



The Application of Project-Based Learning in Emotional Decorative Painting Education

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Abstract

This study investigates the application and educational value of the Project-Based Learning (PBL) model in Emotional Decorative Painting (EDP) education. Traditional decorative painting teaching is predominantly technique-oriented, prioritizing skill replication over creative and emotional engagement, which restricts students' ability to integrate emotional expression and innovative thinking into their artworks. While emotional design has been successfully applied in industrial design, brand identity, and illustration, its integration into decorative painting education remains underexplored. To address this research gap, the study combining literature analysis and project-based teaching practice, establishing theoretical foundations in decorative painting pedagogy, emotional design, and PBL strategies. Guided by the principles of problem orientation, teamwork, and student-centered exploration, the PBL model links theoretical knowledge with hands-on creative practice. Findings indicate that the implementation of PBL in EDP courses effectively enhances students' emotional awareness, problem-solving capabilities, and design engagement, enabling them to transform abstract emotional concepts into visual expressions through collaboration and reflection. This integration of PBL marks a pivotal step in art and design educational innovation, shifting from a teacher-centered to a student-centered approach, and fostering learners' autonomy, emotional creativity, and interdisciplinary thinking. The research contributes to theoretical enrichment and pedagogical advancement by proposing an innovative framework that integrates emotional design principles with project-based learning.

Keywords: Project-Based Learning (PBL); Emotional Decorative Painting (EDP); Emotional Design; Creative Expression; Educational Reform; Visual Language.

1. Introduction

Emotional Decorative Painting (EDP), as an artistic practice that integrates aesthetic expression with emotional resonance, has gained increasing prominence within China's art and design education. This art form embodies rich cultural and emotional values and serves as a meaningful medium through which students convey personal experiences, emotions, and creative ideas using visual language. In recent years, EDP has emerged as an important field for exploring how emotional cognition and artistic creation intersect, reflecting broader trends in contemporary art education that emphasize self-expression, creativity, and humanistic values. However, traditional decorative painting instruction in China continues to prioritize technical proficiency and formal skills while neglecting emotional engagement and expressive exploration. Such an approach often confines students to skill-based exercises that limit their capacity to investigate the relationship between emotion, form, and creativity. This pedagogical imbalance has led to a growing recognition of the need for teaching models that encourage students to engage more deeply with emotional experience and creative thinking, moving beyond technique to cultivate holistic artistic development. In this context, the Project-Based Learning (PBL) approach provides a transformative pedagogical alternative. As a problem-oriented and student-centered instructional model, PBL emphasizes learning through authentic, project-driven experiences that bridge theoretical understanding and practical creation. It encourages learners to engage actively in inquiry, collaboration, and reflection, thereby stimulating creativity, critical thinking, and emotional awareness throughout the learning process. By shifting the classroom dynamic



from teacher-led instruction to learner-driven exploration, PBL nurtures independence, innovation, and reflective capability competencies essential for success in modern art and design education. Through a comprehensive review of relevant literature and existing pedagogical practices, this study explores how the PBL model can be effectively applied to the teaching of Emotional Decorative Painting. The findings reveal that integrating PBL into EDP courses can significantly enhance students' emotional expressiveness, aesthetic sensitivity, and creative problem-solving abilities. Moreover, this integration helps to modernize art education by combining emotional design principles with project-based pedagogy, enriching the expressive depth and cultural relevance of decorative painting in higher education.

Building upon this perspective, the introduction of the PBL approach into emotional decorative painting represents not only an instructional innovation but also a theoretical advancement in art education. By uniting emotional expression with project-driven learning, this model bridges the gap between cognitive understanding, emotional experience, and creative practice. It transforms the learning process from passive technical training into an active exploration of meaning, culture, and self-expression. Such transformation aligns with the broader educational goal of fostering holistic student development through the integration of aesthetic literacy, emotional intelligence, and problem-solving skills within a unified learning framework. Therefore, integrating the PBL approach into EDP teaching holds profound theoretical and practical implications for the advancement of art and design education. Theoretically, it promotes interdisciplinary development by synthesizing concepts from emotional design, educational psychology, and project-based learning into a coherent pedagogical framework. This integration expands academic understanding of how emotional cognition and creative practice interact within art education, offering new perspectives for curriculum reform and teaching innovation. Practically, the PBL approach enhances students' creative thinking, emotional awareness, and professional adaptability, while providing educators with a sustainable and student-centered teaching model that effectively bridges theory and practice. Collectively, these outcomes contribute to the modernization and humanization of art education in China, enriching its theoretical foundation, instructional quality, and cultural significance.

