work 'Common Night at Xuanping Alley'.?

I chose one short story from a broad collection of traditional Chinese literature and used the story as a particular site based on which I practiced my role as an illustrator.

I chose a narrative from "Youyang Zazu, The Miscellaneous Morsels from Youyang," written by Duan Chengshi in 9th century Tang Dynasty China. This book includes legends, hearsay, natural phenomena, anecdotes, and notes on topics like medicinal herbs and tattoos. Despite China's rich collection of ancient ghost stories, I selected this book because Duan Chengshi's sources are diverse, including servants, religious practitioners, merchants, family, and friends. His inclusive approach provides authentic accounts of common people, avoiding narratives manipulated by the government or dominant religious institutions.

Now I am going to briefly talk about the particular story I chose from the book, by using it as a site to build my project.

In Xuanping Lane, a government official encountered an oil seller with a donkey carrying two barrels. When the seller didn't yield, a soldier struck him, causing his head to fall off. The headless body ran into a mansion and vanished under a locust tree. The official informed the household, who dug around the tree, uncovering a large toad wearing copper caps filled with tree sap and a white mushroom with its huge cap fell off.

The toad was actually the donkey, the caps were the oil barrels, and the mushroom was the oil seller. The locals had been buying this unusually good and cheap oil for over a month. Once exposed, those who had consumed the oil fell ill with vomiting and diarrhea.

2. 可以描述一下这个作品的灵感来源吗？为什么选择这个故事，并且在故事本体之外它有没有别的隐喻？Can you describe the inspiration behind this work? Why choose this story, And is there any other metaphor beyond the story itself?

I chose this story because it transcends political and religious boundaries, focusing on the lives of common people in ancient China. Unlike tales promoting specific ideologies, this narrative offers a non-hierarchical perspective that subtly challenges mainstream propaganda. By illustrating this story, I aim to navigate Chinese censorship and showcase rich traditional culture, blending everyday experiences with supernatural elements.

The story's morals include the dangers of moral compromise, the significance of collective responsibility, and the consequences of willful ignorance. The townspeople's decision to buy suspiciously cheap oil highlights how self-interest can lead to ethical compromises, ignoring risks for immediate benefits. This underscores the importance of vigilance and integrity in safeguarding public well-being.

These themes mirror the dangers of accepting state-sponsored narratives without question and highlight the importance of seeking truth and transparency. By illustrating these themes, I aim to encourage critical thinking and ethical awareness, providing a counter-narrative to CCP propaganda while reflecting on traditional Chinese culture and its relevance to contemporary issues.(Picture below: *Common Night at Xuanping Alley*)

3. 在小红书上还看到了一些您别的作品，比如《汉普顿宫往事》
   等等，我感觉您对传统文化与跨文化也许有特别的见
   解，可以谈谈这个方面吗？您是如何看待传统文化题材的？
   I also saw some of your other works on Xiaohongshu, such as
   A Ming Tale of the Hampton Court Palace. I feel that you may
   have special views into traditional culture and cross-cultural
   perspectives.Can we talk about this aspect? How do you view
   traditional cultural themes?

题材方面，我非常喜欢民俗怪谈，所以在创作时也会有意无意的受到影响
。以《汉普顿宫往事》为例，我希望通过我的作品大家能够通过更微小，
常常容易被忽略的切入点了解英国建筑，文化，和历史，以及与外来文化
的碰撞融合。

In terms of subject, I really enjoy folk tales, so I am also influenced by them
 intentionally or unintentionally when creating. Taking *A Ming Tale of the
Hampton Court Palace* as an example, I hope that through my work,
everyone can understand British architecture, culture, and history through
some tiny points that are often ignored, as well as the collision and
integration with foreign cultures. (Picture below: *A Ming Tale of the
Hampton Court Palace*)

i JUNGLE
ILLUSTRATION AWARDS
NEW TALENT (STUDENT) MERIT AWARDS

Kaylee Lu

4. 您目前的风格是怎么形成的？感觉您就读 CAMBERWELL 之后画面有一些变化，学院的教学给你带来了一些什么？
How did you develop your own style? It feels like after you study at Camberwell, some changes happens in the picture, what did the teaching in the academy bring to you?

绘画方面，我并没有接受过国内的艺考或是美院教育，因此我在来英国之前其实一直都是自己探索的状态。我从小喜欢画画，风格上比较多变，到目前为止都没有一个非常固定的画风。我更倾向于根据不同的表达题材，运用不同的风格。Camberwell 给我的影响包括但不限于在我的作品里更多的运用传统 printmaking 和陶瓷。Camberwell 有非常丰富的 printmaking 资源，个人认为与其他院校相比也是更加注重传统的（指材料方面），我个人在入学后也逐渐领略到传统工艺的魅力（相较于 procreate），因此在校期间也会尽可能多加运用。
In terms of painting, I have not received any art exams or art school education in China, so before coming to the UK, I was actually in a state of self exploration. I have loved drawing since I was young, and my style is quite varied. So far, I have not had a very fixed painting style. I tend to use different styles based on different expressive themes. The influence Camberwell has had on me includes, but is not limited to, the increased use of traditional printmaking and ceramics in my works. Camberwell has a wealth of printmaking resources, and I personally believe that compared to other universities, it places more emphasis on tradition (referring to materials). After entering school, I gradually appreciate the charm of traditional craftsmanship (compared to procreate)

5. 您对于插画创作有什么愿意分享的心得或感受吗？
Do you have any thoughts or feelings about illustratio creation that yo
u are willing to share?

我认为在没有压力的环境下创作是最快乐的，因此我不认为我以后可
以成为一名 freelancing illustrator，因为对于我而言，任何兴趣在成为
工作之后似乎就慢慢丧失掉了原本的魅力。我仍然会怀念那些在工作
或者学习的间隙边休息边画画的时光，那个时候的创作非常的纯粹，
不受到任何因素的制约，当然这可能也稍稍违背了插画这个载体的本
质。毕竟我们还是 client facing，现实层面来说，插画师画什么很大
程度上是甲方决定的。与此同时，我也见证了很多 talented illustration
students 在毕业后不得不转向更加商业的画风从而在业内生存。对于

这个现状，我个人也很无力。或许是因为这个原因，我并不倾向于在
毕业后立刻进入 industry。简而言之，我倾向于把画画作为一件非常
个人的事情。

I believe that creating in an environment without pressure is the
happiest, so I don't think I can become a freelancer in the future.
Because for me, any interest seems to gradually lose its original
charm after becoming a job. I will still miss the time when I rested
and drew during work or study breaks. The creation at that time was
very pure and not constrained by any factors, although this may have
slightly violated the essence of illustration as a medium. After all, we
are still client facing, and in reality, what the illustrator draws is largely
determined by the client. At the same time, I have also witnessed
many talented students have to switch to a more commercial art style
after graduation in order to survive in the industry. I personally feel
weak in this situation. Perhaps for this reason, I am not inclined to
enter the industry immediately after graduation. In short, I tend to
view drawing as a very personal thing.

您的分享有助于我和我的学生收获新的体验！再次感谢您。
**Your sharing will help me and my students gain new experiences!
Thank you again.**

4. Questionnaire Analysis at the Very Beginning to Collect the Information from My Students. (Blank questionnaire and the results anaysis)

传统文化主题绘本设计教学调研问卷

Traditional Culture-Themed Picture Book Design Teaching Survey Questionnaire

亲爱的同学：
您好！
这里是福建理工大学设计学院传统文化主题绘本设计教学研究团队，感谢参与本调研。本问卷主要针对我院传统文化主题绘本设计教学相关的信息进行访查。问卷调研的对象为我院 2020 届以来所有以【绘本设计】为毕业设计创作方向的同学。参加问卷调研为个人自愿行为，本问卷调研仅供个人学术研究及课程改革研究使用，且不存储任何个人隐私内容，请放心。

Dear fellow student,

Hello!

We are the Traditional Culture-Themed Picture Book Design Teaching Research Team from the School of Design at Fuzhou University of Technology. Thank you for participating in this survey. This questionnaire aims to investigate information related to the teaching of traditional culture-themed picture book design at our school. The target participants are all students from the 2020 cohort onward who have focused on 【picture book design】 for their graduation project. Participation in this survey is entirely voluntary. The data collected will be used solely for academic research and curriculum reform and will not involve any personal privacy. Please feel free to respond.

一、参与问卷个人基本信息 Personal Basic Information of Survey Participants

1. 你的毕业年度： [单选题] What is your graduation year? [Single-choice question] *

○2020

○2021

○2022

○2023

○2024

2. 你的专业班级： [填空题] What is your major and class? [Short - answer question] *

_____

二、对【绘本】及【传统文化主题绘本】的概念认知 Understanding of 【Picture Books】 and 【Traditional Culture - Themed Picture Books】

1. 你在进入大学之前（18 岁之前）有阅读过绘本吗？ [单选题] Did you read any picture books before entering university (before the age of 18)? [Single-choice question] *

○A.无 None

○B.1-5

○C.5-10

○D.10 本以上 Over 10

2. 目前为止你是否阅读过传统文化主题的绘本？ [单选题] Have you ever read traditional - culture - themed picture books? [Single-choice question] *

○A.无 None

○B.有（为了创作而接触）Yes (for creative purposes)

○C.有（因个人爱好而接触）Yes (for personal interest)

○D.有（其他原因）Yes (for other reasons)

3. 你认为传统文化背景绘本设计对于培养学生的文化意识和创造力有何作用？ [多选题]What do you think is the role of traditional cultural theme picture book design in developing students' cultural awareness and creativity?[Multiple - choice question] *

□A. 增强文化认同感 Enhancement of cultural identity

□B. 激发创作灵感 Inspiring creativity

□C. 提升审美能力 Enhancement of aesthetic skills

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□D. 培养艺术表达能力 Developing artistic expression

□E. 其他，请填写＿＿＿＿＿＿＿＿＿Other, please specify: ＿＿＿＿＿＿

三、 对个人作品的评价 Evaluation of personal works

1. 你对自己的毕业作品总体来说是否满意？ [单选题] Are you generally satisfied with your graduation work? [Single-choice question] *

○1.不满意 Not satisfied

○2.不太理想 Not very ideal

○3.一般 Average

○4.挺好的 Good

○5.很满意 Very satisfied

2. 请你从以下几个维度评价你的毕业作品效果[矩阵量表题]Please evaluate the effectiveness of your graduation work from the following dimensions
*

	1 不满意 Not satisfied	2 不太理想 Not very ideal	3 一般 Average	4 挺好的 Good	5 很满意 Very satisfied
作品的主题很独特 The theme of the work is very unique	○	○	○	○	○
作品的故事文本精彩 The story text of the work is engaging/exciting	○	○	○	○	○
作品的角色场景设计有趣 The character and	○	○	○	○	○

scene design of the work is interesting					
作品的画面精美 The work has good visuals	○	○	○	○	○
作品的图文排版美观 The graphic and textual layout of the work is artistic and cohesive	○	○	○	○	○
作品的装帧有质感/有特色 The work has a textured/ distinctive design	○	○	○	○	○
作品设计了和读者的交互 The work has something that interact with readers	○	○	○	○	○

3. 毕业后是否还继续或打算继续从事绘本创作相关工作？ [单选题]Will you continue to work in picture book creation after graduation? [Single-choice question]*

○A.是，请简要描述 _____Yes, please give more details: _____

○B.否 No

四、 对学院教学的满意程度 Satisfaction with College Teaching

1. 是否接受过专门的绘本课程教学？ [单选题]Have you received specialized picture book courses for teaching? [Single-choice question] *

○A.是 Yes

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○B.否 No

2. 是否接受过剧本撰写相关课程教学？ [单选题]Have you received teaching on script writing related courses? [Single-choice question] *

○A.是 Yes

○B.否 No

3. 对课程的总体满意程度 [单选题] Overall satisfaction with the course (1. Not satisfied, 2. Not ideal, 3. Average, 4. Good, 5. Very satisfied) (If all 1.2 are no, do not answer 3.4) [Single-choice question]*

○1.不满意 Not satisfied

○2.不太理想 Not ideal

○3.一般 Average

○4.挺好的 Good

○5.很满意 Very satisfied

4. 对课程各环节的满意程度[矩阵量表题] Satisfaction with each aspect of the course (if the answer to 1 is no, this question will not be answered) [Matrix question]*

（注：绘本创作过程环节包括封面封底设计、分镜设计、角色场景设计，绘本创作实践包括主题创作、色彩和材料表达、装帧设计）（Note: The picture book creation process includes cover and back cover design, storyboard design, and character and scene design, while picture book creation practice includes theme - based creation, color and material expression, and binding design.）

	1 不满意 Not satisfied	2 不太理想 Not ideal	3 一般 Average	4 挺好的 Good	5 很满意 Very satisfied
导论 Introduction	○	○	○	○	○
文本撰写 Text writing	○	○	○	○	○
绘本创作 过程 Picture book creation process	○	○	○	○	○
绘本创作 实践 Picture book creation practice	○	○	○	○	○

5. 你认为现行的绘本设计教学策略存在哪些问题？

[多选题] What do you think are the problems with the current teaching strategy for picture book design?[Multiple - choice question] *

□A. 缺乏实践机会 Lack of practical opportunities

□B. 缺乏个性化指导 Lack of personalized guidance

□C. 课程内容过于理论化 The course content is too theoretical

□D. 缺乏与传统文化背景结合的教学内容 Lack of teaching content combining with traditional culture

□E. 其他，请填写 _____ Other, please fill in: _____

五、 创作中的困难 Difficulties in Creation

1. 在创作传统文化题材绘本的过程中遇到的困难？（例如主题相关资料难以组织图片创作、故事撰写困难、画面构图困难等）[填空题] The difficulties encountered in creating traditional cultural themed picture books? (e.g., difficulties in organizing theme - related materials, picture creation, story writing, composition, etc.) [Short - answer question]*

_____

2. 在学习或毕业设计指导的过程中，你认为目前的哪些工作对你问题的解决有所帮助？ [多选题]During the process of studying or the graduation project, which issues have been helpful in solving your problems？ [Multiple - choice question] *

□A.课堂知识讲授 Knowledge teaching in the course

□B.教师答疑指导 Teacher's Q&A guidance

□C.自主资料查阅 Self-search for information

□D.参与业务实践 Participate in business practice

□E.参与学科竞赛 Participate in competitions

□F.参与额外培训 Participate in additional training course

□G.其他 _____Other: _____

3. 你希望在绘本设计课程中增加哪些内容或活动？
[多选题] What content or activities would you like to add to the picture book design course? [Multiple - choice question] *

□A. 实地考察和调研 Field investigation and research

□B. 绘本创作比赛 Picture Book Creation Competition

□C. 与专业绘本作家的交流 Communication with professional picture book writers

□D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background

□E. 其他，请填写 _____other

4. 你对于传统文化背景绘本设计课程的期望和建议是什么？[填空题] What are your expectations and suggestions for a course on designing picture books with a traditional cultural context? [Short - answer question]*

_____

传统文化主题绘本设计教学调研问卷

一、参与问卷个人基本信息

1. 你的毕业年度：　[单选题] Your graduation year

选项	小计	比例	
2020	4		18.18%
2021	8		36.36%
2022	4		18.18%
2023	5		22.73%
2024	1		4.55%
本题有效填写人次 total effective answers	22		

2. 你的专业班级：　[填空题]Your major and class:

22 份有效问卷中，有 4 位数字媒体艺术专业的学生，其余是视觉传达设计的学生。

Of the 22 valid questionnaires, there were 4 digital media arts students and the rest were visual communication design students.

