

A Study on the Strategies of Integrating Traditional Art Elements into College Art Teaching

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Abstract: Traditional art is not only a manifestation of Chinese art, but also a precious resource in contemporary Chinese humanities education. Applying it to the teaching and practice of college art education can not only enable college students to experience the inherent cultural charm of college art education, but also combine professional knowledge of multiple disciplines with traditional art for creative application. This thereby enables students to continuously improve their artistic appreciation and humanistic literacy, enhance their ability to learn and perceive artistic knowledge, further promote the development of higher education majors and courses, and thus foster their sense of cultural pride and identity. Therefore, this paper deeply analyzes the significance of integrating traditional art elements into college art teaching and proposes corresponding teaching strategies, aiming to expand the application of traditional art in college art education majors and enhance the humanistic educational value of college art education.

Keywords: Traditional art elements; College art education; Application strategies

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1. Introduction

The goal of college art education is not only to cultivate students' interest in learning language, culture and art, but also to develop their humanistic literacy, emotional attitudes and values, which constitutes an important part of art education. The Guidelines for Public Art Courses in Institutions of Higher Learning overlap with other art course contents in many aspects. When teaching, college art teachers should emphasize the humanistic and artistic nature of knowledge as much as possible, so that college students can have a deeper understanding of it, so as to make up for the deficiencies in the previous vocational education model from the perspective of literacy and artistry. In college art education, the application of traditional art elements is an excellent teaching practice method. In this teaching context, college students can not only devote more spirit and emotion to art learning, but also deepen their understanding of the country and art, realizing the transformation from knowledge to ideology^[1].

2. The significance of integrating traditional art elements into fine arts teaching in colleges and universities

2.1. Carrying forward national culture and enhancing cultural confidence

In today's era of increasing globalization, cultural diversity and nationality are particularly important. Carrying forward national culture can not only enhance our cultural confidence but also help the world better understand Chinese culture. As a crucial approach for students' aesthetic education and the cultivation of aesthetic ability, fine arts teaching in colleges and universities urgently needs to integrate traditional art elements. By incorporating these elements into college fine arts teaching, students can gain a deeper understanding of their national culture, thereby enhancing cultural confidence and national pride^[2]. Specifically, in college fine arts classes, teachers can guide students to appreciate traditional artworks such as Chinese painting, calligraphy, and ceramics, while explaining their historical backgrounds, artistic characteristics, and aesthetic values. Through such teaching, students can better grasp the unique charm and profound heritage of Chinese culture, thus cherishing and taking pride in their national culture. Meanwhile, this kind of teaching also helps foster students' patriotism and national spirit, enabling them to spread and promote Chinese culture more confidently in their future life and work.

2.2. Cultivating aesthetic concepts and improving art appreciation ability

Traditional art elements contain rich artistic forms and aesthetic concepts, such as the artistic conception of Chinese painting, the artistic charm of calligraphy, and the craftsmanship of ceramics. These traditional art forms are not only demonstrations of skills but also unique understandings and perceptions of nature, life, and society. Integrating these traditional art forms into college fine arts teaching can help students develop unique aesthetic views and art appreciation abilities. Specifically, teachers can guide students to appreciate the charm of brush and ink in Chinese painting, the beauty of lines in calligraphy, and the craftsmanship of ceramics in teaching. Through such instruction, students can gradually comprehend the unique charm and aesthetic value of traditional art, thereby developing distinct aesthetic concepts and art appreciation skills. At the same time, this teaching also contributes to improving students' artistic literacy and humanistic quality, making them pay more attention to artistic cultivation and cultural heritage in their future life and work^[3-5].

2.3. Broadening the vision of aesthetic education and enhancing comprehensive quality

In contemporary society, having a broad vision and comprehensive quality is a goal everyone should pursue. Integrating traditional art elements into college fine arts teaching allows students to learn about diverse cultures, broaden their horizons, and improve their comprehensive quality. Specifically, traditional art elements are not merely artistic forms or aesthetic concepts but also accumulations of culture and history. By incorporating them into college fine arts teaching, students can understand the history, culture, and social background of the Chinese nation during their studies, thereby better understanding and respecting the cultures of other nations^[6]. Additionally, this kind of teaching helps cultivate students' cross-cultural communication skills and international perspective, enabling them to better adapt to the trend of globalization in their future life and work.