Nevertheless, despite these promising findings, further research is needed to deepen understanding of PBL's long-term impact on students' emotional, cognitive, and artistic development. Future studies should employ both quantitative and qualitative approaches to examine how PBL influences learners' creative motivation, aesthetic perception, and emotional growth across different educational stages. Comparative research between traditional and PBL-based teaching models may also provide valuable insights into the adaptability, scalability, and sustainability of this approach. The objective of this study is to construct a systematic and evidence-based pedagogical framework that integrates emotional design principles with the Project-Based Learning approach within art education. This framework aims to refine and expand the theoretical foundation of emotional decorative painting pedagogy by establishing a coherent model that connects emotional expression, creative practice, and experiential learning. Simultaneously, it seeks to develop practical and adaptable teaching strategies that respond to the evolving needs of contemporary art and design education. Ultimately, this research aspires to cultivate emotionally intelligent, creatively skilled, and culturally grounded art professionals, thereby contributing to the continuous innovation, humanization, and interdisciplinary evolution of art and design education in China.

2. Literature review

2.1 Decorative Paintings

In a broad sense, decorative paintings refer to a type of painting that serves to embellish and beautify, carrying a certain decorative connotation. In a narrow sense, it refers to the process of simplifying and refining things in nature, and then beautifying, exaggerating, deforming and modifying their forms through subjective consciousness, to create paintings



with artistic appeal and aesthetic value. Decorative paintings are different from general realistic paintings in that they tend to express the decorative nature in form and the exaggeration in modeling. Decorative paintings are closely related to craftsmanship, materials and techniques. The drawing tools, materials and techniques for decorative paintings also have a wide range of choices. It is widely used in the decoration and matching of hotels, homes, offices and other places. The combination and application of material and processing techniques in decorative paintings can achieve a visual effect that is different from other painting forms. With the rapid development of the economy, people's living standards have been significantly improved, and their appreciation and quality requirements for decorative painting designs are also getting higher and higher. The connotation of this kind of decorative painting that breaks the traditional painting trend has also been continuously enriched and expanded. However, at present, the teaching mode of decorative paintings is still relatively traditional and lacks innovation. Therefore, it is extremely important for this article to focus on studying the teaching methods of decorative paintings. This can explore brand-new teaching methods of decorative paintings, provide references for designers in the design methods of decorative paintings, and at the same time make decorative paintings reveal a more colorful visual language.

Research on the emotional expression of decorative paintings focuses on the synergistic effect of the three major visual elements: color, form, and composition. Fan Wei et al. (2021) proposed that abstract forms and ordered compositions can convey stable or dynamic emotions through visual rhythm, triggering viewers' associative resonance. Li & Wang (2024) confirmed that the ratio of warm and cool tones and the golden section composition can precisely guide emotional experiences and enhance empathetic immersion. Existing studies mostly emphasize the correlation between visual elements and emotions, but the application mechanism in art design therapy scenarios still needs to be deepened. Xie Hengqiang (2026), from a creative perspective, stressed that these artistic qualities of decorative paintings can not only effectively cultivate learners' aesthetic perception and innovative thinking but also provide diverse carriers for creators' emotional expression. From the rough and simple prehistoric rock paintings, the dynamic and elegant silk paintings of the Warring States period, to the diverse and cross-border modern decorative paintings, the evolution of their artistic forms has always carried humanity's pursuit of beauty and emotional 寄托. With the rapid development of the social economy, people's living standards and aesthetic literacy have significantly improved, and the public's demands for the artistic taste, cultural connotation, and personalization of decorative painting designs have also increased. This has prompted decorative paintings to continuously break the boundaries of traditional painting, and in the integration with technology, culture, and business, their connotations and extensions have been continuously enriched and expanded.