2. 你的专业班级： [填空题] What is your major and class? [Short - answer question] *

_____

二、对【绘本】及【传统文化主题绘本】的概念认知 Understanding of【Picture Books】and【Traditional Culture - Themed Picture Books】

1. 你在进入大学之前（18 岁之前）有阅读过绘本吗？ [单选题] Did you read any picture books before entering university (before the age of 18)? [Single-choice question] *

○A.无 None

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○C.5-10

○D.10 本以上 Over 10

2. 目前为止你是否阅读过传统文化主题的绘本？ [单选题] Have you ever read traditional - culture - themed picture books? [Single-choice question] *

○A.无 None

○B.有（为了创作而接触）Yes (for creative purposes)

○C.有（因个人爱好而接触）Yes (for personal interest)

○D.有（其他原因）Yes (for other reasons)

3. 你认为传统文化背景绘本设计对于培养学生的文化意识和创造力有何作用？ [多选题]What do you think is the role of traditional cultural theme picture book design in developing students' cultural awareness and creativity?[Multiple - choice question] *

□A. 增强文化认同感 Enhancement of cultural identity

□B. 激发创作灵感 Inspiring creativity

□C. 提升审美能力 Enhancement of aesthetic skills

二、对【绘本】及【传统文化主题绘本】的概念认知 Picture book cognition

1. 你在进入大学之前（18 岁之前）有阅读过绘本吗？ [单选题]
Have you read picture books before entering university (before the age of 18)?

选项	小计	比例
A.无 No	2	9.09%
B.1-5 本 1-5 books	13	59.09%
C.5-10 本 5-10 books	1	4.55%
D.10 本以上 10 books or more	6	27.27%
本题有效填写人次 total effective answers	22	

在有效的 22 份问卷中，大学前未阅读过绘本的比例为：9.09%，同时，还有
27.27%的人阅读了 10 本以上的绘本。可以看出，阅读绘本在年轻一代中是比较
普遍的现象。不过，阅读量的多少也存在较大的个体差异，有些人可能只读过
几本，而有些人可能读过更多。
以上结论，由于填写人次较少，可能不能完全反映实际情况。在实际研究中，
可能需要辅助以访谈来获得更细致的结论。如受访者是在什么时期阅读绘本，
阅读绘本是自发行为或是家长选择等。

Of the 22 valid questionnaires, the proportion of those who had not read picture books
before university was: 9.09 %, while 27.27% had read more than 10 picture books. It
can be seen that reading picture books is a relatively common phenomenon among the
younger generation. However, there are also large individual differences in the
amount of reading, some may have read only a few books, while others may have
read more.
The above conclusions, due to the small number of samples, may not fully reflect the
actual situation. In the actual study, it may be necessary to supplement with
interviews to obtain more detailed conclusions. For example, at what period of time
did the respondents read picture books, and whether the reading of picture books was
a spontaneous behaviour or a parental choice, and so on.

2. 目前为止你是否阅读过传统文化主题的绘本？ [单选题]
Have you read picture books on traditional cultural themes so far?

选项	小计	比例
A.无 No	3	13.64%
B.有（为了创作而接触）Yes (for creative purposes)	14	63.64%

C.有（因个人爱好而接触）Yes (for personal interests)	5		22.73%
D.有（其他原因）Yes (for other reasons)	0		0%
本题有效填写人次 total effective answers	22		

86%左右的参与者阅读过传统文化主题的绘本，其中比较大部分是为了创作而接触，约 23%的人是因个人爱好而接触，而没有人选择其他原因。同时，有 13.64%的人没有阅读过传统文化主题的绘本。

结合上一题的数据来看，学生们选择阅读传统文化主题绘本的概率还是比较大的，但是有相当比重的参与者选择了"为了创作而接触绘本"这个选项，似乎很少会有学生在大学之前会有绘本创作活动，而本题并没有明确学生在某个时期接触绘本的动机会是什么，所以这题的答案看起来有些模糊。

Around 86 % of the participants had read picture books on traditional cultural themes, with a relatively large proportion of them being exposed to them for creative purposes, and around 23% being exposed to them for personal preference, while none chose other reasons. Meanwhile, 13.64 % had not read picture books with traditional cultural themes.

Combined with the data from the previous question, students were more likely to choose to read picture books with traditional cultural themes, but a significant proportion of participants chose the option of "accessing picture books for creative purposes", which seems to indicate that very few students have been involved in picture book writing before university, and the question did not specify what the motivation for accessing picture books at a certain point in time was, so the answer to the question seems a bit ambiguous.

3.　　你认为传统文化背景绘本设计对于培养学生的文化意识和创造力有何作用？

What do you think is the role of traditional cultural theme picture book design in developing students' cultural awareness and creativity?

　[多选题]

选项	小计	比例	
A. 增强文化认同感 Enhancement of cultural identity	18		81.82%
B. 激发创作灵感 Inspiring creativity	14		63.64%
C. 提升审美能力 Enhancement of aesthetic skills	14		63.64%
D. 培养艺术表达能力 Developing artistic expression	17		77.27%
E. 其他，请填写 what else	2		9.09%
本题有效填写人次 total effective answers	22		
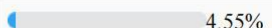
本题为多选题。在传统文化背景绘本设计中，对于培养学生的文化意识和创造力，以下选项具有显著作用：* 增强文化认同感（选项 A）：占比 81.82%。大部分学生认同传统文化主题绘本对增强对本土文化的认同感的作用。* 激发创作灵感（选项 B）：占比 63.64%。传统文化背景的绘本设计可以启发学生的创造力，培养他们的创新思维。* 培养艺术表达能力（选项 D）：占比 77.27%。这表明传统文化背景的绘本设计有助于培养学生的艺术表达能力，包括绘画、手工制作等技能。选择"其他"这一项的参与者提供了一个观点：认为传统文化背景绘本的设计过程可以填补学生的知识盲区。总的来说，传统文化背景的绘本设计在培养学生的文化意识和创造力方面具有积极作用。

This question has multiple choice. In the design of picture books with traditional cultural theme, the following options have a significant effect on developing students' cultural awareness and creativity: * Enhancing the sense of cultural identity (Option A): 81.82%. Most of the students agreed that traditional culture-themed picture books were useful in enhancing their sense of identity with the local culture. * Inspiring creativity (Option B): 63.64%. The design of picture books with traditional cultural theme can inspire students' creativity and cultivate their innovative thinking. * Cultivate artistic expression (Option D): 77.27%. This shows that the design of picture books with traditional cultural backgrounds can help develop students' artistic expression skills, including drawing, handicrafts and other skills. Participants who chose "Other" provided a view that the process of designing picture books with traditional cultural backgrounds could fill in the blind spots of students' knowledge. Overall, the design of picture books with traditional cultural backgrounds has a positive effect on developing students' cultural awareness and creativity.

三、对个人作品的评价 Evaluation of personal works

1.　你对自己的毕业作品总体来说是否满意？
Are you generally satisfied with your graduation work?　[单选题]

选项	小计	比例	
1.不满意 Not satisfied	1		4.55%
2.不太理想 Not very ideal	1		4.55%
3.一般 Average	12		54.55%
4.挺好的 Good	6		27.27%
5.很满意 Very satisfied	2		9.09%
本题有效填写人次 total effective answers	22		

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数据显示大部分学生对于自己的毕业作品总体来说还算满意。但是觉得做到很满意的程度的人并不是很多。

The data shows that most students were generally satisfied with their final product. But not many felt that it was done to a very satisfactory level.

2.　　请你从以下几个维度评价你的毕业作品效果
Please evaluate the effectiveness of your graduation work from the following dimensions
[矩阵量表题]

该矩阵题平均分：3.28　Average score for this question: 3.28

题目\选项	1 不满意 Not satisfied	2 不太理想 Not very ideal	3 一般 Average	4 挺好的 Good	5 很满意 Very satisfied	平均分 Average score
作品的主题很独特 The theme of the work is very unique	0(0%)	2(9.09%)	8(36.36%)	6(27.27%)	6(27.27%)	3.73
作品的故事文本精彩 The story text of the work is engaging/exciting	0(0%)	3(13.64%)	13(59.09%)	5(22.73%)	1(4.55%)	3.18
作品的角色场景设计有趣 The character and scene design of the work is interesting	0(0%)	1(4.55%)	11(50%)	6(27.27%)	4(18.18%)	3.59
作品的画面精美 The work has good visuals	0(0%)	3(13.64%)	11(50%)	6(27.27%)	2(9.09%)	3.32
作品的图文排版美观 The graphic and textual layout of the work is artistic and cohesive	0(0%)	4(18.18%)	11(50%)	6(27.27%)	1(4.55%)	3.18
作品的装帧有质感/有特色 The work has a textured/ distinctive design	0(0%)	4(18.18%)	12(54.55%)	6(27.27%)	0(0%)	3.09
作品设计了和读者的交互 The work has something that interact with readers	1(4.55%)	7(31.82%)	9(40.91%)	4(18.18%)	1(4.55%)	2.86
小计 total	1(0.65%)	24(15.58%)	75(48.7%)	39(25.32%)	15(9.74%)	3.28

从矩阵量表题的数据来看，学生对于自己的毕业作品在主题独特性、角色场景设计、画面精美和图文排版方面基本上保持了自我认可，平均分均在 3.3 分以上。 然而，在故事文本精彩和装帧有质感/有特色方面，自评分相对较低，平均分分别为 3.18 和 3.09。根据教学经验，大部分学生会在作品的文本撰写上遇到瓶颈，并且出于毕业设计成本考虑，他们往往不会舍得在装帧上花钱。
此外，从平均分上看，学生对作品和读者的交互表示一般，这可能表明交互的设计还需要改进或增加。 最后，虽然大部分学生对作品的总体效果表示满意，

但仍有部分表示不太理想（15.58%）或非常不满意（0.65%）。综上所述，学生个人对于毕业作品在主题独特性、角色场景设计、画面精美和图文排版等方面相对还是较为满意的，但在故事文本和装帧设计方面还有提升空间，或者说他们在这方面比较忽视。同时，在与读者的交互方面，很多人表示了不满意或疏忽，可能可以进一步改进或强化教学中关于交互设计的部分。

From the data of these questions, students basically maintained self-approval of their graduation work in terms of uniqueness of theme, character and scene design, beautiful graphics and layout, with mean scores above 3.3. However, the self-ratings were relatively low in the aspects of story text and textured binding design, with average scores of 3.18 and 3.09 respectively.According to the teaching experience, most of the students would encounter bottlenecks in writing the text of their works, and they tended to be reluctant to spend money on bookbinding due to the consideration of the cost of their graduation designs.
In addition, in terms of mean scores, students feel just so-so about interaction between the work and the reader, which may indicate that the design of the interaction needs to be improved or increased. Finally, although the majority of students were satisfied with the overall effect of the work, some still indicated that they were less satisfied (15.58%) or very dissatisfied (0.65%). To sum up, individual students are still relatively satisfied with their graduation works in terms of uniqueness of theme, character scene design, beautiful graphics and graphic layout, but there is still room for improvement in terms of story text and bookbinding design, or they are rather neglectful in this aspect. Meanwhile, in terms of interaction with readers, many expressed dissatisfaction or negligence, which may be able to be further improved or strengthened in the part of teaching about interaction design.

3.　毕业后是否还继续或打算继续从事绘本创作相关工作？
Will you continue to work in picture book creation after graduation? [单选题]

选项	小计	比例	
A.是，请简要描述 yes, please give more details	5		22.73%
B.否 no	17		77.27%
本题有效填写人次 total effective answers	22		

共有 22 人有效填写了该题目。其中，5 人表示毕业后还继续或打算继续从事绘本创作相关工作，占比
22.73%，选择是的参与者大多表示觉得儿童绘本创作很有意义；17 人表示毕业后不再从事绘本创作相关工作，占比 77.27%。综上所述，大部分被调查者在毕业后不再从事绘本创作相关工作，选择了其他职业发展方向。仅少数人表示有意继续从事该领域。
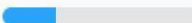
A total of 22 people effectively filled out the question. Among them, 5 people indicated that they continued or intended to continue to engage in work related to picture book creation after graduation, accounting for 22.73%, and most of the participants who chose yes indicated that they found the creation of children's picture books meaningful; 17 people indicated that they would no longer engage in work related to picture book creation after graduation, accounting for 77.27%. In summary, most of the respondents were no longer engaged in work related to picture book creation after graduation and chose other career development directions. Only a few expressed their intention to continue to work in this field.

