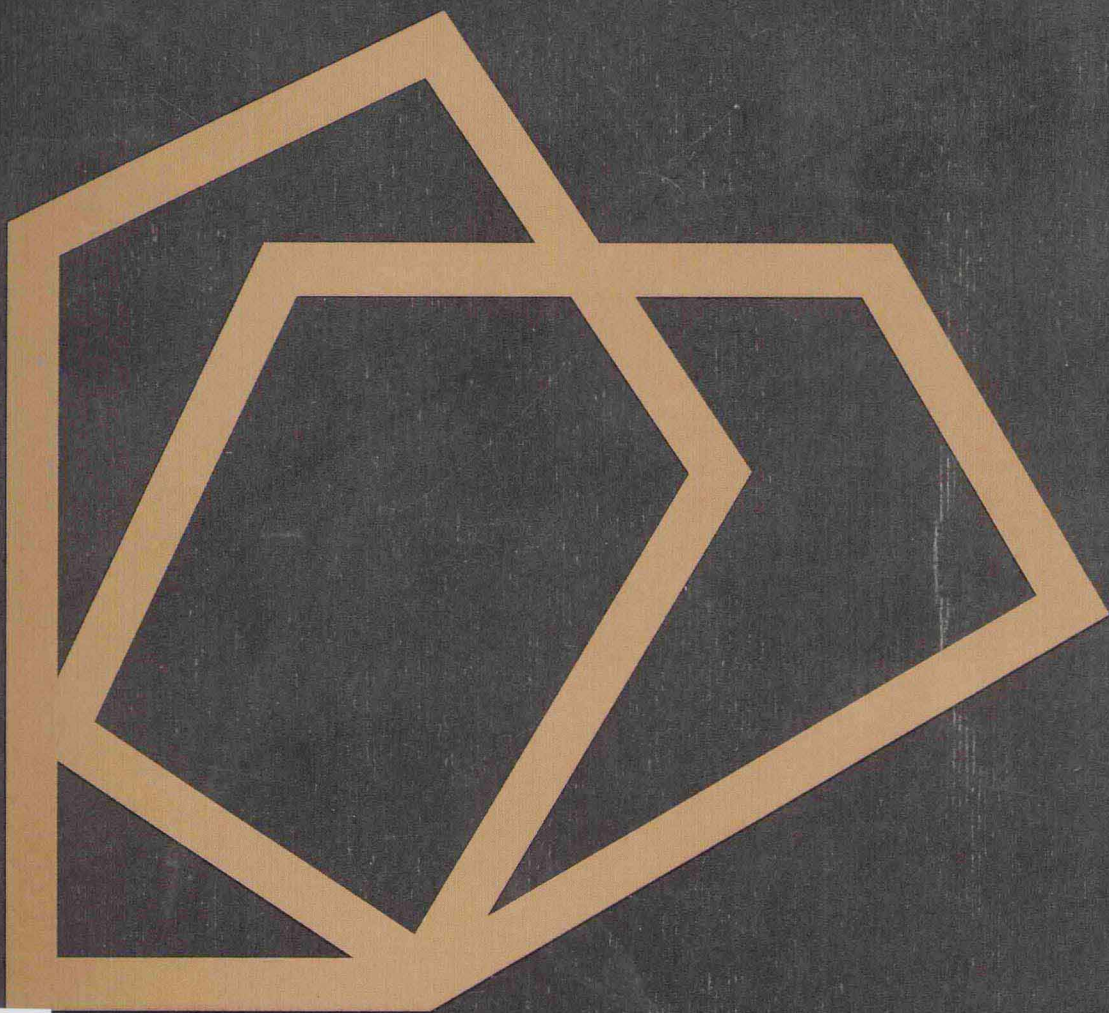


设计艺术教育研究丛书

江苏省教育科学“十一五”规划课题
南京艺术学院出版基金资助项目



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艺术设计教育研究丛书·序

奚传绩

2011年3月,在国务院学位委员会、教育部新修订的《学位授予和人才培养学科目录(2011年)》中,艺术学从原来属于文学学科门类中分离出来,升格为独立的第13个学科门类,下设艺术学理论、音乐与舞蹈学、戏剧与影视学、美术学、设计学5个一级学科。这在我国学科建设中是一个重要的历史性变化。设计学或称设计艺术学作为一个独立的一级学科,如何发展?特别是如何进行学科建设,是摆在我们面前的一个重大课题。南京艺术学院设计学院和东南大学出版社联合推出《艺术设计教育研究丛书》顺应了艺术设计学科建设发展的需要,是很及时的。