In sharp contrast, the current teaching model in the domestic decorative painting education field remains relatively traditional, mainly focusing on theoretical instruction combined with technique imitation, lacking systematic cultivation of students' innovative thinking, emotional expression, and practical application abilities. Although existing research has clearly identified the core value of decorative painting in aesthetic education, practical ability cultivation, and cultural inheritance, and has carried out diverse explorations around curriculum reform and interdisciplinary integration, such as Guo Huijuan's integration of intangible cultural heritage Han embroidery into the "Decorative Patterns" course, and Liang Yajing (2023) proposing an integrated teaching system and other optimization paths, there is still significant room for expansion in research that focuses on the emotional expression dimension and systematically explores how project-based learning can assist in the perception, expression, and elevation of emotions in decorative painting education. Therefore, exploring new teaching methods for decorative painting and constructing a teaching system centered on emotional expression and driven by project practice can not only provide more practical design method references for decorative painting designers but



also promote decorative painting to display richer visual language and cultural connotations in the new era context. This has become the core research focus of this article.

2.2 Decorative Painting Teaching

Research on the teaching of decorative painting is quite extensive. For instance, Zhang Fan (2021) in "Research on Ethnic Minority Clothing Patterns in Northern Guangxi in Decorative Painting Teaching" took the ethnic minorities in northern Guangxi as the research subject to understand the characteristics of their ethnic clothing patterns. In the teaching of decorative painting, by integrating the decorative forms of ethnic minority clothing in northern Guangxi and combining pattern modeling and color materials, an innovative teaching method is constructed. Students can experience the inheritance, development, and dissemination of ethnic culture. In the teaching model of decorative painting, diversified teaching is adopted to enhance students' innovation ability in painting.

Some scholars have adopted the problem-based learning (PBL) teaching method in the teaching of decorative painting design. For example, Li Ming (2019) in "Effect Analysis of PBL Practice in Emotional Decorative Painting Teaching" pointed out that applying the PBL teaching model to the emotional decorative painting course, through the teaching cycle driven by real design problems, can effectively enhance students' emotional expression, innovation, and practical abilities, and at the same time provide practical references for the teaching reform of similar art courses. Wang Rui in "Exploration and Practice of PBL Teaching Mode in Emotional Decorative Painting Teaching" in 2020 proposed that integrating the PBL teaching mode into the emotional decorative painting course can strengthen students' perception and creation ability of emotional expression in decorative painting through the teaching path driven by design themes and team collaboration exploration, and at the same time provide a practical solution for the teaching reform of the emotional decorative painting course. Zhang Hua (2018) in "Research on the Application of PBL Teaching Mode in Painting Teaching" proposed that integrating the Problem-Based Learning (PBL) model into painting teaching can break the limitations of traditional skill-instruction teaching. This research takes the actual problems in painting creation (such as the expression of subject emotions, technique adaptation, and composition optimization of the picture) as the driving force, guiding students to seek solutions through independent exploration and collaborative discussion. The practical results show that this model not only enhances students' painting skills and creative thinking but also strengthens their artistic perception and problem-solving abilities, providing a feasible practical path for the teaching reform of painting courses. Zhao Li (2021) in "Problems and Countermeasures of PBL Practice in Emotional Decorative Painting Teaching" pointed out that when applying the PBL model to emotional decorative painting teaching, the core problems are mainly in the lack of emotional orientation in problem design, insufficient depth of student exploration, and a single evaluation system. To address these issues, the author proposed that it is necessary to design driving problems based on the emotional expression characteristics of decorative painting, build a step-by-step exploration framework, and establish a "technique + emotional expression" dual-dimensional evaluation standard, providing practical countermeasures for the effective implementation of the PBL model in emotional decorative painting teaching.

Some scholars have also explored the application of decorative paintings in teaching for different age groups. For instance, Li Wei (2019) in his article "Discussion on Decorative Paintings in 'Interest' Teaching of Junior High School Art" pointed out that decorative paintings are an important teaching content in junior high school art teaching activities. The aesthetic appeal of decorative paintings is different from other art forms, which can bring students a unique experience and help improve their aesthetic literacy. Therefore, teachers must attach great importance to the teaching of decorative paintings and adopt interesting and diverse teaching methods based on the actual teaching situation to carry out the teaching of decorative paintings in junior high school art courses, thereby improving the teaching level of junior high school art. Yu Weiqi (2020) in her article "Turning Waste into



Beauty: Comprehensive Materials Decorative Paintings - Research on Art Teaching for Preschool Education Majors" proposed that comprehensive materials decorative paintings provide new teaching ideas for art teachers in preschool education majors. This article analyzed the particularity of children's art works and discussed the effective application of comprehensive materials from two aspects: application methods and application suggestions, while also expounding on following the production process of decorative paintings, hoping to provide assistance for art teaching in preschool education majors.