四、 对学院教学的满意程度 Satisfaction with college teaching
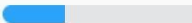
1. 是否接受过专门的绘本课程教学？
Have you received specialized picture book courses for teaching? [单选题]

选项	小计	比例	
A.是 yes	16		72.73%
B.否 no	6		27.27%
本题有效填写人次 total effective answers	22		

2. 是否接受过剧本撰写相关课程教学？
Have you received teaching on script writing related courses? [单选题]
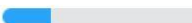
选项	小计	比例	
A.是 yes	15		68.18%
B.否 no	7		31.82%
本题有效填写人次 total effective answers	22		

3. 对课程的总体满意程度
Overall satisfaction with the course (1. Not satisfied, 2. Not ideal, 3. Average, 4. Very good, 5. Very satisfied) (If all 1.2 are no, do not answer 3.4)
[单选题]

选项	小计	比例	
1.不满意	1		5%
2.不太理想	2		10%

3.一般	5	25%
4.挺好的	7	35%
5.很满意	5	25%
本题有效填写人次 total effective answers	20	

根据对课程总体满意程度的数据表格，可以得出以下结论： 1. 不满意和不太理想的选项的比例较低，分别为 5%和 10%。2. 一般的选项的比例为 25%，占总体的四分之一。有一部分人对课程的满意程度并不是很高，但也不是非常不满意。 3.
对课程比较满意或很满意的人达到了60%，说明大部分学生对课程还是持肯定的态度。

Based on the table of data on overall satisfaction with the course, the following conclusions can be drawn :1. The percentage of unsatisfactory and less satisfactory options is low, at 5% and 10% respectively. 2. the proportion of average options is 25 %, which is a quarter of the overall. A proportion of people were not very satisfied with the course, but were not very dissatisfied either. 3. 60% were satisfied or very satisfied with the course, indicating that the majority of students were still positive about the course.

4. 对课程各环节的满意程度
Satisfaction with each aspect of the course (if the answer to 1 is no, this question will not be answered)
[矩阵量表题]
该矩阵题平均分：4.03

题目\选项	1 不满意	2 不太理想	3 一般	4 挺好的	5 很满意	平均分
导论	0(0%)	0(0%)	6(37.5%)	5(31.25%)	5(31.25%)	3.94
文本撰写	1(6.25%)	0(0%)	4(25%)	7(43.75%)	4(25%)	3.81
绘本创作过程	0(0%)	1(6.25%)	2(12.5%)	6(37.5%)	7(43.75%)	4.19
绘本创作实践	0(0%)	0(0%)	4(25%)	5(31.25%)	7(43.75%)	4.19
小计	1(1.56%)	1(1.56%)	16(25%)	23(35.94%)	23(35.94%)	4.03

本题填写有效人数为16。我们可以得出以下结论： 1. 学生对课程的导论环节的满意程度相对较低，满意度平均分仅为 3.94 分（满分 5 分）。这可能表明导论环节在内容、表达或时间安排上存在一些问题，需要改进。 2. 学生对文本撰写环节的满意度相对较高，有超过一半的学生选择了"挺好的"或"很满意"。这可能说明该环节在内容质量和教学方式的适合度上得到了较好的评价。但依然有

不少学生在其他题目里表现出对文本撰写的困惑。所以这项应当依然可以作为教学的重点。 3. 学生对绘本创作过程和绘本创作实践环节的满意度较高，两个环节的满意度平均分都超过了 4 分（满分 5 分），说明这两个环节的教学内容和教学方式得到了大部分学生的认可。 4. 从总体上看，学生对课程各环节的满意程度平均分达到了 4.03 分，说明整体上该课程的教学质量得到了学生的认可。但仍需要关注导论环节的改进，以提高整体满意度。

The number of valid numbers for filling in this question is 16. we can draw the following conclusions: 1. Students' satisfaction with the introductory session of the course is relatively low, with a mean satisfaction score of only 3.94 out of 5. This may indicate that the introductory session has some problems in terms of content, presentation or time schedule, which need to be improved. 2. Students' satisfaction with the text writing session is relatively high, with more than half of the students choosing "quite good" or "very satisfactory". This may indicate that the session was well evaluated in terms of the quality of the content and the suitability of the teaching methods. However, a number of students still showed confusion in writing the text in other topics. So this item should remain available as a teaching priority. 3. students' satisfaction with the process of writing picture books and the practical session of writing picture books is high, and the average satisfaction scores of the two sessions are more than 4 (out of 5), which indicates that the teaching content and teaching methods of these two sessions are recognised by most students. 4. On the whole, the average score of students' satisfaction with the various sessions of the course reached 4.03, indicating that the teaching quality of the course as a whole was recognised by the students. However, there is still a need to focus on the improvement of the introductory session to increase the overall satisfaction.

5.   你认为现行的绘本设计教学策略存在哪些问题？
What do you think are the problems with the current teaching strategy for picture book design?
   [多选题]

选项	小计	比例	
A. 缺乏实践机会 Lack of practical opportunities	9		40.91%
B. 缺乏个性化指导 Lack of personalized guidance	9		40.91%
C. 课程内容过于理论化 The course content is too theoretical	10		45.45%
D. 缺乏与传统文化背景结合的教学内容 Lack of teaching content that combines with traditional cultural themes	8		36.36%
E. 其他，请填写 Other, please fill in	2		9.09%
本题有效填写人次 total effective answers	22		

4.参与者在[其他]一项中提供了"觉得对学生的绘画技能培养不是很充分"的建议

The following conclusions can be drawn from the analysis:1. [Lack of practice opportunities] and [Lack of personalised guidance] (A and B): the percentages of these two options are comparable, both being 40.91%. This suggests that the teaching strategy of picture book design may be deficient in these two aspects. 2. overly theoretical course content (Option C): the proportion of this option is 45.45%, which indicates that a number of people think that the current picture book design teaching strategy is overly theoretical or dogmatic in terms of course content, and it also confirms the first two items. 3. Lack of teaching content that combines with traditional cultural themes(Option D): The proportion of this option is 36.36%, indicating that some people think that the current teaching strategy of picture book design lacks integration with traditional cultural background in terms of pedagogical content. 4. Participants provided the suggestion of "feeling that the development of students' drawing skills is not sufficient" in E. [Other].

五、 创作中的困难
Difficulties in Creation

1.   在创作传统文化题材绘本的过程中遇到的困难？（例如主题相关资料难以组织图片创作、故事撰写困难、画面构图困难等） The difficulties encountered in creating traditional cultural themed picture books? [填空题]

学生在此处提到一些实际的困难：如故事撰写困难、文化资料难以收集、不理解传统文化中的一些典故、某个题材选择的人太多没有新意、自己画得不好看怎么看都不满意…等等

Students mentioned some practical difficulties here: such as difficulty in writing stories, difficulty in collecting cultural materials, not understanding some allusions in traditional culture, too many choices for a certain topic, no novelty, not being satisfied with their own drawings… And so on.

3. 在学习或毕业设计指导的过程中，你认为目前的哪些工作对你问题的解决有所帮助？

During the process of studying or the graduation project, which issues have been helpful in solving your problems? [多选题]

选项	小计	比例	
A.课堂知识讲授 Knowledge teaching in the course	11		50%
B.教师答疑指导 Teacher's Q&A guidance	19		86.36%
C.自主资料查阅 Self-search for information	16		72.73%
D.参与业务实践 Participate in business practice	8		36.36%
E.参与学科竞赛 Participate in competitions	4		18.18%
F.参与额外培训 Participate in additional training course	6		27.27%
G.其他 other	1		4.55%
本题有效填写人次	22		

1.在提供帮助解决问题的学习或毕业设计指导工作中，学生认为教师答疑指导、自主资料查阅和参与业务实践这三项工作起到了重要作用。 2. 课堂知识讲授虽然占比 50%，但作为一个必然会提供的课堂服务，这个比例略低。这可能意味着学生更倾向于从其他途径获取问题解决方案，例如自主查阅资料或参与业务实践。3.参与额外培训的比例为 27.27%，这可能表明学生在解决特定问题时，更倾向于选择符合需求的特定资源或培训课程。 4.对于参与学科竞赛的比例为 18.18%，这也可能反映出部分学生可能会选择通过竞赛来提升技能和积累经验。对于不同的学生群体和问题类型，可能需要个性化的解决方案。同时，未来的教学和学习环境中，如何提供更有效的指导和服务，满足学生多元化的需求，也是一个值得探讨的方向。
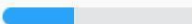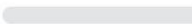
1. in the provision of study or graduation design guidance to help solve problems, students believe that the three tasks : teachers' Q&A, Self-search for information and participation in business practice play important roles. 2. Although the knowledge teaching in the course accounted for 50 % of the total, this was slightly lower as a

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classroom service that would inevitably be provided. This may imply that students are more inclined to obtain solutions to their problems from other sources, such as Self-search for information and participation in business practice.3. Participation in additional training, at 27.27 %, may indicate that students are more inclined to opt for specific resources or training courses that meet their needs in solving a particular problem. 4. For participation in subject competitions, the percentage is 18.18%, which may also reflect that some students may choose to enhance their skills and gain experience through competitions. Individualised solutions may be required for different groups of students and types of problems. Meanwhile, it is also worth exploring how to provide more effective guidance and services to meet the diversified needs of students in the future teaching and learning environment.

4. 你希望在绘本设计课程中增加哪些内容或活动？
What content or activities would you like to add to the picture book design course?
[多选题]

选项	小计	比例	
A. 实地考察和调研 Field investigation and research	14		63.64%
B. 绘本创作比赛 Picture Book Creation Competition	8		36.36%
C. 与专业绘本作家的交流 Communication with professional picture book writers	16		72.73%
D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background	19		86.36%
E. 其他，请填写 other	0		0%
本题有效填写人次	22		

根据以上数据，可以得出以下结论： 1. 在绘本设计课程中增加实地考察和调研的内容受到绝大多数人的青睐，占比高达 63.64%。这表明学生们可能更倾向于通过实地考察和调研来了解绘本创作的背景和灵感来源。 2. 绘本创作比赛的选项也得到了部分学生的支持，占比为 36.36%。这可能意味着学生们希望通过比赛的形式来锻炼自己的绘本创作技能。 3. 与专业绘本作家的交流也是一项受欢迎的选项，占比高达 72.73%。这表明学生们可能希望通过与专业绘本作家的交流，获得更多的经验和指导。 4. 对于传统文化背景绘本欣赏和解读的选项，绝大多数学生选择了这个选项，占比为 86.36%。这表明学生们对于了解和解读传统文化背景的绘本有着很高的兴趣。暂且没有学生提供新的建议。
综上所述，在绘本设计课程中可以考虑增加实地考察和调研、绘本创作比赛、与专业绘本作家的交流、传统文化背景绘本欣赏和解读等环节，以满足不同学生的需求和兴趣。同时，也可以考虑通过访谈等手段发掘学生的需求和期望。

Based on the above data, the following conclusions can be drawn The addition of field trips and research to the picture book design course was overwhelmingly favoured by 63.64%. This suggests that students may prefer field trips and research to understand the background and sources of inspiration for picture book creation. 2. The option of picture book creation competition was also supported by some students with a percentage of 36.36 per cent. This may mean that students would like to practice their picture book creation skills through competitions. 3. Interaction with professional picture book writers was also a popular option with a high percentage of 72.73%. This indicates that students may wish to gain more experience and guidance through communication with professional picture book writers. 4. For the option of appreciating and interpreting picture books with traditional cultural backgrounds, the vast majority of students chose this option, with a percentage of 86.36 per cent. This shows that students have a high interest in understanding and interpreting picture books with traditional cultural backgrounds. For the time being, no students provided new suggestions.

To sum up, field trips and research, picture book creation competitions, exchanges with professional picture book writers, and appreciation and interpretation of picture books with traditional cultural backgrounds can be considered to be added to the picture book design course to meet the needs and interests of different students. At the same time, interviews and other means to discover students' needs and expectations can also be considered.

4. 你对于传统文化背景绘本设计课程的期望和建议是什么？ What are your expectations and suggestions for a course on designing picture books with a traditional cultural context? [填空题]

学生们在此处提到：希望多一些案例分析、获得更多实践机会、多点基本功教学、尊重个人风格、尊重个性发展、拓宽主题选择的思路、培养故事创作能力等建议

Students mentioned here: they would like more case studies, more opportunities for practice, more teaching of basic skills, respect for individual styles, respect for personality development, broadening of ideas for theme selection, and development of storytelling skills, ect.

5. Questionnaire Analysis of Group 1/Group 2A/ Group 2B/ Pre-Group 3A/Pre-Group 3B/Post-Group 3A/Post-Group 3B (Blank questionnaire and the results anaysis)

Note:

There are three types of blank questionnaires: a. for graduates before 2023; b. for graduates in 2024; c. for graduates in 2025.

Group1 used questionnaire a.

Groups 2A and 2B used questionnaire b.

Groups 3A and 3B used questionnaire c.

Groups 2A/3A and 2B/3B differ in that students in the former chose A. me and those in the latter B. another teacher in Q2 of Section I.

Groups 3A and 3B used questionnaire c in both pre - and post - teaching tests. In the post - teaching test, two extra questions were added:

Expectations and suggestions for the traditional - culture - themed picture - book - design course.

Guidance received from teachers during picture - book creation and the associated gains.

Questionnaire a

<div align="center">

传统文化主题绘本设计教学问卷（**23** 前毕业生用）

Traditional Culture-Themed Picture Book Design Teaching

Questionnaire (For Graduates Before 2023)

</div>

亲爱的同学，您好！

本人周晨阳，正在进行传统文化主题绘本设计教学研究，感谢参与本调研。本问卷主要针对传统文化主题绘本设计教学相关的信息进行访查。参加问卷调研为个人自愿行为，本问卷调研仅供个人学术研究及课程改革研究使用，且不存储任何个人隐私内容，请放心。参与问卷调研视为同意本人使用您的回答结果作为研究资料。

Dear students

Hello!

I am currently researching traditional cultural-themed picture book design teaching. Thank you for participating in this research. This questionnaire is mainly aimed at investigating information related to traditional cultural-themed picture book design teaching. Participating in the survey is a voluntary act of the individual. This survey is only for personal academic research and curriculum reform research and does not store any personal privacy content. Participating in the questionnaire survey is considered as agreeing to my use of your answer results as research data.

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）

I have read the information above and am willing to participate in the questionnaire survey.

[单选题] *

○我已阅读上述信息，并愿意参与问卷调研。 I have read the information above and am willing to participate in the questionnaire survey.