收集在这套丛书中的著作,都是在南京艺术学院设计艺术学博士授予点“设计教育研究”方向的博士论文基础上完成的。它们从中国设计教育的历史、高等院校本科设计专业的课程结构以及中国如何从制造大国转变为创造大国等宏观的角度,从理论和教学实践等方面进行了比较深入的探讨,提出了自己的看法。观点未必完全恰当,但都具有重要的现实意义和一定的理论价值。

近几年来,我国高等院校的艺术设计专业发展迅猛。据统计,全国约有百分之七十的高校设有艺术设计专业。但办学模式趋同,设计人才的培养与社会需求之间存在着不同程度的脱节。庞大的设计教育规模与我国在国际艺术设计领域中的弱势地位很不相称。如何才能培养出真正符合社会需求、具有比较高的综合素质和能力的各种设计人才,是摆在艺术设计教育工作者面前紧迫而又重要的任务,这就需要我们多方面去探索。

应当说,这些探索既可以从设计人才培养目标、教育教学理念、课程结构、教学体系、学制等宏观层面加以探讨,也可以从一些具体问题着手。例如,对刚入学的设计专业的学生如何进行入门教育。清华大学建筑系陈志华教授在回忆林徽因先生建筑教育思想的时候,有一段话给我以很大启发,他说:“林先生的主张是,建筑学的入门教育,应该从建筑和人的关系下手。”“这样引导学生的目的,就是教学生,也便是未来的建筑师,树立一个基本理念:建筑是为人而造的,是人的各种活动的场所,它要为使用它的人服务,细

致入微地满足人的各方面要求,包括实用的和审美的,这样的教育,要从学生入门开始。”(陈志华著《北窗杂记二集》,江西教育出版社2009年版,第145页)建筑学同属广义的设计学的范畴,艺术设计和建筑艺术一样,也是为人服务的,它们都是“充满了生活气息的人道主义的专业”(陈志华著《北窗杂记》,河南科学技术出版社1999年版,第1页)。从事设计教育的人真正懂得了这一点,就有可能找到如何培养合格的设计人才的路子。所以,它讲的虽然是学建筑如何入门这个具体问题,实际上是建筑教育学和设计教育的核心的教育理念。值得我们深思。

再如,设计教育中怎样对待西方发达国家的经验,以及设计领域中的各种“主义”,也是值得探讨的具体问题。从现代设计和现代设计教育发端于西方发达国家的角度来说,借鉴西方发达国家的经验是完全必要的。但我总觉得,在借鉴的过程中,结合中国的国情分析研究比较少,有的则完全是照搬。(中国)台湾成功大学建筑系王明蘅教授在东海大学的一次演讲中,曾经讲过一段发人深省的话,他说:“对于当代的思潮,期许东方应该有原创性的贡献,而不是完全弃权,转而归附于西方的阵营中,使自己的大脑成了西方思想的殖民地,而导致西方有一点风吹草动(现在流行什么主义?),我们不是望风披靡,就是人仰马翻。”(转引自陈志华著《北窗杂记》,河南科学技术出版社1999年版,第410页)在当今包括现代设计在内的西方强势文化的社会大背景下,我们确实应当警惕不让我们的大脑成为西方思想的殖民地。我国的现代设计和设计教育虽然起步比较晚,但我们有自己的优秀文化传统,新石器时期的彩陶在功能与审美的结合上,已经达到了相当高的水平。从先秦的《考工记》,到明清时期计成的《园冶》、文震亨的《长物志》、李渔的《闲情偶寄》,其中蕴含了很多至今都具有重要现实意义的宝贵的设计思想。只有我们不自菲薄,树立起民族文化的自信心,立足本土,努力吸收一切对我们有用的先进经验,我们在设计教育上自会做出东方的原创性的贡献的。