In addition, some scholars have studied the reform and innovation of decorative painting courses and their significance. For example, Xu Lihong (2006) in her article "Exploration of the Reform of Decorative Painting Teaching" aimed to promote the development of decorative painting teaching by enriching materials. Li Qian and Xiang Yixuan (2016) explored the specific plan for the reform of decorative pattern courses. Li Yutian (2019) proposed integrating innovation and entrepreneurship education into the teaching practice of traditional Chinese decorative art courses, aiming to cultivate the innovative thinking and entrepreneurial practice ability of design major students, optimize the application-oriented talent training model, and at the same time contribute to the dynamic inheritance and value transformation of traditional decorative art in modern design fields, providing theoretical references and practical references for the teaching reform of similar courses. Sulaymanova M.B (2021) also conducted research on the teaching of decorative paintings in her article "The Significance of Decorative Applied Art in Higher Education". The existing achievements in the teaching and research of decorative paintings mainly focus on the inheritance of traditional techniques, material innovation, and interdisciplinary integration. Scholars emphasize the formal rules of decorative paintings in aspects such as composition, color, and shape, for example, by using exaggeration and deformation to enhance visual expressiveness and flattening. However, most of these studies focus on the aesthetic function of decorative paintings and pay insufficient attention to the combination of emotional expression and teaching practice, resulting in a lack of emotional dimension in teaching.

2.3 Teaching of Emotional Decorative Paintings

Emotional decorative painting teaching, as an emerging direction in the field of art education, integrates the theory of decorative art and the concept of emotional design, aiming to cultivate students' emotional expression ability and aesthetic creativity through painting practice. Current research shows that the theory and practice in the field of decorative painting mostly focus on technique innovation and formal aesthetics, while the systematic exploration of emotional teaching is still in its infancy.

The theory of emotional design provides a new perspective for the teaching of decorative paintings. Since Norman proposed the three-level theory of emotional design, this concept has been widely applied in fields such as industrial design and interaction design, emphasizing the transmission of emotional value through products or designs (Norman, 2004). Wang Xiaoqing (2013) analyzed the emotional factors in illustration design, Zhang Yibo (2020) explored the application of emotional illustration in packaging design.

At the level of teaching mode, traditional decorative painting teaching mostly relies on copying and technique training, with teachers mainly lecturing and students passively accepting, making it difficult to stimulate emotional expression and innovative thinking. Although emerging models such as Project-based Learning (PBL) and situational teaching have shown initial results in art education, a mature paradigm for the teaching of emotional decorative paintings has not yet been formed. How to combine PBL with emotional design and drive students to explore the connection between emotions and decorative language through projects remains an urgent research direction to be broken through.

To sum up, the existing research provides a theoretical basis for the teaching of emotional decorative paintings, but there are still significant gaps in the innovation of teaching



methods, the path of emotional expression and practical application. Future research should focus on the model construction, implementation strategies and effect evaluation of emotional decorative painting teaching, and promote the development of art education in a direction with more humanistic care and practical value.

2.4 Emotional Design

Research on emotional design was relatively scarce before 2005. Since 2006, scholars have begun to pay attention to emotional design, and the number of research papers has increased. The theory of emotional design originated from Donald Norman's (2004) "Emotional Design", which discussed the practicality and functionality of product design, taking into account the functions and shapes of products. However, what was lacking was the consideration of emotions, and the book "Emotional Design" made up for this deficiency. In the book written by Wang Xiaoqing (2013), illustration design was divided into three forms, and the emotional factors in illustration design were analyzed. Chen Gen, based on People's Daily emotional expressions, incorporated the basic theory of emotional design for discussion. Zhang Yibo (2020) applied emotional illustration to packaging design and explored the application directions of the three perspectives of emotional design in illustration. There is relatively little research on the application of emotional design in the direction of graphic design. Zhang Yibo's research results have enriched the application of emotional design. Under the guidance of emotional design, Duan Kangmei has conducted research on brand image design, endowing brands with emotions, striving to meet people's material and inner needs, and has summarized corresponding design strategies. Wang Chenliang (2019) applied emotional design to the design of companion robots. The target group was children. Combined with the semantic difference method, the relevant design elements of the companion robot were determined through investigation, and finally the design practice was carried out. Overall, in terms of emotional design, there are more studies based on its application in industrial products, and it has also been applied in fields such as brand image and illustration design. However, no research on applying emotional design to decorative painting design has been found.