一、基本信息 Basic info

1.毕业年份: Your graduation year

[填空题] *

_____

2.毕设导师: Your tutor

[单选题] *

○A.周晨阳 Chenyang Zhou

○B.其他老师 Other teachers

二、对绘本的认识

以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）
I think picture books are a publication suitable for which age group of readers? (Multiple Choice)
[多选题] *

□A 幼儿园 Kindergarten

□B 小学 Primary school

□C 初中 junior high school

□D 高中及以上 High school and above

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。

I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.).

[单选题] *
○A 完全不能 Not at all

○B 较难区分 Difficult to distinguish

○C 可以区分 Can distinguish

○D 非常容易区分 Very easy to distinguish

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。

3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.

[矩阵量表题] *

	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	○	○	○	○	○
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	○	○	○	○	○
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	○	○	○	○	○
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	○	○	○	○	○
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	○	○	○	○	○
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	○	○	○	○	○
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	○	○	○	○	○

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8.绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	○	○	○	○	○
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	○	○	○	○	○
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	○	○	○	○	○
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	○	○	○	○	○
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	○	○	○	○	○
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	○	○	○	○	○
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	○	○	○	○	○
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	○	○	○	○	○

4.我愿意推荐喜欢的绘本给我的朋友或同学。
4.I am willing to recommend picture books that I like to my friends or classmates.
[单选题] *

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○A 非常不同意 Strongly disagree

○B 不太同意 Disagree

○C 中立 Neutral

○D 比较同意 Agree

○E 非常同意 Strongly agree

三、对绘本创作的认识

Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。

The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.

[矩阵量表题] *

	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	○	○	○	○	○
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	○	○	○	○	○
3.我认为绘本的故事内容影响画面	○	○	○	○	○

的表达风格 The story content of picture books affects the expression style of the images					
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	○	○	○	○	○
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	○	○	○	○	○
6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	○	○	○	○	○
7.创作故事是一件容易的事 Creating a story is an easy task	○	○	○	○	○
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	○	○	○	○	○
9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural-themed picture books	○	○	○	○	○
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	○	○	○	○	○
11.我认为绘本的装帧对阅读来说很	○	○	○	○	○

重要 I think the binding of picture books is very important for reading					
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	○	○	○	○	○
13.我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	○	○	○	○	○
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	○	○	○	○	○
15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	○	○	○	○	○

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）

If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question)

[填空题] *

两三句话即可，描述你想表达的主题，以及故事梗概。For 2-3 sentences. Describe the outline of your story.

四、毕业创作回顾
Review of your Graduation Project

1.请你告知你的毕业作品题目，并简单概括一下它的内容。（简答题）

Please provide the title of your graduation project and briefly summarize its content. (Short answer questions) [填空题] *

题目加两三句话概括即可。Please fill in your title and 2-3 sentences to summarize your work

2. 请你从以下几个维度自评你的毕业作品效果,1 代表很不满意，5 代表非常满意
Please evaluate the effectiveness of your graduation work from the following dimensions.
1 represents Not satisfied, and 5 represents Very satisfied.
[矩阵量表题] *

	很不满意 Not satisfied	不满意 Not very ideal	一般 Average	满意 Good	很满意 Very satisfied
作品的主题 Theme of the work	○	○	○	○	○
作品的故事文本 The text of the story	○	○	○	○	○
作品的角色场景设计 Characters and scene design of the work	○	○	○	○	○
作品的画面 Visuals of the work	○	○	○	○	○
作品的图文排版 Graphic and textual layout of the work	○	○	○	○	○
作品的装帧 Binding of the work	○	○	○	○	○
作品设计了和读者的交互 Interaction with readers	○	○	○	○	○

3. 综合来看，你对自己的毕业作品总体来说是否满意？

Overall, are you satisfied with your graduation project?

[单选题] *

○很不满意 Not satisfied

○不满意 Not very ideal

○一般 Average

○比较满意 good

○非常满意 Very satisfied

五、学习和创作中的困难
Difficulties in learning and creating

1. 在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助？（可多选）
During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices)
[多选题] *

□A. 课堂知识讲授 Knowledge teaching in the course

□B. 教师答疑指导 Teacher's Q&A guidance

□C. 自主资料查阅 Self-search for information

□D. 参与业务实践 Participate in business practice

□E. 参与学科竞赛 Participate in competitions

□F. 参与额外培训 Participate in additional training course

□G. 其他 other _____

2.你希望在绘本设计课程中增加哪些内容或活动？（多选题）
What content or activities would you like to add to the picture book design course? (Multiple choices)
[多选题] *

□A. 实地考察和调研 Field investigation and research

□B. 绘本创作比赛 Picture Book Creation Competition

□C. 与专业绘本作家的交流 Communication with professional picture book writers

□D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background

□E. 其他，请填写 other _____

3. 你对于传统文化背景绘本设计课程的期望和建议是什么？（简答题）
What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question)
[填空题] *
_____

Group 1

传统文化主题绘本设计教学问卷

Questionnaire for Traditional Culture Theme Picture Book Design Teaching

（For Group 1-Students Graduated before 2023 ）

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）I have read the information above and am willing to participate in the questionnaire survey. [单选题]

选项	小计	比例
我已阅读上述信息，并愿意参与问卷调研。 I have read the information above and am willing to participate in the questionnaire survey.	7	100%
本题有效填写人次	7	

一、基本信息 Basic info1.毕业年份: Your graduation year [填空题]
填空题数据请通过下载详细数据获取

2.毕设导师: Your tutor [单选题]

选项	小计	比例
A.周晨阳 Chenyang Zhou	5	71.43%
B.其他老师 Other teachers	2	28.57%
本题有效填写人次	7	

二、对绘本的认识
以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物？（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项	小计	比例
A 幼儿园 Kindergarten	7	100%
B 小学 Primary school	7	100%
C 初中 junior high school	5	71.43%
D 高中及以上 High school and above	4	57.14%
本题有效填写人次	7	

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.). [单选题]

选项	小计	比例
A 完全不能 Not at all	0	0%
B 较难区分 Difficult to distinguish	0	0%
C 可以区分 Can distinguish	4	57.14%
D 非常容易区分 Very easy to distinguish	3	42.86%
本题有效填写人次	7	

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]
该矩阵题平均分：3.5

题目\选项	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	2(28.57%)	1(14.29%)	2(28.57%)	1(14.29%)	1(14.29%)	2.71
2.绘本是专为儿童设计的，内容简单易懂 Picture books are	2(28.57%)	4(57.14%)	1(14.29%)	0(0%)	0(0%)	1.86

designed specifically for children, with simple and easy-to-understand content					
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	2(28.57%)	2(28.57%)	3(42.86%)	4.14
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	0(0%)	4(57.14%)	3(42.86%)	4.43
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	0(0%)	5(71.43%)	2(28.57%)	4.29
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	1(14.29%)	4(57.14%)	2(28.57%)	4.14
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	1(14.29%)	4(57.14%)	0(0%)	2(28.57%)	3.43
8.绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	6(85.71%)	0(0%)	0(0%)	0(0%)	1(14.29%)	1.57
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	1(14.29%)	1(14.29%)	2(28.57%)	2(28.57%)	1(14.29%)	3.14
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	1(14.29%)	6(85.71%)	4.86
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	0(0%)	1(14.29%)	3(42.86%)	3(42.86%)	4.29
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	1(14.29%)	0(0%)	2(28.57%)	3(42.86%)	1(14.29%)	3.43
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	5(71.43%)	1(14.29%)	0(0%)	1(14.29%)	0(0%)	1.57

14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	1(14.29%)	1(14.29%)	2(28.57%)	3(42.86%)	4
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	0(0%)	2(28.57%)	5(71.43%)	4.71
小计	17(16.19%)	9(8.57%)	16(15.24%)	30(28.57%)	33(31.43%)	3.5

4.我愿意推荐喜欢的绘本给我的朋友或同学。4.I am willing to recommend picture books that I like to my friends or classmates. [单选题]

选项	小计	比例
A 非常不同意 Strongly disagree	0	0%
B 不太同意 Disagree	0	0%
C 中立 Neutral	1	14.29%
D 比较同意 Agree	6	85.71%
E 非常同意 Strongly agree	0	0%
本题有效填写人次	7	

三、对绘本创作的认识
Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]

该矩阵题平均分：3.5

题目\选项	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	0(0%)	5(71.43%)	2(28.57%)	4.29
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story	0(0%)	0(0%)	0(0%)	2(28.57%)	5(71.43%)	4.71

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narration are important in picture book design					
3.我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	1(14.29%)	3(42.86%)	3(42.86%)	4.29
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	0(0%)	0(0%)	3(42.86%)	4(57.14%)	4.57
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	1(14.29%)	4(57.14%)	2(28.57%)	4.14
6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	1(14.29%)	1(14.29%)	2(28.57%)	2(28.57%)	1(14.29%)	3.14
7.创作故事是一件容易的事 Creating a story is an easy task	5(71.43%)	2(28.57%)	0(0%)	0(0%)	0(0%)	1.29
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	3(42.86%)	3(42.86%)	1(14.29%)	0(0%)	2.71
9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural- themed picture books	5(71.43%)	2(28.57%)	0(0%)	0(0%)	0(0%)	1.29
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	1(14.29%)	2(28.57%)	4(57.14%)	4.43
11.我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	0(0%)	2(28.57%)	5(71.43%)	4.71
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	6(85.71%)	0(0%)	0(0%)	1(14.29%)	0(0%)	1.43
13.我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	0(0%)	1(14.29%)	4(57.14%)	2(28.57%)	4.14
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	2(28.57%)	3(42.86%)	2(28.57%)	4

15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	1(14.29%)	4(57.14%)	1(14.29%)	1(14.29%)	3.29
小计	17(16.19%)	9(8.57%)	15(14.29%)	33(31.43%)	31(29.52%)	3.5

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

四、毕业创作回顾
Review of your Graduation Project

1.请你告知你的毕业作品题目，并简单概括一下它的内容。（简答题）Please provide the title of your graduation project and briefly summarize its content. (Short answer questions) [填空题]
填空题数据请通过下载详细数据获取

2. 请你从以下几个维度自评你的毕业作品效果,1 代表很不满意，5 代表非常满意 Please evaluate the effectiveness of your graduation work from the following dimensions. 1 represents Not satisfied, and 5 represents Very satisfied. [矩阵量表题]
该矩阵题平均分：3.33

题目\选项	很不满意 Not satisfied	不满意 Not very ideal	一般 Average	满意 Good	很满意 Very satisfied	平均分
作品的主题 Theme of the work	0(0%)	1(14.29%)	2(28.57%)	2(28.57%)	2(28.57%)	3.71
作品的故事文本 The text of the story	1(14.29%)	1(14.29%)	3(42.86%)	1(14.29%)	1(14.29%)	3
作品的角色场景设计 Characters and scene design of the work	0(0%)	1(14.29%)	2(28.57%)	4(57.14%)	0(0%)	3.43
作品的画面 Visuals of the work	0(0%)	0(0%)	4(57.14%)	3(42.86%)	0(0%)	3.43
作品的图文排版 Graphic and textual layout of the work	0(0%)	1(14.29%)	4(57.14%)	2(28.57%)	0(0%)	3.14
作品的装帧	0(0%)	1(14.29%)	3(42.86%)	2(28.57%)	1(14.29%)	3.43

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Binding of the work						
作品设计了和读者的交互 Interaction with readers	0(0%)	2(28.57%)	3(42.86%)	1(14.29%)	1(14.29%)	3.14
小计	1(2.04%)	7(14.29%)	21(42.86%)	15(30.61%)	5(10.2%)	3.33

3. 综合来看，你对自己的毕业作品总体来说是否满意？Overall, are you satisfied with your graduation project？ [单选题]

选项	小计	比例	
很不满意 Not satisfied	0		0%
不满意 Not very ideal	0		0%
一般 Average	4		57.14%
比较满意 good	3		42.86%
非常满意 Very satisfied	0		0%
本题有效填写人次	7		

五、学习和创作中的困难
Difficulties in learning and creating

1.　　在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助？（可多选）During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices) [多选题]

选项	小计	比例	
A.　　课堂知识讲授 Knowledge teaching in the course	4		57.14%
B.　　教师答疑指导 Teacher's Q＆A guidance	6		85.71%
C.　　自主资料查阅 Self-search for information	6		85.71%
D.　　参与业务实践 Participate in business practice	5		71.43%
E.　　参与学科竞赛 Participate in competitions	1		14.29%

选项		小计	比例
F. 参与额外培训 Participate in additional training course		1	14.29%
G. 其他 other		0	0%
本题有效填写人次		7	

2.你希望在绘本设计课程中增加哪些内容或活动?(多选题) What content or activities would you like to add to the picture book design course? (Multiple choices) [多选题]

选项	小计	比例
A. 实地考察和调研 Field investigation and research	6	85.71%
B. 绘本创作比赛 Picture Book Creation Competition	1	14.29%
C. 与专业绘本作家的交流 Communication with professional picture book writers	4	57.14%
D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background	7	100%
E. 其他,请填写 other	0	0%
本题有效填写人次	7	

3. 你对于传统文化背景绘本设计课程的期望和建议是什么?(简答题) What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

题目平均分之和:128.29

Questionnaire b

传统文化主题绘本设计教学问卷（24毕业生用）

Traditional Culture-Themed Picture Book Design Teaching Questionnaire (For Graduates 2024)

亲爱的同学，您好！
本人周晨阳，正在进行传统文化主题绘本设计教学研究，感谢参与本调研。本问卷主要针对传统文化主题绘本设计教学相关的信息进行访查。参加问卷调研为个人自愿行为，本问卷调研仅供个人学术研究及课程改革研究使用，且不存储任何个人隐私内容，请放心。参与问卷调研视为同意本人使用您的回答结果作为研究资料。

Dear students

Hello!

I am currently researching traditional cultural-themed picture book design teaching. Thank you for participating in this research. This questionnaire is mainly aimed at investigating information related to traditional cultural-themed picture book design teaching. Participating in the survey is a voluntary act of the individual. This survey is only for personal academic research and curriculum reform research and does not store any personal privacy content. Participating in the questionnaire survey is considered as agreeing to my use of your answer results as research data.