因此,我衷心希望有更多的有志于设计教育研究的同志们,一起来探讨我国的设计教育。这套丛书如能起到这样的作用,也算达到了出版这套丛书的初衷。

当《艺术设计教育研究丛书》即将出版之际,设计学院领导嘱我作序。不揣浅陋,说了以上的一些感想,是否恰当,尚请读者批评指正。

(作者为教育部艺术教育委员会委员、国家基础教育课程教材专家工作委员会委员,南京艺术学院资深教授、博士生导师)

出版说明

本书作为 2009 年度“江苏省教育科学‘十一五’规划课题”、南京艺术学院出版基金资助项目,其出版得到江苏省教育科学规划办公室和南京艺术学院学术著作出版基金办公室的共同资助。对此,致以衷心的感谢。

这本著作是作者完成于 2006 年 10 月的博士论文,对于这篇具有很强时效性的博士论文,在时隔 8 年之后出版,笔者起初有些犹豫,担心时过境迁所论述的问题已成昨日烟云。然而,在笔者最近参与的几项全国性艺术设计教学教研交流活动中发现,8 年前论及的问题有许多依然存在,而且还在继续发生。笔者也陆续收到不少院校教师和研究生在读这篇论文之后的来信,希望能有进一步的探讨。如此一来,笔者以为出版该书仍不算过时,起码可以为我国艺术设计教育的一段历史所存在的问题探讨进行实录整理。故而,此次出版除对原论文标题《对我国高校艺术设计本科专业课程结构的探讨》作相应调整外,正文部分只对文字和语句稍作技术性修订,基本保持原论文的面貌,这既是呈现历史文献的必要,也是对个人学术经历的尊重。这篇博士论文主要是针对自 1999 年我国高校扩大招生以来,高校艺术设计教育进入到一个快速发展时期所出现的问题展开的探讨。其中,受到由来已久的历史原因、急速变革的现实原因和无法回避的体制原因等多方面的影响,致使艺术设计本科专业出现了百衲衣式的课程结构,主要表现在课与课之间是碎片连缀,看不出贯穿其中的教育理念和课程设计原则。有鉴于此,本书运用历史和现状的分析方法,结合多所代表性高校艺术设计专业课程结构进行必要的分析和探究,从而提出我国高校艺术设计本科专业课程结构设计的主要原则,即以通识教育为基础,突出专业主干课程,密切各阶段和各层次课程的衔接,兼顾各学科课程的有机融合,以达到提高专业教学质量的目的,以此保证我国高校艺术设计本科专业教育事业的可持续发展。

这篇博士论文自 2007 年 1 月通过论文答辩以后,在当年 7 月被评为南

京艺术学院首届冯健亲优秀博士学位论文二等奖，网上发表后，受到多方关注。此次出版也是回应关注此项课题研究的各位同行，拓展更多的交流渠道。在本书付梓之际，还要特别感谢我的导师奚传绩教授的长期指导，感谢学界同仁和同事的关心与帮助，对大家的支持再次深表谢意。

夏燕靖

2012年初春于金陵黄瓜园

中 文 摘 要

本书以我国高校艺术设计本科专业课程结构问题为探讨对象,着重将视野聚焦于上世纪 80 年代初至 2006 年间,我国高校艺术设计本科专业快速发展时期所面临的诸多课程结构存在的问题。并选择国内 40 余所较具代表性的设计院校的课程结构进行分析论证,力图揭示我国高校艺术设计本科专业在长期发展历程中存在着的百衲衣式课程结构的问题。这一问题主要表现在课与课之间是碎片连缀,课程设置多为拼凑与堆砌,看不出贯穿其中的教育理念和课程设计原则。由此,造成艺术设计本科专业课程结构远离甚至背离培养目标,出现课程教学目的不明、课程定位模糊、课程编制混乱等现象。全书由引言、正文(四个章节)、结论和附录及参考书目等组成。

