

Research on the Problems of Art Education in Colleges and Universities from the Perspective of “New Era” Aesthetic Education

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Abstract: Aesthetic education is a special type of education which perceptively impregnates people. College art education should be based on students' esthetic ability and comprehensive quality to undertake educational activities and practice, as an important provider of esthetic training. Besides developing art knowledge and skills, art education also has an enormous educational function that enables educated people to develop comprehensive quality. In the context of esthetics, the paper highlights the challenges faced by universities in the present art's educational environment, makes a few suggestions for the traditional method of teaching, and focuses on improving the autonomy and quality of the art education of students.

Keywords: *new era; aesthetic education; art education; reform; countermeasure*

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0 Aesthetic education works on the features of the “new era”

The ‘new era’ is one of the main concepts of the 19th Congress. It is one of the key signs of today's Chinese society and one of the milestones in Chinese characteristic socialist education work. In line with the national long-term educational reforms and development plans (2010-2020), the State Council ‘Strengthening and Enhance the Work of School Aesthetic Education’ requires that the forum implements the spirit of literature and artistic work in order to nurture and practice socialist key values. President Xi

put forward new requirements for deepening education reform during the National Education Conference in September 2018, meaning that art education in a new era should also set new directions and objectives. The Director of the Education Department at the Ministry of Education, Mr. Wu Yan, said that global higher education has the same features when it enters the late stage of publication, especially when it comes to popularization. Higher education development will be diversified according to type, level, structure and standards. The aesthetic formation of the new era raises new questions.

Aesthetic training is another unique form of education, independent of higher education cultural and business courses. It's a kind of emotional education with its own characteristics.^[1] As a way of discovering beauty and feeling beauty, art creates and produces art, which is an indispensable subject. As a major contributor to esthetic education, art education is one of the principal forms of human transmission of feelings and thoughts, and also spans all the history of civilization. Art education enhances the concept of art education, and the content is wider and deeper, containing the meaning of humanistic qualities. In the process of artistic esthetics, the pupils can acquire their professional skills and increase their humanitarian qualities. The artistic education college cultivates art professionals in China, however, the problem of art education is presented in the course of a long development process, as well as in a continuous reform, changes in teaching methods, emotional expression, and subjectivity. The development is a reflection of the requirements.

1 The main problems facing the “new era”

art education

Art education should continue to develop art skills and knowledge in order to achieve its own educational goals. On the other hand, it includes a great aesthetic training function that enables the educated people to develop in harmony, professional and aesthetic capacities and promotes moral standards with an aesthetic training. The development of body, art and work in general. Art education at universities and colleges seeks to train professional skills and to foster the professional and esthetic ability of students through art training. "To make a reasonable person, there is no other way than to first make him an esthetic person," the esthetician Schiller said ^[2]. The education of higher art in the new era clearly needs to be answered in questions such as: 'what kinds of people should be trained, how people can be trained and who should people be trained.' This paper reflects on the characteristics of the 'new era' of esthetic training:

1.1 Imitate anyone blindly

At the present time, most colleges in art and universities are linked with worldwide academic exchanges and learn from Chinese and foreign colleges and teaching experiences. However, changes are often not synchronized in theoretical study communication and teaching reality. There is no exact direction and a certain lag is observed. Since the 1980s, Western theories, sociological theories and ideologies have had major implications for the education of colleges of higher art. On the one hand, outstanding achievements are continually absorbed and accepted in art history and cultural innovation. In early days of reform and opening, some cutting-edge education in the arts and education sector has also entered China, addressing the weaknesses of the art education system. On the other hand, certain universities and colleges blindly study concept of foreign art and teaching, and bring a lot of slag and 'foreign garbage' in the country. Not only are they incompatible with the country's state of education, but also strong self-interest and decadent vanity. In Chinese Art Education, the aesthetic view of the doctrine as a vibrant thing had very negative effects. Based on this fact, Chinese art education and creation in the multiple-value wave have gradually lost their way.

1.2 Pay attention to technology and ignore aesthetics

Due to the need for expert talents in society, art education focusses more on the development and expansion of art, the development of basic knowledge

and professional skills and improves the professional skills of the student, thus homogenizing their work. Gradually the problem is revealed of lack of literacy. Students at art universities in China received some basic education before the test, so they have some skills, but also some problems. You won't have the power to assess aesthetics if you put too much energy at technical level in the ability to combine text and innovation in the work. For example, each college has a number of similar methods to be memorized mostly by students, such as how to treat sketchy eyes, how to arrange cheek-bones strokes, where the orange banana color should be divided into several parts, and even in advance the color palette has been adjusted and no considerable artistic guidance and aesthetic improvements have been found.

Consequently, everyone puts too much energy at the technical level and pays no more attention to the esthetic judgment of art, combining words and innovation. The current cultivation of artistic talent at universities and colleges has shifted from the cultivation of artistic practice to the practice of art practice and theory, but there is still no training for improving students' aesthetic skills. The existing methods of education do not help to inspire teaching or encourage the creativity of students.

1.3 Lack of ideals and beliefs and individual aesthetic emotion

Art educators lack an understanding of the individual qualities of students in the traditional teaching and methods. There are many courses according to the book, but there is no good esthetic ability to assess them. Our attention deserves to be given to the relationship between teacher and student, i.e., the connection between the instructor and the teacher. In contemporary art education this is also a major contradiction. It is hard to cultivate innovative talents in this kind of education but innovative talents are the most critical forms of talent in the art profession. The lifeline of art professions in some way is innovation. The students basically accepted a clumping education before they attended university. The students who entered university often had some confusion after the college admission examination for technical tempering. After joining the university, they suddenly didn't realize their own stage dreams. The aim of struggle is to prevent me from knowing my objectives and professional efforts, many students are going to appear in the first and second years of university, the learning situation is not active,

students of the 3rd and 4th grades are impatient and clueless. It is difficult to find an employment direction after graduation. This is closely linked to teachers' concern about students' personal esthetic feelings. It is therefore particularly important that the students be guided and the heart be illuminated.