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）
I have read the information above and am willing to participate in the questionnaire survey.
[单选题] *
○我已阅读上述信息，并愿意参与问卷调研。I have read the information above and am willing to participate in the questionnaire survey.

一、基本信息 Basic info
1.毕业年份: Your graduation year
[填空题] *

_____

2.毕设导师: Your tutor

[单选题] *

○A.周晨阳 Chenyang Zhou

○B.其他老师 Other teachers

二、对绘本的认识

以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）
I think picture books are a publication suitable for which age group of readers? (Multiple Choice)
[多选题] *
□A 幼儿园 Kindergarten

□B 小学 Primary school

□C 初中 junior high school

□D 高中及以上 High school and above

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。

I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.).

[单选题] *
○A 完全不能 Not at all

○B 较难区分 Difficult to distinguish

○C 可以区分 Can distinguish

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○D 非常容易区分 Very easy to distinguish

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。
3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.
[矩阵量表题] *

	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	○	○	○	○	○
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	○	○	○	○	○
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	○	○	○	○	○
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	○	○	○	○	○
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	○	○	○	○	○
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	○	○	○	○	○
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	○	○	○	○	○
8.绘本的图画和文字是独立的，各自传达不同的	○	○	○	○	○

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信息 The illustrations and text in picture books are independent and convey different information					
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	○	○	○	○	○
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	○	○	○	○	○
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	○	○	○	○	○
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	○	○	○	○	○
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	○	○	○	○	○
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	○	○	○	○	○
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	○	○	○	○	○

4.我愿意推荐喜欢的绘本给我的朋友或同学。
4.I am willing to recommend picture books that I like to my friends or classmates.
[单选题] *

（本题为确保问卷有效的甄别题，请选择"比较同意"）(please choose 【agree】 for this question)

○A 非常不同意 Strongly disagree

○B 不太同意 Disagree

○C 中立 Neutral

○D 比较同意 Agree

○E 非常同意 Strongly agree

三、对绘本创作的认识

Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。

The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.

[矩阵量表题] *

	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	○	○	○	○	○
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	○	○	○	○	○
3.我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	○	○	○	○	○
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	○	○	○	○	○
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	○	○	○	○	○

6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	○	○	○	○	○
7.创作故事是一件容易的事 Creating a story is an easy task	○	○	○	○	○
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	○	○	○	○	○
9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural-themed picture books	○	○	○	○	○
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	○	○	○	○	○
11.我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	○	○	○	○	○
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	○	○	○	○	○
13.我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	○	○	○	○	○
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	○	○	○	○	○
15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	○	○	○	○	○

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）

If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question)

[填空题] *

两三句话即可，描述你想表达的主题，以及故事梗概。For 2-3 sentences. Describe the outline of your story.

_____

四、毕业创作回顾
Review of your Graduation Project

1.请你告知你的毕业作品题目，并简单概括一下它的内容。（简答题）

Please provide the title of your graduation project and briefly summarize its content. (Short answer questions) [填空题] *

题目加两三句话概括即可。Please fill in your title and 2-3 sentences to summarize your work

_____

2. 请你从以下几个维度自评你的毕业作品效果,1 代表很不满意，5 代表非常满意
Please evaluate the effectiveness of your graduation work from the following dimensions. 1 represents Not satisfied, and 5 represents Very satisfied.
[矩阵量表题] *

	很不满意 Not satisfied	不满意 Not very ideal	一般 Average	满意 Good	很满意 Very satisfied
作品的主题 Theme of the work	○	○	○	○	○
作品的故事文本 The text of the story	○	○	○	○	○
作品的角色场景设计 Characters and scene design of the work	○	○	○	○	○
作品的画面 Visuals of the work	○	○	○	○	○
作品的图文排版 Graphic and textual layout of the work	○	○	○	○	○

| 作品的装帧 Binding of the work | ○ | ○ | ○ | ○ | ○ |
| 作品设计了和读者的交互 Interaction with readers | ○ | ○ | ○ | ○ | ○ |

3. 综合来看，你对自己的毕业作品总体来说是否满意？

Overall, are you satisfied with your graduation project?

[单选题] *

○很不满意 Not satisfied

○不满意 Not very ideal

○一般 Average

○比较满意 good

○非常满意 Very satisfied

五、学习和创作中的困难
Difficulties in learning and creating

1. 在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助？（可多选）
During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices)
[多选题] *

□A. 课堂知识讲授 Knowledge teaching in the course

□B. 教师答疑指导 Teacher's Q&A guidance

□C. 自主资料查阅 Self-search for information

□D. 参与业务实践 Participate in business practice

□E. 参与学科竞赛 Participate in competitions

□F. 参与额外培训 Participate in additional training course

□G. 其他 other _____

2.你希望在绘本设计课程中增加哪些内容或活动？（多选题）
What content or activities would you like to add to the picture book design course? (Multiple choices)

[多选题] *

□A. 实地考察和调研 Field investigation and research

□B. 绘本创作比赛 Picture Book Creation Competition

□C. 与专业绘本作家的交流 Communication with professional picture book writers

□D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background

□E. 其他，请填写 other _____

3. 你对于传统文化背景绘本设计课程的期望和建议是什么？（简答题）
What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question)
[填空题] *

_____

Group 2A

Questionnaire for Traditional Culture Theme Picture Book Design Teaching

（For Group 2A-Students Graduated on 2024-Tutor: Chenyang Zhou ）

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）I have read the information above and am willing to participate in the questionnaire survey. [单选题]

选项	小计	比例
我已阅读上述信息，并愿意参与问卷调研。 I have read the information above and am willing to participate in the questionnaire survey.	5	100%
本题有效填写人次	5	

一、基本信息 Basic info1.毕业年份: Your graduation year [填空题]
填空题数据请通过下载详细数据获取

2.毕设导师: Your tutor [单选题]

选项	小计	比例
A.周晨阳 Chenyang Zhou	5	100%
B.其他老师 Other teachers	0	0%
本题有效填写人次	5	

二、对绘本的认识
以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项	小计	比例

A 幼儿园 Kindergarten	5		100%
B 小学 Primary school	3		60%
C 初中 junior high school	2		40%
D 高中及以上 High school and above	4		80%
本题有效填写人次	5		

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.).
[单选题]

选项	小计	比例	
A 完全不能 Not at all	0		0%
B 较难区分 Difficult to distinguish	0		0%
C 可以区分 Can distinguish	4		80%
D 非常容易区分 Very easy to distinguish	1		20%
本题有效填写人次	5		

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]

该矩阵题平均分：3.79

题目\选项	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	0(0%)	2(40%)	0(0%)	2(40%)	1(20%)	3.4
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	1(20%)	1(20%)	1(20%)	2(40%)	0(0%)	2.8
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	1(20%)	0(0%)	1(20%)	1(20%)	2(40%)	3.6
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	1(20%)	0(0%)	0(0%)	1(20%)	3(60%)	4

7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
8.绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	2(40%)	3(60%)	0(0%)	0(0%)	0(0%)	1.6
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	2(40%)	1(20%)	0(0%)	1(20%)	1(20%)	2.6
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	1(20%)	0(0%)	1(20%)	1(20%)	2(40%)	3.6
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	2(40%)	3(60%)	0(0%)	0(0%)	0(0%)	1.6
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	0(0%)	0(0%)	3(60%)	2(40%)	4.4
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
小计	10(13.33%)	10(13.33%)	3(4%)	15(20%)	37(49.33%)	3.79

4.我愿意推荐喜欢的绘本给我的朋友或同学。4.I am willing to recommend picture books that I like to my friends or classmates. [单选题]

选项	小计	比例
A 非常不同意 Strongly disagree	0	0%
B 不太同意 Disagree	0	0%
C 中立 Neutral	0	0%
D 比较同意 Agree	5	100%
E 非常同意 Strongly agree	0	0%
本题有效填写人次	5	

三、对绘本创作的认识

Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.　[矩阵量表题]

该矩阵题平均分：3.84

题目\选项	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	1(20%)	0(0%)	4(80%)	4.6
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
3.我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	1(20%)	3(60%)	1(20%)	4
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	1(20%)	1(20%)	1(20%)	1(20%)	1(20%)	3
7.创作故事是一件容易的事 Creating a story is an easy task	2(40%)	3(60%)	0(0%)	0(0%)	0(0%)	1.6
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	0(0%)	2(40%)	2(40%)	1(20%)	3.8
9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural- themed picture books	1(20%)	1(20%)	2(40%)	1(20%)	0(0%)	2.6
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
11.我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	4(80%)	0(0%)	1(20%)	0(0%)	0(0%)	1.4
13.我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making aI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	0(0%)	0(0%)	3(60%)	2(40%)	4.4
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	0(0%)	1(20%)	4(80%)	0(0%)	3.8

小计	8(10.67%)	5(6.67%)	10(13.33%)	20(26.67%)	32(42.67%)	3.84

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question)　[填空题]
填空题数据请通过下载详细数据获取

四、毕业创作回顾
Review of your Graduation Project

1.请你告知你的毕业作品题目，并简单概括一下它的内容。（简答题）Please provide the title of your graduation project and briefly summarize its content. (Short answer questions)　[填空题]
填空题数据请通过下载详细数据获取

2.　请你从以下几个维度自评你的毕业作品效果,1 代表很不满意，5 代表非常满意 Please evaluate the effectiveness of your graduation work from the following dimensions. 1 represents Not satisfied, and 5 represents Very satisfied.　[矩阵量表题]
该矩阵题平均分：2.86

题目\选项	很不满意 Not satisfied	不满意 Not very ideal	一般 Average	满意 Good	很满意 Very satisfied	平均分
作品的主题 Theme of the work	0(0%)	1(20%)	1(20%)	2(40%)	1(20%)	3.6
作品的故事文本 The text of the story	0(0%)	2(40%)	3(60%)	0(0%)	0(0%)	2.6
作品的角色场景设计 Characters and scene design of the work	0(0%)	1(20%)	2(40%)	2(40%)	0(0%)	3.2
作品的画面 Visuals of the work	0(0%)	1(20%)	3(60%)	1(20%)	0(0%)	3
作品的图文排版 Graphic and textual layout of the work	0(0%)	1(20%)	3(60%)	1(20%)	0(0%)	3
作品的装帧 Binding of the work	0(0%)	2(40%)	3(60%)	0(0%)	0(0%)	2.6
作品设计了和读者的交互 Interaction with readers	2(40%)	1(20%)	2(40%)	0(0%)	0(0%)	2
小计	2(5.71%)	9(25.71%)	17(48.57%)	6(17.14%)	1(2.86%)	2.86

3.综合来看，你对自己的毕业作品总体来说是否满意？Overall, are you satisfied with your graduation project？[单选题]

选项	小计	比例
很不满意 Not satisfied	0	0%
不满意 Not very ideal	1	20%
一般 Average	3	60%
比较满意 good	1	20%
非常满意 Very satisfied	0	0%

本题有效填写人次	5	

五、学习和创作中的困难

Difficulties in learning and creating

1. 　　在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助？（可多选）During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices) [多选题]

选项	小计	比例	
A. 　 课堂知识讲授 Knowledge teaching in the course	4		80%
B. 　 教师答疑指导 Teacher's Q&A guidance	5		100%
C. 　 自主资料查阅 Self-search for information	5		100%
D. 　 参与业务实践 Participate in business practice	2		40%
E. 　 参与学科竞赛 Participate in competitions	0		0%
F. 　 参与额外培训 Participate in additional training course	0		0%
G. 　 其他 other	1		20%
本题有效填写人次	5		

2.你希望在绘本设计课程中增加哪些内容或活动？（多选题）What content or activities would you like to add to the picture book design course? (Multiple choices) [多选题]

选项	小计	比例	
A. 实地考察和调研 Field investigation and research	2		40%
B. 绘本创作比赛 Picture Book Creation Competition	1		20%
C. 与专业绘本作家的交流 Communication with professional picture book writers	3		60%
D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background	3		60%
E. 其他，请填写 other	0		0%
本题有效填写人次	5		

3. 你对于传统文化背景绘本设计课程的期望和建议是什么？（简答题）What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

题目平均分之和：134.4

Group 2B

Questionnaire for Traditional Culture Theme Picture Book Design Teaching

（For Group 2B-Students Graduated on 2024-Tutor: Other Teachers ）

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）I have read the information above and am willing to participate in the questionnaire survey. [单选题]

选项	小计	比例
我已阅读上述信息，并愿意参与问卷调研。 I have read the information above and am willing to participate in the questionnaire survey.	3	▰▰▰▰ 100%
本题有效填写人次	3	

一、基本信息 Basic info1.毕业年份: Your graduation year [填空题]
填空题数据请通过下载详细数据获取

2.毕设导师: Your tutor [单选题]

选项	小计	比例
A.周晨阳 Chenyang Zhou	0	▱▱▱▱ 0%
B.其他老师 Other teachers	3	▰▰▰▰ 100%
本题有效填写人次	3	

二、对绘本的认识
以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物？（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项	小计	比例
A 幼儿园 Kindergarten	3	▰▰▰▰ 100%

B 小学 Primary school	3	████████████ 100%
C 初中 junior high school	2	████████ 66.67%
D 高中及以上 High school and above	2	████████ 66.67%
本题有效填写人次	3	

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.). [单选题]

选项	小计	比例
A 完全不能 Not at all	0	0%
B 较难区分 Difficult to distinguish	0	0%
C 可以区分 Can distinguish	3	████████████ 100%
D 非常容易区分 Very easy to distinguish	0	0%
本题有效填写人次	3	

3. 以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]

该矩阵题平均分：**3.2**

题目\选项	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	1(33.33%)	0(0%)	2(66.67%)	0(0%)	0(0%)	2.33
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	0(0%)	1(33.33%)	2(66.67%)	0(0%)	0(0%)	2.67
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	1(33.33%)	1(33.33%)	1(33.33%)	4
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	1(33.33%)	2(66.67%)	0(0%)	3.67
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	2(66.67%)	1(33.33%)	0(0%)	3.33
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故	0(0%)	0(0%)	0(0%)	2(66.67%)	1(33.33%)	4.33