引言 着重就问题提出及研究意义、关键词界定、课题研究现状、研究方法和努力目标进行综述,阐明的研究意义是以培养艺术设计人才综合素质为出发点,依据当代教育理念提出的教育研究重心的转移,主要在于对课程问题重新认识的主张,将我国高校艺术设计本科专业课程结构出现的诸多问题,直接切入到具体的课程结构案例当中加以分析,以期挖掘出问题的本质。进而从探讨艺术设计本科专业百衲衣式课程结构不合理因素出发,厘清课程结构与培养目标、课程的教学目的,以及课程设置等诸方面问题的内外在联系,最终在全面发展观的教育思想指导下,从理论上阐释清楚由培养目标到实现这个目标的一系列课程的展现问题,以达到提高专业教学质量的目的,保证艺术设计本科专业教育的可持续发展。

第一章 围绕艺术设计教育课程结构的历史演变进行论述,主要从追溯历史的角度,说明我国艺术设计教育从孕育之初直至当代,是由一条错综复杂的教育之路绵延百年而持续至今。这不仅是形成我国艺术设计教育课程形态复杂多变的历史原因,而且是造成问题积重难返的症结所在。因而,要认识问题、揭示问题,尤其是要剖析问题,就必须从追溯、梳理其源头着手,从历史演变的过程中,把握早期图案教育的课程形态、中后期工艺美术教育的课程特点和艺术设计教育的课程变迁的基本规律,特别是从各历史时期各类设计教育同质异构的课程结构变化中进行探究,以此作为论述问

题的基本条件和事实依据。

第二章 围绕百衲衣式课程结构存在的问题进行剖析,主要涉及三个方面的问题:

一是指出课程序列结构本末倒置的问题,即表现为基础课程与专业课程的序列紊乱,技艺课程与综合课程的比例失调。这一问题在艺术设计本科专业课程结构中长期以来是一种比较普遍的现象。比如,基础课程与专业课程的设置,由于缺乏相应的课程目标层级性的要求,在课程的编制过程中往往出现序列颠倒,表现为课程课目、课程内容难以看出先行、平行和后行的序列关系。又比如,技艺课程与综合课程的配置,由于有一种习惯性的“主副课”思维观念作祟,同样在课程的编制过程中,形成两类课程的设计比例严重失调,进而在课程设置上,又是一种序列结构上的本末倒置,表现为技艺课程不仅课目繁多庞杂,而且课时比重过大;综合课程无论是课目还是课时却少之又少,导致课程知识结构序列的严重倾斜。

二是指出课程基本结构支离破碎的问题,即表现为课程的纵向结构与横向结构相互割裂、课程的逻辑顺序与要素组合缺乏衔接。比如,不少高校艺术设计本科专业的课程设置,就出现课程教学目的模糊、课程头绪过多、课程内容太乱、功能无从把握的问题。事实上,这是对课程结构不甚理解所导致的结果。尤其是艺术设计本科专业教育与市场密切相连,所面临的新知识、新技术、新领域、新问题,较之其他长线学科专业而言,要具体得多、敏感得多,可以说变化不断,各种问题层出不穷。加之,艺术设计教育界长期存在着对课程结构的认识模糊,一味强调专业的个性化特征,致使多数院校是根据自身教学资源设置课程或设计课程,这就造成艺术设计本科专业课程结构多停留在既封闭又处于自循环的系统之内,出现课程结构和课程内容严重脱离实际需要、脱离学科前沿,甚至是低水平重复,反映出来的便是课程的基本结构支离破碎。

三是指出课程类型结构模糊不清的问题,即表现为必修课程与选修课程划分不明、隐性课程与显性课程性质难辨。比如,不少院校在课程设置中普遍存在的一种现象是,只注重罗列各种各样的课程课目,而忽视对课程课目的分类说明,以及对学生选择课程的目标指导。尤其是必修课程与选修课程的设置,始终处于划分不明、模棱两可的状态;而隐性课程与显性课程的相互作用,不仅在实习教学过程中未能得到有效的重视,就是在各个院校制订的教学计划或课程大纲中也存在着两类课程性质难辨的问题。