2 The countermeasures based on the “new era” college art education

2.1 Adhere to the roots of China’s land education

At the National Education Conference in September 2018, General Secretary Xi Jinping made a major speech. “Nine persistent” he proposed. The words “persisting in roots in Chinese education on land” and “persevering in a deepened reform and innovation in education” include allowing us to follow the fine traditions and follow our footsteps. Educating, reforming and innovating the national conditions, let art education be a driving force behind socialist modernization and provide a theory that the concept of education is not in line with the national education reality.

At any time, a special development law is in place to change Chinese arts education. The direction Chinese art education was realistic in the early days of New China. The works mainly emphasized the plot on the theme and construct the primary system on which the Chinese art education was built. As the Chinese art education reforms and opens, it uses foreign art theories and teaching methods, leading to a continuation and blinding of art education by Chinese colleges and universities. Local aesthetics are being forgotten gradually, and art creation also enters the darkness. Some scholars have paid more attention to traditional and contemporary culture until recently. Building of art education theoretical. The education of college art students should therefore “take the essence, go to the bottom line,” to adapt them in this age to China’s national conditions and development needs. It needs to be addressed on the basis of local culture and national conditions in the relationship between tradition and modernity, national and foreign countries. Although certain foreign ideas are new, the time hasn’t yet come. It doesn’t necessarily conform to the national conditions of China. Contemporary arts are difficult to teach in the educators’ vision. Comprehensive multiculturalism ability and mastery.

2.2 Inspire aesthetic emotions with art theory

education

As the main method of aesthetic education, college art teaching is first of all the corresponding teaching of art theory, so that esthetic theory becomes the quality professionally that each student must master. By studying and mastering the theoretical foundation and improving the artistic performance of the students, students can also initially develop aesthetic or aesthetic standards. Theoretical education is therefore essential for the development of the basic ability of students to judge aesthetically. Teacher’s instruction plays a large part in the classroom in most of the teaching of art at Chinese universities. The teacher teaches professional techniques and lacks interaction in the classroom. The school seldom teaches art history and art theory. The majority of the students appear as an audience. How to improve the weight of education in art theory is especially important, because it is only through theory that students are active in learning to promote aesthetic consciousness and stimulate aesthetic emotions. The fact that students in the classroom can gradually put questions can demonstrate this kind of transformation. They can only be self-aware and aesthetic when they begin to think about problems and try to solve problems by themselves. Teachers teach many theories, and reforms are less practical. Theory allows teachers and students to communicate thoroughly, and the aesthetic emotions and creative spirit of the students can be active.

2.3 Teach students in accordance with their aptitude, give full play to student subjectivity

Confucius of the Sacred Man had already been advancing the teaching view “to teach students according to their skills” a thousand years ago. The way teachers develop and implement various teaching practices for students at different levels and qualities directly affects the outcomes of teacher development and students’ future development in teaching activities. Teachers therefore fully understand their students, which is very important in education in the arts. Understanding the internal world of students in the educational process and the structure of the knowledge framework can offer support for teaching and understand the strength and weaknesses of students. The achievement of “teaching students according to their aptitude” requires communication between teachers and students, making communication a way that can effectively foster classroom harmony and the

advancement of artistic education. If the study of art theory is put into the class of art theory, it often appears boring. Students should organize themselves in the usual professional course and understand the theoretical knowledge of appropriate courses and the source of the contents related to art history. Self-learning skills can also greatly improve autonomy, teachers and students in communication, which is in line with art teaching rules. Teachers can understand the individual qualities of students by means of previous teaching experience, examination documents, etc., but should also feel direct communication between students and their classroom performance. Awareness of the own statements of the students during the teaching process can help teachers to better understand the inner world, aesthetic orientation and objectives of the students, thus achieving different levels of teaching and mobilizing students' initiatives fully.

3 The importance of art teachers in the “new era” colleges and universities

Teachers often concentrate on technology and demonstrations in traditional art education, imitating art and paying little attention to aesthetic training. The aesthetic cultivation of a teacher is not uniform, indirectly leading to inner emotions and subjectivity not being exercised and lacking in creativity. In this way, students often know that they do not know why, and they fail to touch upon the analogy in order to understand their essence without their creative passion. As the saying goes: “Is it better to teach a man to fish than give a man a fish”. Therefore, it is particularly important to cultivate the aesthetics of teachers in college education. Learning and improving their own aesthetics can better mobilize students' enthusiasm for learning, expand the creative thinking of students and create novelty. The work fully contributes to the status

of the educational subject of the student. Teachers of art from college should come up with aesthetic advances and acquire new changes and then change the teaching's content and form.

Teachers should start with the interest of their students, start with their personalities, learn from their inner worlds and have targeted counseling, because every student lives with teachers as their cornerstones, students as their central organ, and encourage students to be independent. Learning, improving the interest of students and self-learning, improving and guiding students' understanding of aesthetic knowledge and understanding of it. Let schools and universities' art education fulfill the characteristics of the evolution of time. Students should be educated, art theory and skills should be taught, core literacy should be improved in general, and educational objectives finally attained.

4 Conclusion

The development of art education has reached a certain level of imitation and confusion in Chinese universities. In the development of times, the relationship between teacher and student in teaching has also gained new insights and discussions. Students acquire knowledge, skills and learning in theoretical education and practical training. They also have to share their learning and self-study experience at the same time. World perspective, values, and life perspective gain an esthetic value and an aesthetic self-awareness.

References

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