问题						
事 When I read picture books, my focus is on how the pictures and text work together to tell the story						
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	0(0%)	2(66.67%)	1(33.33%)	4.33
8.绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	1(33.33%)	0(0%)	2(66.67%)	0(0%)	0(0%)	2.33
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	1(33.33%)	0(0%)	2(66.67%)	0(0%)	0(0%)	2.33
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	2(66.67%)	1(33.33%)	4.33
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	1(33.33%)	2(66.67%)	0(0%)	0(0%)	2.67
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	1(33.33%)	1(33.33%)	0(0%)	1(33.33%)	0(0%)	2.33
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	0(0%)	1(33.33%)	2(66.67%)	0(0%)	0(0%)	2.67
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	1(33.33%)	1(33.33%)	0(0%)	1(33.33%)	0(0%)	2.33
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	1(33.33%)	0(0%)	2(66.67%)	4.33
小计	5(11.11%)	5(11.11%)	17(37.78%)	12(26.67%)	6(13.33%)	3.2

4.我愿意推荐喜欢的绘本给我的朋友或同学。4.I am willing to recommend picture books that I like to my friends or classmates. [单选题]

选项	小计	比例
A 非常不同意 Strongly disagree	0	0%
B 不太同意 Disagree	0	0%

C 中立 Neutral	1	33.33%
D 比较同意 Agree	1	33.33%
E 非常同意 Strongly agree	1	33.33%
本题有效填写人次	3	

三、对绘本创作的认识

Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]
该矩阵题平均分：3.09

题目\选项	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	1(33.33%)	1(33.33%)	1(33.33%)	4
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	0(0%)	0(0%)	2(66.67%)	1(33.33%)	4.33
3.我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	1(33.33%)	1(33.33%)	1(33.33%)	4
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	0(0%)	1(33.33%)	2(66.67%)	0(0%)	3.67
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	2(66.67%)	1(33.33%)	0(0%)	3.33
6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	1(33.33%)	1(33.33%)	0(0%)	1(33.33%)	0(0%)	2.33
7.创作故事是一件容易的事 Creating a story is an easy task	3(100%)	0(0%)	0(0%)	0(0%)	0(0%)	1
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	1(33.33%)	2(66.67%)	0(0%)	0(0%)	2.67
9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural-	1(33.33%)	1(33.33%)	1(33.33%)	0(0%)	0(0%)	2

themed picture books					
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	1(33.33%)	2(66.67%)	0(0%)	3.67
11.我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	1(33.33%)	2(66.67%)	0(0%)	3.67
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	1(33.33%)	1(33.33%)	0(0%)	1(33.33%)	0(0%)	2.33
13.我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	1(33.33%)	2(66.67%)	0(0%)	0(0%)	2.67
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	1(33.33%)	0(0%)	1(33.33%)	1(33.33%)	3.67
15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	0(0%)	3(100%)	0(0%)	0(0%)	3
小计	6(13.33%)	6(13.33%)	15(33.33%)	14(31.11%)	4(8.89%)	3.09

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

四、毕业创作回顾
Review of your Graduation Project

1.请你告知你的毕业作品题目，并简单概括一下它的内容。（简答题）Please provide the title of your graduation project and briefly summarize its content. (Short answer questions) [填空题]
填空题数据请通过下载详细数据获取

2. 请你从以下几个维度自评你的毕业作品效果,1代表很不满意,5代表非常满意 Please evaluate the effectiveness of your graduation work from the following dimensions. 1 represents Not satisfied, and 5 represents Very satisfied. [矩阵量表题]
该矩阵题平均分: **2.57**

题目\选项	很不满意 Not satisfied	不满意 Not very ideal	一般 Average	满意 Good	很满意 Very satisfied	平均分
作品的主题 Theme of the work	0(0%)	0(0%)	3(100%)	0(0%)	0(0%)	3
作品的故事文本 The text of the story	0(0%)	2(66.67%)	1(33.33%)	0(0%)	0(0%)	2.33

作品的角色场景设计 Characters and scene design of the work	0(0%)	2(66.67%)	1(33.33%)	0(0%)	0(0%)	2.33
作品的画面 Visuals of the work	0(0%)	1(33.33%)	1(33.33%)	1(33.33%)	0(0%)	3
作品的图文排版 Graphic and textual layout of the work	0(0%)	2(66.67%)	1(33.33%)	0(0%)	0(0%)	2.33
作品的装帧 Binding of the work	0(0%)	0(0%)	2(66.67%)	1(33.33%)	0(0%)	3.33
作品设计了和读者的交互 Interaction with readers	1(33.33%)	2(66.67%)	0(0%)	0(0%)	0(0%)	1.67
小计	1(4.76%)	9(42.86%)	9(42.86%)	2(9.52%)	0(0%)	2.57

3. 综合来看，你对自己的毕业作品总体来说是否满意？Overall, are you satisfied with your graduation project?
[单选题]

选项	小计	比例	
很不满意 Not satisfied	0		0%
不满意 Not very ideal	0		0%
一般 Average	3		100%
比较满意 good	0		0%
非常满意 Very satisfied	0		0%
本题有效填写人次	3		

五、学习和创作中的困难
Difficulties in learning and creating

1.　在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助？（可多选）During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices)
[多选题]

选项	小计	比例	
A.　课堂知识讲授 Knowledge teaching in the course	0		0%
B.　教师答疑指导 Teacher's Q&A guidance	2		66.67%
C.　自主资料查阅 Self-search for information	3		100%
D.　参与业务实践 Participate in business practice	0		0%
E.　参与学科竞赛 Participate in competitions	0		0%
F.　参与额外培训 Participate in additional training course	1		33.33%

G. 　　其他 other	0	0%
本题有效填写人次	3	

2.你希望在绘本设计课程中增加哪些内容或活动？（多选题）What content or activities would you like to add to the picture book design course? (Multiple choices) [多选题]

选项	小计	比例
A. 实地考察和调研 Field investigation and research	2	66.67%
B. 绘本创作比赛 Picture Book Creation Competition	2	66.67%
C. 与专业绘本作家的交流 Communication with professional picture book writers	3	100%
D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background	3	100%
E. 其他，请填写 other	0	0%
本题有效填写人次	3	

3. 你对于传统文化背景绘本设计课程的期望和建议是什么？（简答题）What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

题目平均分之和：112.33

Questionnaire c (Pre-course)

传统文化主题绘本设计教学问卷（课程前）

Traditional Culture-Themed Picture Book Design Teaching Questionnaire (For 2025 Graduates - Pre - Course)

亲爱的同学，您好！
本人周晨阳，正在进行传统文化主题绘本设计教学研究，感谢参与本调研。本问卷主要针对传统文化主题绘本设计教学相关的信息进行访查。参加问卷调研为个人自愿行为，本问卷调研仅供个人学术研究及课程改革研究使用，且不存储任何个人隐私内容，请放心。参与问卷调研视为同意本人使用您的回答结果作为研究资料。

Dear students

Hello!

I am currently researching traditional cultural-themed picture book design teaching. Thank you for participating in this research. This questionnaire is mainly aimed at investigating information related to traditional cultural-themed picture book design teaching. Participating in the survey is a voluntary act of the individual. This survey is only for personal academic research and curriculum reform research and does not store any personal privacy content. Participating in the questionnaire survey is considered as agreeing to my use of your answer results as research data.

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）
I have read the information above and am willing to participate in the questionnaire survey.
[单选题] *
○我已阅读上述信息，并愿意参与问卷调研。 I have read the information above and am willing to participate in the questionnaire survey.

一、基本信息 Basic info
1.毕业年份: Your graduation year
[填空题] *
_____

2.毕设导师: Your tutor

[单选题] *

○A.周晨阳 Chenyang Zhou

○B.其他老师 Other teachers

二、对绘本的认识

以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）
I think picture books are a publication suitable for which age group of readers? (Multiple Choice)

[多选题] *

□A 幼儿园 Kindergarten

□B 小学 Primary school

□C 初中 junior high school

□D 高中及以上 High school and above

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。

I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.).

[单选题] *

○A 完全不能 Not at all

○B 较难区分 Difficult to distinguish

○C 可以区分 Can distinguish

○D 非常容易区分 Very easy to distinguish

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。
3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.
[矩阵量表题] *

	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	○	○	○	○	○
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	○	○	○	○	○
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	○	○	○	○	○
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	○	○	○	○	○
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	○	○	○	○	○
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	○	○	○	○	○
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	○	○	○	○	○
8.绘本的图画和文字是独立的，各自传达不同的	○	○	○	○	○

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信息 The illustrations and text in picture books are independent and convey different information					
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	○	○	○	○	○
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	○	○	○	○	○
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	○	○	○	○	○
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	○	○	○	○	○
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	○	○	○	○	○
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	○	○	○	○	○
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	○	○	○	○	○

4.我愿意推荐喜欢的绘本给我的朋友或同学。
4.I am willing to recommend picture books that I like to my friends or classmates.
[单选题] *

（本题为确保问卷有效的甄别题，请选择"比较同意"）(please choose 【agree】 for this question)

○A 非常不同意 Strongly disagree

○B 不太同意 Disagree

○C 中立 Neutral

○D 比较同意 Agree

○E 非常同意 Strongly agree

三、对绘本创作的认识
Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。

The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.

[矩阵量表题] *

	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	○	○	○	○	○
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	○	○	○	○	○
3.我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	○	○	○	○	○
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	○	○	○	○	○
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	○	○	○	○	○

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）

If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question)

[填空题] *

两三句话即可，描述你想表达的主题，以及故事梗概。For 2-3 sentences. Describe the outline of your story.

_____

四、学习和创作中的困难
Difficulties in learning and creating

1. 在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助？（可多选）
During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices)
[多选题] *

□A. 课堂知识讲授 Knowledge teaching in the course

□B. 教师答疑指导 Teacher's Q&A guidance

□C. 自主资料查阅 Self-search for information

□D. 参与业务实践 Participate in business practice

□E. 参与学科竞赛 Participate in competitions

□F. 参与额外培训 Participate in additional training course

□G. 其他 other _____

2.你希望在绘本设计课程中增加哪些内容或活动?（多选题）
What content or activities would you like to add to the picture book design course? (Multiple choices)
[多选题] *

□A. 实地考察和调研 Field investigation and research

□B. 绘本创作比赛 Picture Book Creation Competition

□C. 与专业绘本作家的交流 Communication with professional picture book writers

□D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background

□E. 其他，请填写 other _____

3. 你对于传统文化背景绘本设计课程的期望和建议是什么？（简答题）
What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question)
[填空题] *

_____

Pre Group 3A

传统文化主题绘本设计教学问卷（课程前）

Questionnaire for Traditional Culture Theme Picture Book Design Teaching

（For Pre Group 3A-Students Graduated on 2025-Tutor: Chenyang Zhou ）

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）I have read the information above and am willing to participate in the questionnaire survey. [单选题]

选项	小计	比例
我已阅读上述信息，并愿意参与问卷调研。I have read the information above and am willing to participate in the questionnaire survey.	5	100%
本题有效填写人次	5	

一、基本信息 Basic info1.毕业年份: Your graduation year [填空题]
填空题数据请通过下载详细数据获取

2.毕设导师: Your tutor [单选题]

选项	小计	比例
A.周晨阳 Chenyang Zhou	5	100%
B.其他老师 Other teachers	0	0%
本题有效填写人次	5	

二、对绘本的认识
以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物？（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项	小计	比例
A 幼儿园 Kindergarten	4	80%
B 小学 Primary school	4	80%
C 初中 junior high school	2	40%
D 高中及以上 High school and above	3	60%
本题有效填写人次	5	

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.). [单选题]

选项	小计	比例
A 完全不能 Not at all	0	0%
B 较难区分 Difficult to distinguish	0	0%
C 可以区分 Can distinguish	5	100%
D 非常容易区分 Very easy to distinguish	0	0%
本题有效填写人次	5	

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]
该矩阵题平均分：**3.43**

题目\选项	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	2(40%)	0(0%)	1(20%)	2(40%)	0(0%)	2.6
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	2(40%)	2(40%)	0(0%)	1(20%)	0(0%)	2
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture	0(0%)	0(0%)	0(0%)	4(80%)	1(20%)	4.2

问题						
books convey stories or information through pictures and words, with inner meaning						
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	1(20%)	3(60%)	1(20%)	4
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	0(0%)	5(100%)	0(0%)	4
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
8.绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	3(60%)	1(20%)	0(0%)	1(20%)	0(0%)	1.8
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	0(0%)	1(20%)	2(40%)	2(40%)	0(0%)	3.2
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣	0(0%)	1(20%)	1(20%)	1(20%)	2(40%)	3.8

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Reading traditional-culture-themed picture books can arouse my interest in traditional culture						
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	0(0%)	2(40%)	1(20%)	2(40%)	0(0%)	3
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	1(20%)	3(60%)	1(20%)	0(0%)	0(0%)	2
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	2(40%)	0(0%)	2(40%)	1(20%)	3.4
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	0(0%)	3(60%)	2(40%)	4.4
小计	8(10.67%)	12(16%)	9(12%)	32(42.67%)	14(18.67%)	3.43

4.我愿意推荐喜欢的绘本给我的朋友或同学。4.I am willing to recommend picture books that I like to my friends or classmates. [单选题]

选项	小计	比例	
A 非常不同意 Strongly disagree	0		0%
B 不太同意 Disagree	0		0%
C 中立 Neutral	0		0%
D 比较同意 Agree	5		100%
E 非常同意 Strongly agree	0		0%
本题有效填写人次	5		

三、对绘本创作的认识
Understanding of picture book creation

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1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]

该矩阵题平均分：3.73

题目\选项	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	1(20%)	0(0%)	3(60%)	1(20%)	3.8
3.我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	1(20%)	3(60%)	1(20%)	4
6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	0(0%)	0(0%)	2(40%)	0(0%)	3(60%)	4.2
7.创作故事是一件容易的事 Creating a story is an easy task	1(20%)	2(40%)	1(20%)	1(20%)	0(0%)	2.4
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	1(20%)	2(40%)	1(20%)	1(20%)	3.4

9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural- themed picture books	1(20%)	2(40%)	1(20%)	1(20%)	0(0%)	2.4
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	0(0%)	0(0%)	5(100%)	5
11.我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	1(20%)	3(60%)	1(20%)	0(0%)	0(0%)	2
13.我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	0(0%)	2(40%)	2(40%)	1(20%)	3.8
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	0(0%)	4(80%)	1(20%)	0(0%)	3.2
小计	3(4%)	9(12%)	17(22.67%)	22(29.33%)	24(32%)	3.73