第三章 围绕形成课程结构不合理的主要原因进行阐述,目的是对所

述存在三个方面的问题进行原因剖析,指出艺术设计本科专业课程结构暴露出来的主要问题,以及由历史、现实和体制诸方面原因所致的问题源头。

从历史的角度看,我国早期设计教育的最初形成来源于三个方面:一是脱胎于清末民初的新式美术教育;二是直接师承手工艺作坊的师徒制传授教育;三是以日、德等国早期设计教育为主的国外混合教育体系的移植。这样,无论从哪一方面来说,延续至今的我国高校艺术设计本科专业课程结构,都只有纵向的历史关系,即大多局限在美术教育、手工艺教育的基础之上所进行的专业技能训练,也都是垂直关系的传授。艺术设计本科专业课程结构,在相当长的历史时期内,被定位在以技艺传授为主的教学体系之上,从根本上忽视了设计与社会、设计与人文、设计与科技,乃至与其他多种学科之间的横向联系。我国高校艺术设计本科专业教育,是在经历了由早期图案教育、中后期工艺美术教育和艺术设计教育的不断变化过程中发展起来的。在长达一个多世纪的历史变迁中,教育本身始终处于变化不定的状态,以致影响了课程结构的有序建立。

从现实角度看,主要有两方面的原因:一是20世纪80年代初至90年代末,工艺美术专业设置受到两次大的发展机遇所带来的影响不容忽视。一次是在20世纪80年代初期,伴随着改革开放的热潮,在艺术院校、师范院校和工科院校中迅速发展起一批工艺美术本专科院校,呈现出加速培养工艺美术设计人才的发展态势;另一次就是在1999年,伴随着我国高校的全面扩招,艺术设计本科专业呈现超速发展之势,不仅专业设置数较20世纪80年代初有成百倍的增长,而且院校也扩大到理科院校、农林院校、经济院校和综合性大学。然而,在这两次较大的急速发展的过程中,艺术设计本科专业新旧并存的教育教学问题,又因诸多的现实原因,非但没有得到及时的解决和调整,反而叠加并产生出了新的问题,各种问题变得异常复杂和尖锐。二是20世纪90年代末,在进行艺术设计本科专业目录调整后,由于推行和转变过程的时间仓促,以及诸多的历史与现实问题相互交织,导致课程结构的调整与改革未能及时跟进,造成课程结构等一系列教学应对措施或缺位。并且,这种缺位在其后也未能得到应有的重视和改进,不良影响一直延续至今,以至于在1998年《普通高校本科专业目录》颁布实施后的九年中,艺术设计本科专业的课程结构调整与改革仍处于徘徊不前的状况。

从体制角度看,计划经济体制下形成的艺术设计本科专业单一对口的课程结构,集中体现的是课程设置均严格按照国家拟订的相关对口专业培养计划执行。因此,出现的一系列课程问题便是计划经济体制所特有的问

题,即单一对口的专业课程结构与相应僵化的计划体制,不利于高校为瞬息万变的市场需求培养多种规格和多种类型的人才。同样,社会主义市场经济体制的初步建立,在高校教育体制转化过程中所表现出来的一大特点,便是追求学校自主办学效益的尽快提高。但在此过程中,由于片面追求“市场化”的经济利益思想作祟,出现了急功近利的课程观。这一课程观影响所及便是最大化的功利性教学目标的出现,这一观念很快便波及整个教育领域。然而,教育的改革与发展并没有捷径可走,教育效益的最大化,也不可能采取搞样板工程的方式追求速成的效果,任何盲动的行为都要付出代价。这样,在新体制秩序尚未健全的形势下,由于各方利益未能得到应有的平衡,必然出现教育的过度竞争,折射出教育效益功能的异常放大,出现了盲目攀比和求全发展,进而导致形成急功近利的教育观,直接影响到我国当前高校艺术设计本科专业的教育质量。反映在教学过程中比较典型的现象,便是课程功利性非常突出,弱化了教育对人的全面发展的培养要求。

第四章 围绕课程结构设计的主要原则进行论证,主要列举有三项基本原则,即培养目标是课程结构设计的根本依据;课程的教学目的是课程结构调整的基本原则;通识教育是课程结构的重要基础。通过阐述课程结构设计的主要原则,表明课程结构的设计,一方面是教育现代化和社会现代化的客观要求;另一方面它在教育改革的进程中始终居于核心的地位,并通过促进课程的现代化,使之在社会现代化的进程中起到举足轻重的作用。此外,课程作为人类文化演进的机制之一,具有十分重要的文化传递、传播和创新的功能。因而,课程结构设计不仅是关系到教育改革能否推进的问题,也是关系到文化的继承和发展能否适应现代化要求的问题。