2.5 PBL Teaching Mode

The PBL teaching model is Project-based Learning, meaning project-based learning or task-driven learning. As early as the beginning of the last century, John Dewey (1897) proposed the practical teaching idea. When promoting his learning by doing teaching concept, he listed the learning by doing learning model in "My Teaching Creed". This idea was further expounded by David Cooper (1984) as "experiential learning", and later educational researchers expanded on David and Cooper's theory, forming the project-based learning that we are familiar with today. After decades of development, the PBL teaching model has been applied in multiple disciplines such as media, engineering, computer science, and medicine, and has also been involved in multiple educational fields including primary and secondary schools, technical education, and higher education.

The PBL model has been widely studied and practiced in recent years, with many achievements made and related models emerging, Such as the PBA (Project-Based Approach) model, the PBLCD (Problem-Based Learning and Cooperative Development) model, the TPBL (Technology-Based PBL) model, etc. For example, the basis of the PBL model of Aalborg University in Denmark is the development and implementation of the new concept of open teaching of "Project organized Promble based". Years of practice have proved to be highly effective. With the development of PBL, it was found that it could not meet the learning requirements of all course contents. Therefore, relevant scholars proposed double PBL, namely learning based on Goals and problems, and the combination of LBL and PBL (traditional teaching and problem-based learning), etc., on the basis of the existing theories. Nowadays, the PBL teaching model has been widely applied in the teaching of other subjects. Research data show that the popularity of the PBL teaching model in the United States has gradually expanded along with its maturity. Entering this century, scholars have become more rigorous and rational, and have begun to reflect on the



PBL teaching model and make adjustments and improvements. Everything has two sides. Scholars are constantly improving the PBL teaching model in the process of continuous research.

The research on the PBL teaching model by scholars is still at a relatively early stage. Its application scope is not yet extensive, and there is a lack of more systematic and in-depth studies. The PBL teaching model initially emerged at Shanghai Second Medical University and Xi'an Medical University, and then entered more university classrooms. With the introduction of the PBL teaching model, Chinese scholars found that this teaching method not only could improve students' academic performance but also could enhance their communication skills, independent thinking abilities, and practical application abilities of knowledge. Scholars have conducted research on the PBL teaching model from different periods and from different perspectives. Luburic, N (2025) in "A framework for designing software engineering project-based learning experience based on the 4CID model" aimed at the pain point of the separation of theory and practice in software engineering teaching, based on the 4CID model, constructed a project-based learning (PjBL) framework. This framework, through "clearing learning objectives - designing project tasks - planning learning activities - establishing multiple evaluations" four stages, integrates core software engineering skills into complete project practice, not only solving the limitations of traditional teaching, but also providing reusable design patterns and evaluation standards for the implementation of project-based learning in technical courses. Dai Xiaoming and Dai Jianguo (2009) in the paper "The introduction of PBL teaching method in classroom teaching is conducive to the cultivation of students' comprehensive abilities" focused on the practical effect of introducing the PBL teaching method in classroom teaching on the cultivation of students' comprehensive abilities, providing practical references for the application of PBL in teaching.

The application of project-based learning (PBL) in the field of art education is relatively rare. Li Peiyu (2025) pointed out in "Research on the Application Strategies of Project-Based Learning in Art Teaching" that integrating PBL into art courses should be centered on "theme-based projects". By designing practical projects such as "Creation of Urban Landscape Decorative Paintings" and "Design of Campus Emotional Culture Walls", it guides students through the complete process from topic selection, research to final creation. Research has shown that this model can significantly enhance students' creative initiative and comprehensive application ability in art, providing a basic framework for the application of PjBL in decorative painting courses. Margaret Stephens (2023) in "Junk Art: Project-Based Learning Lesson" explored the combination path of PBL and emotional expression through Indonesian art education practice: with the project theme of "Creating Emotional Decorative Paintings with Wood Waste", students conducted practical activities around "How can natural recycled materials convey a sense of healing". This not only verified that PBL can enhance students' emotional expression ability in art materials, but also proposed the "Material Exploration - Emotional Mapping - Project Iteration" three-step teaching method, providing cross-cultural practical cases and operational strategies for the application of PBL in emotional decorative painting education. It is also worth noting that Anette Kolmos (2017) published a paper discussing the strategies for transforming PBL courses from a single course model to a systematic model. Here, PBL refers to both Problem-Based Learning and Project-Based Learning. She analyzed three different course reform strategies, as well as the driving factors and problems to be solved for each strategy, and combined multiple international cases from the field of engineering education. The paper emphasizes that systematic PBL needs to integrate the content and goals of various courses to form a coherent whole, in order to better cultivate students' comprehensive abilities and make the effect of PBL more lasting.