2.如果请你以传统文化为主题进行创作,请简单介绍你对想要创作的绘本的选题上的想法。(简答题)If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

四、学习和创作中的困难
Difficulties in learning and creating

1. 在学习或毕业设计指导的过程中,哪些工作对你问题的解决有所帮助?(可多选)During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices) [多选题]

选项	小计	比例
A. 课堂知识讲授 Knowledge teaching in the course	4	80%
B. 教师答疑指导 Teacher's Q&A guidance	5	100%
C. 自主资料查阅 Self-search for information	5	100%
D. 参与业务实践 Participate in business practice	0	0%
E. 参与学科竞赛 Participate in competitions	1	20%
F. 参与额外培训 Participate in additional training course	0	0%
G. 其他 other	0	0%
本题有效填写人次	5	

2.你希望在绘本设计课程中增加哪些内容或活动?(多选题)What content or activities would you like to add to the picture book design course? (Multiple choices) [多选题]

选项	小计	比例
A. 实地考察和调研 Field investigation and research	3	60%
B. 绘本创作比赛 Picture Book Creation Competition	1	20%
C. 与专业绘本作家的交流 Communication with professional picture book writers	3	60%
D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background	5	100%
E. 其他,请填写 other	0	0%
本题有效填写人次	5	

3. 你对于传统文化背景绘本设计课程的期望和建议是什么？（简答题）What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

题目平均分之和： 107.4

Pre Group 3B

传统文化主题绘本设计教学问卷（课程前）

Questionnaire for Traditional Culture Theme Picture Book Design Teaching

（For Pre Group 3B-Students Graduated on 2025-Tutor: Other Teachers）

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）I have read the information above and am willing to participate in the questionnaire survey. [单选题]

选项	小计	比例
我已阅读上述信息，并愿意参与问卷调研。I have read the information above and am willing to participate in the questionnaire survey.	4	100%
本题有效填写人次	4	

一、基本信息 Basic info1.毕业年份: Your graduation year [填空题]
填空题数据请通过下载详细数据获取

2.毕设导师: Your tutor [单选题]

选项	小计	比例
A.周晨阳 Chenyang Zhou	0	0%
B.其他老师 Other teachers	4	100%
本题有效填写人次	4	

二、对绘本的认识
以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项	小计	比例
A 幼儿园 Kindergarten	2	50%
B 小学 Primary school	4	100%
C 初中 junior high school	2	50%
D 高中及以上 High school and above	2	50%
本题有效填写人次	4	

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.). [单选题]

选项	小计	比例
A 完全不能 Not at all	0	0%
B 较难区分 Difficult to distinguish	0	0%
C 可以区分 Can distinguish	2	50%
D 非常容易区分 Very easy to distinguish	2	50%
本题有效填写人次	4	

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]
该矩阵题平均分：3.67

题目\选项	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	0(0%)	0(0%)	4(100%)	0(0%)	0(0%)	3
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	0(0%)	1(25%)	2(50%)	1(25%)	0(0%)	3
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25

books convey stories or information through pictures and words, with inner meaning					
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	2(50%)	1(25%)	1(25%)	3.75
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	1(25%)	0(0%)	3(75%)	4.5
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	1(25%)	2(50%)	1(25%)	4
8.绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	1(25%)	2(50%)	1(25%)	0(0%)	0(0%)	2
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	0(0%)	1(25%)	1(25%)	1(25%)	1(25%)	3.5
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	0(0%)	4(100%)	5
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-	0(0%)	0(0%)	1(25%)	1(25%)	2(50%)	4.25

themed picture books can arouse my interest in traditional culture						
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	0(0%)	2(50%)	1(25%)	1(25%)	0(0%)	2.75
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	1(25%)	1(25%)	0(0%)	2(50%)	0(0%)	2.75
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	1(25%)	1(25%)	1(25%)	1(25%)	3.5
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.5
小计	2(3.33%)	8(13.33%)	15(25%)	18(30%)	17(28.33%)	3.67

4.我愿意推荐喜欢的绘本给我的朋友或同学。4.I am willing to recommend picture books that I like to my friends or classmates. [单选题]

选项	小计	比例	
A 非常不同意 Strongly disagree	0		0%
B 不太同意 Disagree	0		0%
C 中立 Neutral	2		50%
D 比较同意 Agree	2		50%
E 非常同意 Strongly agree	0		0%
本题有效填写人次	4		

三、对绘本创作的认识

Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。 The following are some descriptions of students' understanding of picture book creation.

Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]

该矩阵题平均分：3.57

题目\选项	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	0(0%)	0(0%)	4(100%)	5
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	0(0%)	0(0%)	1(25%)	3(75%)	4.75
3.我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.5
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	1(25%)	0(0%)	2(50%)	1(25%)	3.75
6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	3.25
7.创作故事是一件容易的事 Creating a story is an easy task	0(0%)	4(100%)	0(0%)	0(0%)	0(0%)	2
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	2(50%)	2(50%)	0(0%)	0(0%)	2.5
9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural- themed picture books	1(25%)	0(0%)	2(50%)	1(25%)	0(0%)	2.75

题目	非常不同意	不同意	一般	同意	非常同意	平均分
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	1(25%)	2(50%)	1(25%)	4
11.我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	2(50%)	1(25%)	1(25%)	3.75
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	1(25%)	1(25%)	2(50%)	0(0%)	0(0%)	2.25
13.我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	1(25%)	1(25%)	1(25%)	1(25%)	3.5
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	1(25%)	2(50%)	1(25%)	4
15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	0(0%)	3(75%)	1(25%)	0(0%)	3.25
小计	2(3.33%)	10(16.67%)	15(25%)	18(30%)	15(25%)	3.57

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

四、学习和创作中的困难
Difficulties in learning and creating

1.   在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助?（可多选）During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices) [多选题]

选项	小计	比例
A. 课堂知识讲授 Knowledge teaching in the course	3	75%
B. 教师答疑指导 Teacher's Q&A guidance	4	100%
C. 自主资料查阅 Self-search for information	4	100%
D. 参与业务实践 Participate in business practice	0	0%
E. 参与学科竞赛 Participate in competitions	0	0%
F. 参与额外培训 Participate in additional training course	0	0%
G. 其他 other	0	0%
本题有效填写人次	4	

2.你希望在绘本设计课程中增加哪些内容或活动？（多选题）What content or activities would you like to add to the picture book design course? (Multiple choices) [多选题]

选项	小计	比例
A. 实地考察和调研 Field investigation and research	1	25%
B. 绘本创作比赛 Picture Book Creation Competition	2	50%
C. 与专业绘本作家的交流 Communication with professional picture book writers	2	50%
D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background	3	75%
E. 其他，请填写 other	0	0%
本题有效填写人次	4	

3. 你对于传统文化背景绘本设计课程的期望和建议是什么？（简答题）What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

题目平均分之和：108.5

Questionnaire c (Post-course)

传统文化主题绘本设计教学问卷（课程后）

Traditional Culture-Themed Picture Book Design Teaching Questionnaire (For 2025 Graduates - Post - Course)

亲爱的同学，您好！
本人周晨阳，正在进行传统文化主题绘本设计教学研究，感谢参与本调研。本问卷主要针对传统文化主题绘本设计教学相关的信息进行访查。参加问卷调研为个人自愿行为，本问卷调研仅供个人学术研究及课程改革研究使用，且不存储任何个人隐私内容，请放心。参与问卷调研视为同意本人使用您的回答结果作为研究资料。

Dear students

Hello!

I am currently researching traditional cultural-themed picture book design teaching. Thank you for participating in this research. This questionnaire is mainly aimed at investigating information related to traditional cultural-themed picture book design teaching. Participating in the survey is a voluntary act of the individual. This survey is only for personal academic research and curriculum reform research and does not store any personal privacy content. Participating in the questionnaire survey is considered as agreeing to my use of your answer results as research data.

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）
I have read the information above and am willing to participate in the questionnaire survey.
[单选题] *
○我已阅读上述信息，并愿意参与问卷调研。 I have read the information above and am willing to participate in the questionnaire survey.

一、基本信息 Basic info
1.毕业年份: Your graduation year
[填空题] *
_____

2.毕设导师: Your tutor

[单选题] *

○A.周晨阳 Chenyang Zhou

○B.其他老师 Other teachers

二、对绘本的认识

以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）
I think picture books are a publication suitable for which age group of readers? (Multiple Choice)
[多选题] *

□A 幼儿园 Kindergarten

□B 小学 Primary school

□C 初中 junior high school

□D 高中及以上 High school and above

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。

I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.).

[单选题] *
○A 完全不能 Not at all

○B 较难区分 Difficult to distinguish

○C 可以区分 Can distinguish

○D 非常容易区分 Very easy to distinguish

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。
3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree.
[矩阵量表题] *

	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	○	○	○	○	○
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	○	○	○	○	○
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	○	○	○	○	○
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	○	○	○	○	○
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	○	○	○	○	○
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	○	○	○	○	○
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	○	○	○	○	○
8.绘本的图画和文字是独立的，各自传达不同的	○	○	○	○	○

信息 The illustrations and text in picture books are independent and convey different information					
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	○	○	○	○	○
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	○	○	○	○	○
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	○	○	○	○	○
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	○	○	○	○	○
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	○	○	○	○	○
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	○	○	○	○	○
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	○	○	○	○	○

4.我愿意推荐喜欢的绘本给我的朋友或同学。
4.I am willing to recommend picture books that I like to my friends or classmates.
[单选题] *

（本题为确保问卷有效的甄别题，请选择"比较同意"）(please choose 【agree】 for this question)

○A 非常不同意 Strongly disagree

○B 不太同意 Disagree

○C 中立 Neutral

○D 比较同意 Agree

○E 非常同意 Strongly agree

三、对绘本创作的认识
Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。

The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree.

[矩阵量表题] *

	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	○	○	○	○	○
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	○	○	○	○	○
3.我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	○	○	○	○	○
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	○	○	○	○	○
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	○	○	○	○	○

6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	○	○	○	○	○
7.创作故事是一件容易的事 Creating a story is an easy task	○	○	○	○	○
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	○	○	○	○	○
9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural-themed picture books	○	○	○	○	○
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	○	○	○	○	○
11.我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	○	○	○	○	○
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	○	○	○	○	○
13.我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	○	○	○	○	○
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	○	○	○	○	○
15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	○	○	○	○	○

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）

If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question)

[填空题] *

两三句话即可，描述你想表达的主题，以及故事梗概。For 2-3 sentences. Describe the outline of your story.

_____

四、学习和创作中的困难
Difficulties in learning and creating

1. 在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助？（可多选）
During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices)
[多选题] *

□A. 课堂知识讲授 Knowledge teaching in the course

□B. 教师答疑指导 Teacher's Q&A guidance

□C. 自主资料查阅 Self-search for information

□D. 参与业务实践 Participate in business practice

□E. 参与学科竞赛 Participate in competitions

□F. 参与额外培训 Participate in additional training course

□G. 其他 other _____

2.你希望在绘本设计课程中增加哪些内容或活动？（多选题）
What content or activities would you like to add to the picture book design course? (Multiple choices)
[多选题] *

□A. 实地考察和调研 Field investigation and research

□B. 绘本创作比赛 Picture Book Creation Competition

□C. 与专业绘本作家的交流 Communication with professional picture book writers

□D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background

□E. 其他，请填写 other _____

3. 你对于传统文化背景绘本设计课程的期望和建议是什么？（简答题）
What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question)
[填空题] *
_____

4.您在绘本创作过程中接受了教师的指导，简要谈谈您的收获。(简答题)

You received guidance from the teacher during the process of creating picture books. Please briefly talk about your gains.(Short answer question)
[填空题] *
_____

Post Group 3A

Questionnaire for Traditional Culture Theme Picture Book Design Teaching

（For Post Group 3A-Students Graduated on 2025-Tutor: Chenyang Zhou ）

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）I have read the information above and am willing to participate in the questionnaire survey. [单选题]

选项	小计	比例
我已阅读上述信息，并愿意参与问卷调研。 I have read the information above and am willing to participate in the questionnaire survey.	5	100%
本题有效填写人次	5	

一、基本信息 Basic info1.毕业年份: Your graduation year [填空题]
填空题数据请通过下载详细数据获取

2.毕设导师: Your tutor [单选题]

选项	小计	比例
A.周晨阳 Chenyang Zhou	5	100%
B.其他老师 Other teachers	0	0%
本题有效填写人次	5	

二、对绘本的认识
以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项	小计	比例

A 幼儿园 Kindergarten	4	80%
B 小学 Primary school	3	60%
C 初中 junior high school	2	40%
D 高中及以上 High school and above	4	80%
本题有效填写人次	5	

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.). [单选题]

选项	小计	比例
A 完全不能 Not at all	0	0%
B 较难区分 Difficult to distinguish	0	0%
C 可以区分 Can distinguish	5	100%
D 非常容易区分 Very easy to distinguish	0	0%
本题有效填写人次	5	

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]
该矩阵题平均分：3.59

题目\选项	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	2(40%)	1(20%)	0(0%)	2(40%)	0(0%)	2.4
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	2(40%)	2(40%)	1(20%)	0(0%)	0(0%)	1.8
3.绘本通过图画和文字共同传达故事或信息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
4.当我阅读绘本时，我主要关注图画的美观程度 When	0(0%)	0(0%)	3(60%)	2(40%)	0(0%)	3.4

I read picture books, my focus is on the visual of the pictures					
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	1(20%)	3(60%)	1(20%)	4
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
8.绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	3(60%)	0(0%)	1(20%)	1(20%)	0(0%)	2
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	2(40%)	1(20%)	0(0%)	2(40%)	0(0%)	2.4
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the picture book	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	0(0%)	1(20%)	1(20%)	3(60%)	4.4
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	0(0%)	1(20%)	0(0%)	2(40%)	2(40%)	4
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	3(60%)	0(0%)	1(20%)	1(20%)	0(0%)	2
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books	0(0%)	1(20%)	0(0%)	1(20%)	3(60%)	4.2

are closely related to my life					
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	1(20%)	1(20%)	3(60%)	4.4
小计	12(16%)	6(8%)	9(12%)	22(29.33%)	26(34.67%)	3.59