结论 在分析问题和认识问题的基础上,归纳出五点建设性意见:一是指出合理设计高校艺术设计本科专业的课程结构,是提高教学质量的必要前提;二是指出根据不同类型院校,确立符合各自培养目标的课程结构设计原则,是艺术设计教育呈现多样性与合理性发展的关键;三是指出完善课程结构设计,应以通识教育为基础,突出专业主干课程,密切各阶段和各层次课程的衔接,兼顾各学科课程的有机融合,以实现艺术设计教育的可持续发展;四是指出艺术设计本科专业的课程建设,迫切需要融入现代教育理论和课程理论,以促进学科体系和课程结构设计更加科学化、合理化和规范化;五是围绕课程结构设计的原则进行论证,确立出课程结构设计的原则。

关键词: 艺术设计 本科专业 课程结构 不合理因素 课程调整

Abstract

This book makes undergraduate course structures of artistic design in Chinese university as exploring objects, focusing on the course structure problems in the rapid development period from early 1980s to 2006. It analyzes different course structures of more than 40 domestic representative universities, and tries to reveal its long-standing problem—discontinuous course structure being knocking together. This problem is mainly reflected in inconsistency between courses, no intrinsic link within curriculum setting and no clear principle or rule in curriculums. As a result, the undergraduate artistic design courses are far from or even violate their original goals, which lead to unclear education objective, vague course orientation and disordered course structure. This book consists of introduction, four chapters, conclusions and appendices and reference.

Introduction: focuses on problem expounding, research significance, keywords definition, current research situation, research technique and future research direction. Started on research significance in training the overall quality of the art and design talent and based on the transfer theory of contemporary education idea, the book re-thinks the problems of the arts courses and tries to find the essence of these problems by combining with some cases. Then by researching the unreasonable factors of undergraduate course structure of artistic design major, the book aims to make it clear what are the relationship between course structure and training purpose, education goals, and the link between internal and external course setting etc. Finally, with the guidance of outlook on development, the book tries to resolve these problems, in order to improve the quality of education and to make the courses of artistic design develop continuously.

Chapter I : discusses the development of artistic design course by

tracing back to the past till today, which has lasted more than 100 years. During this long history, it has experienced complicated changes. This is not only the historical reason for the complex and change of course forms, but also the crux of the problems we are facing now. Therefore, in order to find, reveal and analyze the problems in the course, we must know its origin and find its process of development, the different aspects of the arts courses, such as the course form in early design education, the course feature in the middle and late arts & crafts education and the basic law of course changes. Especially to explore from different historical periods and course structure changes in isomeric institutions, we make it as the basic conditions and facts.

Chapter II : focuses on the discontinuous course structure being knocking together, which mainly involves in three problems:

Firstly, the book points out that the imbalance between skills curriculum and integrated curriculum, the disorder of basic courses and special course are the major problems of curriculum structure in artistic design. It is a common problem. For example, the order of curriculum setting between basic course and special course is disorder as lacking of corresponding goal priority, which reflects in disorder and irreverent relation between subjects and course contents. Another example, the serious impropriety between skills curriculum and integrated curriculum as people commonly affected by the idea of “Primary and secondary course”, result in numerous and complex skill course and long lesson hours but less and short for integrated courses.

Secondly, the book points out the discontinuity in course structure. There is no relationship between vertical and horizontal course structure, and no connection between logic order and elements combination. For instance, most of the undergraduate artistic design courses have problems of the indistinctness in course objective, too many assumptions, unclear course description and function. In fact, these problems are caused by the less understanding of course structure. In direct connection with the market, the artistic design courses are facing more new knowledge, new tech-

nology, new field and new problems than other longer term professions. Furthermore, artistic design education field blindly emphasizes on personality, while most arts colleges set up their own artistic design course structures according to their own teaching resources, which causes the self-development and closed circle of the artistic design course, secession from real market need and advanced field and low level of course duplication.

Thirdly, the book points out that the indistinct course structure, which refers the unclear demarcation of required courses and elective courses, and the poor properties of hidden courses and formal courses. For instance, many arts college only list the course subjects, but without the course description and guidance for students' choices. Especially, there is no clear demarcation between required courses and elective courses; as to the importance of inter-function of hidden and formal courses, they attach a few importance and can't well distinguish their nature even in the teaching program or course outline.