3. Strategies for integrating traditional art elements into fine arts teaching in colleges and universities

3.1. Designing fine arts courses and expanding learning channels

In traditional fine arts education, it has been extremely challenging to incorporate traditional art elements into

teaching practices. Therefore, colleges and universities can offer elective courses themed on traditional art elements, which not only enable students to gain a comprehensive understanding of the content of traditional art elements but also provide them with access to learning theoretical knowledge related to traditional art. In daily fine arts teaching, teachers can also introduce appropriate traditional art elements, presenting them in the form of teaching materials or extended assignments ^[7]. For example, teachers can combine paper-cutting with spatial composition in fine arts, introducing paper-cutting artworks in class to give students an opportunity to learn about such traditional art elements.

After setting up targeted fine arts courses, schools must also allocate corresponding teachers to ensure that the application of traditional art elements in fine arts teaching does not remain superficial or become a mere formality. Cultivating a dedicated team of fine arts teachers in colleges and universities can create favorable conditions for the organic integration of traditional art elements into regular art courses. We still take paper-cutting art as an example here. Due to its strong practical and artistic nature, colleges and universities can combine paper-cutting art with students' interests, offering it as an elective fine arts course and designing its teaching system, process, and plan based on specific categories of paper-cutting. Specifically, paper-cutting art includes various forms such as flat paper-cutting and three-dimensional paper-cutting. When offering paper-cutting art courses, colleges and universities can align them with the entire semester's schedule, designing course content according to the difficulty levels of paper-cutting and the types of paper-cutting that students prefer, thereby expanding college students' scope of artistic knowledge. College fine arts teachers should innovate and reform their concepts of fine arts education, adjust the content and methods of fine arts teaching, strengthen efforts to develop traditional art elements in fine arts education, and build a fine arts education system that is more suitable for students ^[8].

In addition, fine arts teachers can collaborate with local professional experts in traditional art to discuss the challenges faced in inheriting traditional art, and on this basis, formulate feasible fine arts teaching plans. This will maximize the preservation of the originality and artistry of traditional art elements, realize the optimization and improvement of folk crafts, and thus ensure the effective integration of traditional art elements into college fine arts teaching. In recent years, some local colleges and universities have offered courses on bamboo weaving, paper-cutting, and clay sculpture, all of which have achieved excellent results. Administrators of colleges and universities that have not yet added such courses can learn from their successful experiences, establish a teaching system of traditional art elements with their own characteristics, continuously strengthen the integration of traditional art elements with contemporary art courses, and offer specialized fine arts education courses. They should also regularly invite relevant off-campus experts to provide guidance, enhance students' understanding of traditional art elements, and continuously improve students' recognition of traditional art.

3.2. Conduct practical activities and appreciate artworks

Art education does not merely require teachers to impart relevant theoretical knowledge to students; it also demands that teachers attach importance to the practical teaching of art. Traditional art elements boast strong regional characteristics, and in the process of using these resources for teaching, emphasis should be placed on practical education. In teaching, teachers can organize activities related to traditional art elements, enabling students to continuously improve their aesthetic literacy while appreciating and participating in these activities. From a professional perspective, teachers should select appropriate traditional art materials based on the subject categories that students need to learn. In addition, they should pay attention to the regional characteristics of traditional art elements, focus on exploring the traditional art of the region where the school is located, and treat

it as an independent art teaching topic. Students are encouraged to learn based on understanding the creative ideas and methods of traditional art elements, and to engage in practice by combining their understanding of relevant cultures. When organizing students to participate in practical activities and appreciate traditional art elements, teachers should take note of the diverse forms embodied in these elements, and actively encourage students to carry out artistic creation based on their own understanding of the works after appreciating traditional art pieces^[9-11]. For example, after leading students to appreciate New Year painting art, teachers can not only ask students to create New Year paintings using conventional art techniques but also integrate New Year painting art with animation creation, stage design, embroidery craftsmanship, etc., allowing New Year painting art to demonstrate different values in various application forms. In this regard, the author believes that innovation can be carried out on this basis by introducing woodblock New Year painting elements into clothing design to achieve creative practice. At the same time, teachers should provide students with sufficient creative materials to ensure the smooth progress of the practical process, thereby promoting the application of traditional art elements in art teaching in colleges and universities.