4.我愿意推荐喜欢的绘本给我的朋友或同学。4.I am willing to recommend picture books that I like to my friends or classmates. [单选题]

选项	小计	比例
A 非常不同意 Strongly disagree	0	0%
B 不太同意 Disagree	0	0%
C 中立 Neutral	1	20%
D 比较同意 Agree	2	40%
E 非常同意 Strongly agree	2	40%
本题有效填写人次	5	

三、对绘本创作的认识
Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]
该矩阵题平均分：3.64

题目\选项	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)	4.8
3.我认为绘本的故事内容影响画面的表达风格 The	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2

story content of picture books affects the expression style of the images					
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	1(20%)	1(20%)	3(60%)	0(0%)	3.4
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	1(20%)	2(40%)	2(40%)	4.2
6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	1(20%)	2(40%)	1(20%)	1(20%)	0(0%)	2.4
7.创作故事是一件容易的事 Creating a story is an easy task	3(60%)	1(20%)	1(20%)	0(0%)	0(0%)	1.6
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	0(0%)	1(20%)	2(40%)	1(20%)	1(20%)	3.4
9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural-themed picture books	2(40%)	1(20%)	1(20%)	1(20%)	0(0%)	2.2
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
11.我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	4(80%)	0(0%)	0(0%)	1(20%)	0(0%)	1.6
13.我认为创作传统文化主题绘本提升了我的个	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6

人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities						
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	0(0%)	2(40%)	3(60%)	4.6
15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	0(0%)	2(40%)	3(60%)	0(0%)	3.6
小计	10(13.33%)	6(8%)	10(13.33%)	24(32%)	25(33.33%)	3.64

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。
（简答题）If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

四、学习和创作中的困难
Difficulties in learning and creating

1.　　在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助？（可多选）
During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices) [多选题]

选项	小计	比例
A.　　课堂知识讲授 Knowledge teaching in the course	5	100%
B.　　教师答疑指导 Teacher's Q&A guidance	5	100%
C.　　自主资料查阅 Self-search for information	4	80%
D.　　参与业务实践 Participate in business practice	0	0%
E.　　参与学科竞赛 Participate in competitions	1	20%
F.　　参与额外培训 Participate in additional training course	0	0%
G.　　其他 other	0	0%
本题有效填写人次	5	

2.你希望在绘本设计课程中增加哪些内容或活动?（多选题）What content or activities would you like to add to the picture book design course? (Multiple choices) [多选题]

选项	小计	比例
A. 实地考察和调研 Field investigation and research	3	60%
B. 绘本创作比赛 Picture Book Creation Competition	0	0%
C. 与专业绘本作家的交流 Communication with professional picture book writers	2	40%
D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background	4	80%
E. 其他，请填写 other	0	0%
本题有效填写人次	5	

3. 你对于传统文化背景绘本设计课程的期望和建议是什么？（简答题）What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question) [填空题]
填空题数据请通过下载详细数据获取

4.您在绘本创作过程中接受了教师的指导，简要谈谈您的收获。(简答题)You received guidance from the teacher during the process of creating picture books. Please briefly talk about your gains.(Short answer question) [填空题]
填空题数据请通过下载详细数据获取

题目平均分之和: 108.4

Post Group 3B

传统文化主题绘本设计教学问卷（课程后）

Questionnaire for Traditional Culture Theme Picture Book Design Teaching

（For Post Group 3B-Students Graduated on 2025-Tutor: Other Teachers）

我已阅读上述信息，并愿意参与问卷调研。（如您接受，请勾选）I have read the information above and am willing to participate in the questionnaire survey. [单选题]

选项	小计	比例
我已阅读上述信息，并愿意参与问卷调研。I have read the information above and am willing to participate in the questionnaire survey.	4	100%
本题有效填写人次	4	

一、基本信息 Basic info1.毕业年份: Your graduation year [填空题]
填空题数据请通过下载详细数据获取

2.毕设导师: Your tutor [单选题]

选项	小计	比例
A.周晨阳 Chenyang Zhou	0	0%
B.其他老师 Other teachers	4	100%
本题有效填写人次	4	

二、对绘本的认识
以下是一些关于学生对绘本理解的认识的问题，请根据您的实际情况，选择最符合您想法的选项。

Understanding of picture books

Here are some questions about students' understanding of picture books. Please choose the option that best fits your ideas based on your actual situation.

1.我认为绘本是一种适合以下哪个年龄段读者的出版物?（多选）I think picture books are a publication suitable for which age group of readers? (Multiple Choice) [多选题]

选项	小计	比例
A 幼儿园 Kindergarten	1	25%
B 小学 Primary school	3	75%
C 初中 junior high school	2	50%
D 高中及以上 High school and above	1	25%
本题有效填写人次	4	

2. 我能准确区分绘本与其他类型书籍（如小说、科普书籍等）的不同。I can accurately distinguish the differences between picture books and other types of books (such as novels, science popularization books, etc.). [单选题]

选项	小计	比例
A 完全不能 Not at all	0	0%
B 较难区分 Difficult to distinguish	1	25%
C 可以区分 Can distinguish	2	50%
D 非常容易区分 Very easy to distinguish	1	25%
本题有效填写人次	4	

3.以下是一些关于绘本的描述，针对以下每段描述，请按照你同意的程度进行选择。1 代表完全不同意，5 代表完全同意。3. The following are some descriptions of picture books. For each sentence, please choose according to your level of agreement. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]
该矩阵题平均分：**3.7**

题目\选项	很不同意 strongly disagree	不同意 disagree	一般 neutral	同意 agree	很同意 strongly agree	平均分
1.绘本是图画和文字的简单结合 Picture books are a simple combination of pictures and text	1(25%)	0(0%)	2(50%)	1(25%)	0(0%)	2.75
2.绘本是专为儿童设计的，内容简单易懂 Picture books are designed specifically for children, with simple and easy-to-understand content	1(25%)	0(0%)	1(25%)	2(50%)	0(0%)	3
3.绘本通过图画和文字共同传达故事或信	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25

息，具有深层含义 Picture books convey stories or information through pictures and words, with inner meaning					
4.当我阅读绘本时，我主要关注图画的美观程度 When I read picture books, my focus is on the visual of the pictures	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25
5.当我阅读绘本时，我主要关注故事情节 When I read picture books, my focus is on the plot of the story	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.5
6.当我阅读绘本时，我主要关注图画和文字如何共同讲述故事 When I read picture books, my focus is on how the pictures and text work together to tell the story	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.5
7.当我阅读绘本时，我主要关注绘本的寓意或深层含义 When I read picture books, my focus is on the meaning or inner meaning of the picture books	0(0%)	0(0%)	0(0%)	1(25%)	3(75%)	4.75
8.绘本的图画和文字是独立的，各自传达不同的信息 The illustrations and text in picture books are independent and convey different information	0(0%)	2(50%)	0(0%)	1(25%)	1(25%)	3.25
9.在绘本中，图画是文字的辅助，帮助理解文字内容 In picture books, illustrations serve as aids to text, helping to understand the content of the text	0(0%)	2(50%)	0(0%)	2(50%)	0(0%)	3
10.在绘本中，图画和文字相辅相成，共同构成绘本的整体意义 In picture books, pictures and text complement each other, together forming the overall meaning of the	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25

picture book						
11.通过阅读传统文化主题绘本可以引起我对传统文化的兴趣 Reading traditional-culture-themed picture books can arouse my interest in traditional culture	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	3.25
12.市面上的传统文化主题绘本很吸引我 The traditional-cultural-themed picture books on the market are very attractive to me	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	3.25
13.我认为阅读传统文化主题绘本没什么意思 I don't think reading traditional cultural themed picture books is very interesting	0(0%)	0(0%)	1(25%)	3(75%)	0(0%)	3.75
14.传统文化主题绘本与我的生活息息相关 Traditional-cultural-themed picture books are closely related to my life	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	3.25
15.传统文化主题绘本具有社会价值 Traditional-cultural-themed picture books have social value	0(0%)	0(0%)	2(50%)	2(50%)	0(0%)	3.5
小计	2(3.33%)	7(11.67%)	9(15%)	31(51.67%)	11(18.33%)	3.7

4.我愿意推荐喜欢的绘本给我的朋友或同学。4.I am willing to recommend picture books that I like to my friends or classmates. [单选题]

选项	小计	比例	
A 非常不同意 Strongly disagree	0		0%
B 不太同意 Disagree	0		0%
C 中立 Neutral	1		25%
D 比较同意 Agree	2		50%
E 非常同意 Strongly agree	1		25%
本题有效填写人次	4		

三、对绘本创作的认识

Understanding of picture book creation

1.以下是一些关于学生对绘本创作的认识的描述，针对以下每段描述，请选择最符合您想法和实际情况的选项。请按照你同意的程度进行选择。1代表完全不同意，5代表完全同意。 The following are some descriptions of students' understanding of picture book creation. Please choose the option that best fits your ideas and actual situation. 1 represents strongly disagree, and 5 represents strongly agree. [矩阵量表题]

该矩阵题平均分：**3.83**

题目\选项	很不同意 Strongly disagree	不同意 Disagree	一般 Neutral	同意 Agree	很同意 Strongly agree	平均分
1.我认为明确绘本设计的定义和目的很有必要 It is necessary to clarify the definition and purpose of picture book design	0(0%)	0(0%)	0(0%)	4(100%)	0(0%)	4
2.我认为绘本设计中故事叙述的连续性和逻辑性很重要 The continuity and logic of story narration are important in picture book design	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25
3.我认为绘本的故事内容影响画面的表达风格 The story content of picture books affects the expression style of the images	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.5
4.我在实际创作中更看重插画和文字之间的互动关系 I value the interactive relationship between illustrations and text more in practical creations	0(0%)	0(0%)	0(0%)	3(75%)	1(25%)	4.25
5.我在实际创作中更看重画面的构图技巧及色彩运用 I value composition techniques and color usage more in my practical creations	0(0%)	0(0%)	0(0%)	2(50%)	2(50%)	4.5
6.只要画面足够好看绘本就会吸引人 As long as the visuals are good enough, picture books will attract people	0(0%)	0(0%)	2(50%)	1(25%)	1(25%)	3.75
7.创作故事是一件容易的事 Creating a story is an easy task	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	3.25
8.我在创作故事时有详细的规划和进度安排 I have detailed plans and schedules when creating stories	1(25%)	0(0%)	0(0%)	2(50%)	1(25%)	3.5

9.为现有的民间传说配上插图就是在进行传统文化主题绘本创作 Adding illustrations to the existing folk stories is like creating traditional-cultural- themed picture books	0(0%)	2(50%)	0(0%)	1(25%)	1(25%)	3.25
10.我认为绘本与读者应存在有趣的交互方式 I think there should be interesting ways of interaction between picture books and readers	0(0%)	0(0%)	2(50%)	1(25%)	1(25%)	3.75
11.我认为绘本的装帧对阅读来说很重要 I think the binding of picture books is very important for reading	0(0%)	0(0%)	1(25%)	3(75%)	0(0%)	3.75
12.我认为创作传统文化主题绘本没什么现实意义 I think creating traditional-cultural-themed picture books has little practical significance	0(0%)	1(25%)	1(25%)	1(25%)	1(25%)	3.5
13.我认为创作传统文化主题绘本提升了我的个人能力 I believe that making a traditional-cultural-themed picture book has enhanced my personal abilitiesI believe that making a traditional-cultural-themed picture book has enhanced my personal abilities	0(0%)	0(0%)	2(50%)	0(0%)	2(50%)	4
14.我认为绘本创作课提升了我的个人能力 I think the picture book creation course has improved my personal abilities	0(0%)	0(0%)	2(50%)	0(0%)	2(50%)	4
15.我能够很好地完成创作传统文化主题绘本的任务 I am able to complete the task of creating traditional-cultural-themed picture books successfully	0(0%)	1(25%)	1(25%)	2(50%)	0(0%)	3.25
小计	1(1.67%)	5(8.33%)	12(20%)	27(45%)	15(25%)	3.83

2.如果请你以传统文化为主题进行创作，请简单介绍你对想要创作的绘本的选题上的想法。（简答题）If you are asked to create with traditional culture as the theme, please briefly introduce your thoughts on the topic of the picture book you want to create. (Short answer question) [填空题]
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四、学习和创作中的困难

Difficulties in learning and creating

1. 在学习或毕业设计指导的过程中，哪些工作对你问题的解决有所帮助?（可多选）
During the process of studying or the graduation project, which issues have helped solve your problems? (Multiple choices) [多选题]

选项	小计	比例
A. 课堂知识讲授 Knowledge teaching in the course	2	50%
B. 教师答疑指导 Teacher's Q&A guidance	3	75%
C. 自主资料查阅 Self-search for information	3	75%
D. 参与业务实践 Participate in business practice	2	50%
E. 参与学科竞赛 Participate in competitions	1	25%
F. 参与额外培训 Participate in additional training course	2	50%
G. 其他 other	0	0%
本题有效填写人次	4	

2. 你希望在绘本设计课程中增加哪些内容或活动?（多选题）What content or activities would you like to add to the picture book design course? (Multiple choices) [多选题]

选项	小计	比例
A. 实地考察和调研 Field investigation and research	2	50%
B. 绘本创作比赛 Picture Book Creation Competition	1	25%
C. 与专业绘本作家的交流 Communication with professional picture book writers	3	75%
D. 传统文化背景绘本欣赏和解读 Appreciation and Interpretation of Picture Books Against Traditional Cultural Background	2	50%
E. 其他，请填写 other	0	0%
本题有效填写人次	4	

3. 你对于传统文化背景绘本设计课程的期望和建议是什么?（简答题）What are your expectations and suggestions for the traditional cultural background picture book design course? (Short answer question) [填空题]
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4.您在绘本创作过程中接受了教师的指导，简要谈谈您的收获。(简答题)You received guidance from the teacher during the process of creating picture books. Please briefly talk about your gains.(Short answer question)　[填空题]

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题目平均分之和： 113