

Research on the New Curriculum Module and Exhibition Evaluation Mechanism of Art Education

Sichao Mao*

Shanxi Vocational University of Engineering Science and Technology, Taiyuan 030000, Shanxi Province, China

*Corresponding author: Sichao Mao, sichao_hua@163.com

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Abstract: In response to the deepening reform in the field of education in China, major art education colleges have conducted in-depth analyses of learning topics such as art education and art communication, based on their own educational and teaching needs, academic demands, and operational characteristics. The aim is to establish a cognitive concept that differs from the general depth and cognitive level of thinking, tending towards essential analysis, and to consider art education as the ultimate goal of its own disciplinary development. A new pattern of art education in the public art education bureau's large classrooms has been gradually constructed. Building upon this, this article analyzes and studies new ideas for setting up art education curriculum modules, the new language of art education dissemination and exhibition, and the new development of art education dissemination and exhibition. The objective is to provide references for education departments and institutions at all stages and to offer theoretical assistance for improving the effectiveness of art education.

Keywords: Art education; New curriculum template; Exhibition evaluation mechanism

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1. Introduction

Against the backdrop of deepening reforms in the field of education, major art colleges should strive to innovate curriculum and teaching modules, update new ideas for educational and teaching work, and provide clearer ideological guidance for the development of art disciplines and the smooth implementation of educational and teaching activities, thereby expanding broader thinking and practical space. The ultimate goal of this approach is to encourage students to form a forward-looking logical thinking system for the subject of art ^[1]. Based on this premise, educational institutions and major art colleges in China should actively explore the practical path of new curriculum modules and exhibition evaluation mechanisms in art education. This exploration should take into account the actual situation of education and teaching, as well as the basic learning situation of students, in order to improve the quality and effectiveness of art education. The aim is to lay a solid foundation for students to better absorb and understand art knowledge and to promote their personal comprehensive development.

2. New ideas for setting up curriculum modules in art education

Throughout the innovative development of human civilization, it has transitioned from a primitive, macro-vulgar development state to a micro, high-speed development state, undergoing at least five spatiotemporal concept reforms and innovations. Chinese excellent traditional culture serves as the primary creator and carrier of most spatiotemporal views in human civilization. Presently, some individuals have adopted technology, art, and other cognitive models to guide their thinking. The simultaneous integration of external and internal cognitive models presents a significant cultural development challenge in the new era^[2]. This dilemma encourages individuals to actively avoid stagnant thinking, reducing the tendency to focus solely on tangible objects within society and emphasizing skills and self-determined technological paths. This proactive approach notably impacts curriculum module design, transitioning from the traditional focus on artistic skill training to cultivating and enhancing the ability to construct world model representations. This transcends the notion of “seeing is believing” and delves into determining one’s own path, employing the wisdom of scientific application philosophy and social science thinking to analyze and comprehend the inherent laws of material evolution.

The China Academy of Fine Arts Education conducts analyses on academic topics such as art education and art communication based on its academic demands, basic learning situations, and educational needs. The objective is to enhance the quality of art education and the overall effectiveness of teaching through an educational philosophy rooted in logical thinking of art and aesthetics. As the architect, organizer, and implementer of art education and knowledge dissemination activities, the Academy of Fine Arts Education faces the evolving trends of reform and development in China’s education sectors. Its primary function is to recognize and comprehend the intricate interrelationships among various fields and factors, then progressively construct and refine the curriculum system through analysis and research. Only through this approach can a comprehensive understanding and forward-thinking work methodology be achieved. Focusing solely on the sparse and fragmented phenomena, and employing singular and generalized understanding and cognitive thinking, will lead to rigid educational perspectives, hindering innovation in art education curriculum modules and exhibition evaluation mechanisms, thereby impeding applied education.

The Academy of Fine Arts Education organizes art education activities, differing from teacher training colleges. Embracing the educational principle of “learning for application,” it endeavors to transcend the constraints imposed by external learning ideologies, actively exploring the origins of art, culture, and civilization, thereby guiding the ideological direction of future literature and art development^[3].

3. New development of art education communication and exhibition

In the process of designing and creating artistic practices, artists primarily undergo two levels of abstraction. The first level of abstraction involves transforming the intuitive representation of external phenomena into cognitive representations with ideological consciousness, establishing a dependent relationship with external elements as cognitive subjects. The second level of abstraction is demonstrated through the rational application of cognitive representations produced by consciousness and ideological spirit across various media transformations. This ultimately impacts human emotional perception channels and perceptual cognitive levels, expressed in a logical language known as “expression”.

In the evolution from “creation” to “heart source” to “speech”, artists employ explicit tools and unique operational regulations. This process often yields uncontrollable and serendipitous artistic effects. Consequently, artists maximize the use of artistic expression forms and language corresponding to these perception channels to convey their ideas^[4]. Through conveying emotions via mediums such as pictures, music,

dance, and architectural art, individuals achieve their unique artistic expression and evoke a certain level of artistic contagion. The richness and freedom of artistic expression stem from the generation of perception and synesthesia due to multiple perception channels directed toward consciousness manifestation.