Chapter III: mainly elaborates the causes of irrational structure, with the aim of referred to three aspects' analysis, noting that artistic design undergraduate curricula structure has problems, as well as its history, reality and institutional causes.

From the point of history, the early artistic design education had three origins: (1) the new style of art education grew out of the end of Qing dynasty; (2) the direct learning from masters in small workshops; (3) the transplant of early foreign inclusive education systems of Japan and Germany. Whichever the origin came from, the arts education that has been continued today has its limitation, which confines to artistic design and hand craft teaching, and only vertical teaching for skill training. For a long period, the artistic design education was thus only defined as the skill teaching, but ignoring the connection between design and society, design and humanity, design and science, and technology. Our artistic design education evolves from several development stages: from the course form in early design education, the course feature in the middle to late arts & crafts education and course changes. In this over one century

changes, the education also was in flux, which influence the development of its reasonable structure.

From the point of reality, there are two main reasons: one reason is the influence of two different development opportunities. The first opportunity began from early 1980s with the tide of reform and opening up, many art schools, normal colleges, and technology institutes set up professional arts colleges to speed up the training of arts and crafts talent. The second opportunity was in 1999, our colleges and universities opened their doors for more students and art and design undergraduate program boomed; its professional subjects setting had increased for hundreds of times than in 1980s, and it also expanded to technical universities agriculture and forestry universities, economic universities and comprehensive universities. However, in the two rapid development processes, the old and new education and teaching in artistic design issue were coexistence as well as variety of practical reasons; problems became more and more complex and acute instead of being addressed in a timely manner by mixing with new problems. The another reason was in the late 1990s, the specialty directory of artistic design was adjusted, but the introduction and transformation time was short, as well as the historical and reality problems, structural adjustment and reform of the course could not catch up in time. Thus there were no response measures for teaching curriculum structure. And this problem also didn't get attention or improved, and adverse effects have continued ever since. Until 1998, after the nine years' implement of undergraduate "professional directory", the structural adjustment and reform of undergraduate course of art and design was still hesitating without progress.

From the point of social system, the artistic course settlement developed in the planning economy system must follow nation's plan, thus the course structure of art and design is unitary. So the problems in the courses structure are normal in entire society. It is not conducive for colleges to train various talents to handle the ever-changing need for market. For the same reason, as the establishment of market economy system, the col-

leges need to consider the market needs to improve the education efficiency. From one extreme to another, many colleges put the market benefit as the first consideration but not the education itself, which has caused people only to consider the short term goals, which has influenced the education itself. However, there is no shortcut for education reform. People can't chase quick achievements as model project did in education or someone need to pay the price. With the unsound system and imbalance benefits, the education competition is in overly fierce, leading in blind comparison and perfectionist development, which certainly caused the desire for instant success on educational philosophy. This directly affects the education quality of our colleges of art and design undergraduate. This problem is typically reflected in course utilitarianism, and weakened the training requirements of the comprehensive education on human development.

Chapter IV: discusses on the major principle of course structure design, shown as the following three principles: education goal is the foundation of course structure design; teaching goal is the major principle of course structure adjustment; general education is the most important basis of course structure design. These principles show that the course structure design is not only the objective requirement of education modernization and society modernization, but also the core of education reform with great importance. In addition, as one of the tools improving human culture evolution, art course still has important function on culture transformation, communication and innovation. The course structure design not only affects the process of education reform, but also determines whether the culture's development could fit the need of modernization.

Conclusion: on the basis of analyzing and realizing problems, the article indicates five points: 1. A reasonable artistic course structure is the premise to improve teaching quality. 2. Different kinds of colleges should have their own courses structures based on their own need. 3. To complete the course structure design, the artistic course should pay attention to major specialty courses based on the total knowledge education, con-

necting the courses in different levels, and consider the combination of different fields in order to realize the continuous development of arts courses. 4. Artistic design course needs to combine the modern education theories and course theories to make sure that the art course structure is scientific, reasonable and canonical. 5. Discussing on the rules of course structure design, the book identifies the three principles of course structure design.

Keywords: artistic design undergraduate major course structure
irrational factors course adjustment