As the PBL teaching model continues to develop and gradually permeates various disciplines in education, researchers also hope to provide a direction for the current new curriculum reform. Applying the PBL teaching model to primary school Chinese language teaching can



effectively stimulate students' interest in learning, no longer making the recognition of Chinese characters and poetry recitation boring, making Chinese more relevant to students' lives, allowing them to experience life, and thereby improving students' Chinese literacy. The practical application of the PBL teaching model in computer operation courses indicates that it has a positive impact on students' attitudes, changing their indifference towards computer courses to exploration of the content they are interested in. In the application of the science discipline, it is found that this teaching model can to some extent improve the teacher-student relationship in the classroom. At the same time, the practical research in the science discipline also discovers that the PBL teaching model can improve the dull and boring atmosphere in the classroom, to a certain extent enhance the logical thinking ability required by science students, and even prompt teachers to improve their teaching design.

3. Methods and Materials

The practical research of PBL was carried out in the teaching of emotional decorative painting, and a variety of research methods were comprehensively applied: the literature research method was adopted to sort out the relevant achievements of PBL theory, emotional education and art teaching, and clarify the research direction and theoretical basis; By applying the action research method, through the design, implementation, reflection and improvement of PBL teaching projects, the teaching strategies are dynamically optimized. By means of the case analysis method, typical teaching cases are selected to deeply analyze the process of students' emotional expression, skill improvement and problem-solving in the project; The feedback from teachers and students on PBL teaching was collected by using the interview method, and the teaching effect was evaluated through qualitative analysis. Finally, by comparing the differences between traditional teaching and PBL teaching, the scientificity and effectiveness of the research were verified.

4. Result

From a practical perspective, applying the PBL model to emotional decorative painting courses introduces real-world projects as central learning vehicles, greatly improving teaching effectiveness and student engagement. Participation in authentic, problem-based creative tasks allows students to refine their painting techniques and emotional storytelling skills while developing essential competencies such as collaboration, innovation, reflection, and expressive communication. Moreover, by linking classroom learning to professional art contexts such as commercial illustration, interior decoration, and visual communication students enhance their professional readiness and adaptability to industry demands. For educators, PBL provides a replicable and flexible framework for curriculum design, enabling teaching content to better align with students' interests and evolving societal needs. This fosters an interactive and inquiry-driven classroom environment that supports both pedagogical innovation and the modernization of art education. While the theoretical significance of conducting PBL research in emotional decorative painting lies in its potential to challenge and transcend conventional art education frameworks. It establishes an innovative teaching paradigm characterized by "project-driven learning and emotional expression," and deepens the interdisciplinary integration of education, psychology, and aesthetics. This approach provides a new pathway for implementing the "learning by doing" philosophy within art education, while enriching the theoretical foundation of emotional education. By exploring the fusion of emotional cultivation and creative practice, this research promotes the interdisciplinary evolution of art pedagogy and contributes to the development of a more inclusive and dynamic theoretical system that supports creativity, affective engagement, and intellectual growth.

The application of the PBL teaching mode in the teaching of emotional decorative paintings (EDP) can achieve deep integration and efficient teaching through the following practical methods:

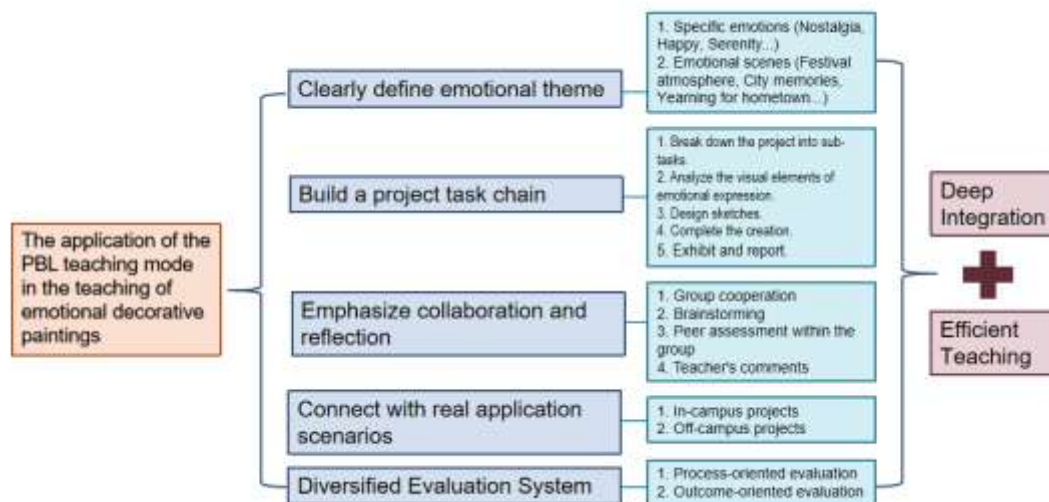


Figure 1 The Application of the PBL Teaching Mode in the Teaching of Emotional Decorative Paintings Framework

4.1 Clearly Define Emotional Theme

Teachers design project themes around specific emotions (such as nostalgia, joy, tranquility, etc.) or emotional scenes (such as festival atmosphere, city memories), for example, "Expressing longing for Hometown through decorative paintings", enabling students to carry out creation under a clear emotional guidance.

4.2 Build a Project Task Chain

Break down the project into sub-tasks such as research, design, creation, and presentation. Students analyze the visual elements of emotional expression through research, such as the emotional colors corresponding to color psychology and the emotional metaphors of decorative patterns. Design sketches based on the material properties (such as the heaviness of acrylic paint and the lightness of watercolor); Finally, complete the creation of decorative paintings and expound the emotional narrative logic of the works through exhibitions or reports.

4.3 Emphasize Collaboration and Reflection

Organize students to work in groups and integrate multiple emotional perspectives through brainstorming; Regularly carry out peer evaluations within the group and teacher comments to guide students to reflect on the accuracy of emotional expression and the adaptability of decorative language, and iteratively optimize their works.

4.4 Connect with Real Application scenarios

Introduce real project demands both on and off campus, such as designing emotion-themed decorative paintings for campus Spaces and collaborating with the community to complete public art creations, allowing students to understand the unity of the functionality and emotional value of decorative paintings through practice.

4.5 Diversified Evaluation System

By combining process evaluation with outcome evaluation, it not only focuses on painting techniques and the final works, but also considers the depth of emotional exploration, problem-solving ability, and teamwork performance of students in the project, comprehensively assessing the learning outcomes.

5. Conclusion

Through the collection, classification and analysis of documents, this paper proposes the theoretical basis, practical methods, existing problems and challenges of PBL practice in



emotional decorative painting teaching and looks forward to the future development trend. It is hoped that this research can start from the perspective of emotional design and fill the gap in the practice and theory of the PBL model in decorative painting teaching. To provide a reference for a brand-new teaching mode for the decorative painting teaching of the basic courses of design-related majors, and at the same time better help students learn the decorative painting course well and master the learning method of learning by doing through projects. It is hoped that this article can provide useful inspirations for the teaching of emotional decorative painting in our country and promote the reform and development of this teaching.

6. Acknowledgement

I sincerely thank all the individuals and institutions that have provided support and assistance for this research. First of all, I would like to express my gratitude to the students who participated in the teaching practice of this research. The creativity, exploratory spirit and emotional expression ability they demonstrated in the PBL project have provided the most vivid cases and data for the research. Thank you to the team of instructors for their meticulous guidance and collaboration. With their rich teaching experience and professional knowledge, they have provided valuable suggestions for the teaching design and implementation of this research. Furthermore, we are grateful to the school for its support of the reform of art education, which has provided a practical platform and resource guarantee for this research. Finally, I would like to dedicate this document to my family to express my gratitude for their understanding and encouragement during the research period, which enabled me to devote myself wholeheartedly to academic exploration. Although the research still has deficiencies, every bit of support inspires me to keep moving forward.

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