The multimedia presentation form of art education primarily involves breaking the monotonous visual perception channel of art and transcending the cognitive limitations of utilizing painting as the sole medium of communication. It aims to reflect the deeper-level thinking logic structure not evident on the surface. To establish connections with external objects, a perception channel closely linked to human ideological consciousness in the perception center is essential. The perception channel serves as a conduit for receiving internal and external information and transmitting it to the outside world, possessing inherent prescriptive characteristics.

Art teachers should accurately extract and summarize various forms of artistic expression, their characteristics, and their expressive capacities in educational activities. Beginning with abstract phenomena in basic language and writing, teachers should transform summarized and refined vocabulary into more intuitive expressions. Students employ creative new grammar to comprehensively grasp the expression intentions and conceptual thoughts embedded within various artistic communication vocabularies. During practical teaching, instructors should guide students to immerse themselves in high-level artistic language and expression activities. This facilitates a gradual departure from the passive and restrictive nature of personal comparison in sketching, encouraging active utilization of various artistic languages to convey thoughts and intentions.

4. New development of new curriculum modules and exhibition evaluation mechanisms in art education

The judicious application of new curriculum modules and exhibition evaluation mechanisms in art education practice teaching not only innovates the teaching format of art education but also enhances its quality and effectiveness. It fosters students' deeper comprehension of the fundamental disparities in the underlying logical frameworks supporting cognitive civilization, gradually cultivating a sense of discernment. The rational concept of new curriculum modules and exhibition evaluation mechanisms for art education resides in the educator's commitment to guiding students in mastering ontology language, diverse artistic perception channels, logical correlation awareness, and creative ability across various artistic expressions, including painting, music, dance, architectural art, poetry, and film and television performances^[5].

In organizing and conducting art education activities, teachers should consider the research strengths and characteristics of art colleges in painting practice, painting theory foundations, and other areas. They should employ classic works of Chinese and Western aesthetics as research focal points, comparing and analyzing the divergent models of Chinese and Western civilization's perception of time and space. Learning from each other's strengths and weaknesses, teachers should utilize imageology, formal analysis, visual cognition, art history, and other theoretical thinking dimensions to underpin research directions. Visual evidence, historical culture, literature materials, and other aspects of painting should be utilized to validate and reference each other, extensively employing visual communication, model construction, and multiple perceptual channels to present art forms and vocabulary, thereby forming a comprehensive educational thinking chain and innovating new curriculum modules and exhibition evaluation mechanisms for art education.

Furthermore, the exhibition evaluation mechanism in art education should not be confined to painting and two-dimensional planes but should gradually encompass universal art forms and comprehensive multidimensional thinking, thereby significantly enriching the scope of art education exhibitions. Teachers should concentrate on constructing a dimension of thought regarding the underlying laws and essence of art, devising more creative transformation pathways, and crafting diverse educational scenarios for nurturing high-quality art talents.

Guided by this foundational point and ideological direction, art education should transcend mere dissemination of art theory knowledge and practical skills. It should manifest as art skill training, curriculum education skill summation, and in-depth exploration and analysis of pertinent issues. Firstly, educators should actively explore the foundational mechanisms for the transformation and application of artistic language based on the profound operational laws of art. Secondly, they should delve into internal laws, bridging theoretical findings with reality, and progressively developing forward-thinking discourse expression methods.

With the continuous reform and innovation in the nation's education field, it is anticipated that the scientific advancement of art education, curriculum modules, and exhibition evaluation mechanisms will garner fresh perspectives and diverse practical avenues in the near future.

5. Conclusion

In conclusion, as China's education system undergoes continuous deepening reforms, the significance of art education has progressively become more prominent. Analyzing the new curriculum modules and exhibition evaluation mechanisms in art education holds profound practical significance. The complexity of current art education curriculum modules and exhibition evaluation mechanisms primarily arises from grassroots-level differences stemming from diverse cognitive subjects across various cognitive dimensions. The challenges and intricacies are further compounded by the substantial disparities in the support structures of cognitive subjects for the underlying logical modes of civilization and their discernment abilities.

Therefore, to enhance effectiveness and teaching quality, fostering reform and innovation in art education, educational departments, and institutions at various levels must comprehensively grasp and utilize the new curriculum modules and exhibition evaluation mechanism in art education. This entails innovating teaching models, objectively assessing teaching and student learning outcomes, continuously refining and innovating art education paradigms, and gradually nurturing students to develop comprehensive, three-dimensional, and forward-thinking academic abilities and cognitive frameworks.

Disclosure statement

The author declares no conflict of interest.

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