3.3. Selecting representative works for art education

Patterns in traditional art are mainly composed of traditional folk art symbols. Over time, these patterns have evolved into a variety of designs and become valuable traditional art elements in art teaching at colleges and universities. Traditional art patterns are the crystallization of the wisdom of the broad masses of Chinese people and can reflect various aspects of social life. Chinese folk opera masks are characterized by bright colors. Since the roles of sheng (male lead), dan (female lead), jing (painted-face male), mo (middle-aged male) and chou (clown) represent different character traits and positions, their masks vary in color and pattern. For example, white masks reflect the suspicious character of the roles in the opera; purple masks are often used to depict righteous characters; black masks highlight the solemn character of the figures; red masks represent loyalty and integrity; gold masks are usually used for depicting solemn immortals; and finally, blue masks tend to represent unruly people. Therefore, when using traditional art elements in college art teaching, teachers can select some cultural patterns with unique characteristics to help students understand the knowledge of color matching in traditional art and its connotations.

3.4. Exploring color elements for art education

Among the numerous traditional Chinese art elements, the colors used in many artworks not only bear distinct regional cultural characteristics but also carry certain epochal features, such as Sichuan Mianzhu New Year paintings. The “woodblock” in Mianzhu, Sichuan, also known as “Mianzhu (woodblock)”, is a traditional craft mainly based on woodblocks, and its production adopts a purely manual “angshi” technique^[12]. In terms of color application, craftsmen often mix colors according to the principle of “first black, second white, third golden yellow.” “First black” refers to the use of black line blocks; “second white” means the hands, faces, and shoe uppers of the characters are white; “third golden yellow” indicates that the characters’ costumes, clothing, and the objects they hold are in yellow. In addition, there are many other colors, such as yellowish red and pinkish red. Through such bright color combinations, Mianzhu New Year paintings appear vivid and full of charm. When festivals come, they create a warm and festive atmosphere and also reflect the Mianzhu people’s yearning for a better life. Therefore, in college art education, teachers can take Mianzhu New Year paintings as traditional art resources to let students learn the colors used in them and integrate such color knowledge into daily life. In the teaching of painting creation, teachers can present students with paintings that showcase the distinct color

characteristics of Mianzhu New Year paintings, and guide students to select appropriate patterns to match colors according to their specific situations, to achieve a balance between contemporary and traditional styles. Through imitation and creation, students will gradually develop their unique ways of artistic creation.

3.5. Learning traditional crafts to enhance personal skills

Among China's traditional art resources, some artworks have high technical requirements for their creators, and their production methods are also diverse. For example, when coloring lacquerware, lacquer must be applied layer by layer; woodblock New Year paintings require multiple engraving and printing processes to maintain the layering of colors. In addition, the engraving techniques used in arts such as paper-cutting and shadow puppetry, and the thread-setting techniques in embroidery are all unique craft technologies in Chinese traditional culture. Therefore, when college art teachers use traditional art elements in teaching, they should guide students to analyze the creative process, try to learn the production techniques of traditional artworks, and create through imitation and reference. In teaching, teachers can instruct students to organically integrate modern technology with traditional crafts. For instance, students can use lacquer coloring techniques to make kitchenware and jewelry boxes^[13,14]. Teachers can also analyze the color-matching schemes in traditional art elements to help students understand the different artistic characteristics reflected by various color-matching methods.

3.6. Integrating into products to unleash product charm

The inheritance of traditional art is closely linked to the design and development of artistic products. In college art education, students' awareness of inheriting and innovating traditional culture can be cultivated by exploring traditional art elements and designing related artistic products. In the new era, to highlight the individuality of art teaching, teachers must combine traditional art elements with the design of artistic products, and guide students to integrate traditional art elements into daily life artistic products for creative design. For example, students may be required to use the tie-dyeing technique of blue printed cloth to design artworks. After students complete their designs, teachers can exhibit their excellent works and communicate with local intangible cultural heritage art museums and art product manufacturers to bring their art product designs to the public's attention. Through the design of traditional art products, students can gain a deeper understanding of the characteristics and value of traditional art elements, thereby better inheriting and carrying forward traditional art^[15].

4. Conclusion

The inheritance of traditional art is closely linked to the design and development of artistic products. In art education at colleges and universities, students' awareness of inheriting and innovating traditional culture can be cultivated by exploring traditional art elements and integrating them into the design of related artistic products. In the new era, to highlight the uniqueness of art teaching, teachers must combine traditional art elements with artistic product design, and guide students to integrate traditional art elements into daily-life artistic products for creative design. For example, students may be asked to use the tie-dye technique of blue calico to design artworks. After students complete their designs, teachers can exhibit their excellent works and communicate with local intangible cultural heritage art museums and art product manufacturers, so that their art product designs can enter the public eye. Through the design of traditional artistic products, students gain a deeper understanding of the characteristics and value of traditional art elements, thereby better inheriting and carrying forward traditional art^[15].

Disclosure statement

The author declares no conflict of interest.

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