

Strategies for Integrating Traditional Arts and Crafts Resources into College Art Classroom Teaching

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Keywords: Universities; Art classroom; Teaching; Traditional craftsmanship; Art resources

Abstract: Inheriting and promoting excellent national culture has become an important task in the education and teaching process of universities in the new era, and art teachers in universities should shoulder this important responsibility even more in the teaching process. China has abundant traditional arts and crafts resources, which are created and enjoyed by people in different regions, deeply reflecting the aesthetic taste and national spirit of the working people. Integrating traditional arts and crafts resources into art classroom teaching in universities is of great significance. This article explores the significance of integrating traditional arts and crafts resources into university art classroom teaching from the perspectives of traditional cultural inheritance and university art teaching reform. It also explores the strategies for integrating traditional arts and crafts resources into university art classroom teaching from aspects such as talent cultivation plans and teaching systems, aiming to provide more basis for promoting university art teaching reform.

1. Introduction

The art curriculum in universities is a fundamental course for art majors and an important carrier for cultivating highly artistic talents. However, for a long time in the past, the excessive emphasis on elite culture and upper class culture in university art curriculum has to some extent affected the quality of talent cultivation. In the new era, domestic education pays more attention to the development of national and local characteristics of education, especially in the teaching of certain disciplines, which focus more on cultivating students' core competencies in the subject. Inheriting and promoting national culture is an important component of the core competencies in the subject. In this context, integrating traditional arts and crafts resources into art classroom teaching in universities is in line with the trend of higher education reform in the new era, and can also make up for the shortcomings of traditional art teaching in universities. China has a vast land and abundant resources, and traditional arts and crafts resources are very diverse. These arts and crafts resources reflect the aesthetic taste and life ideals of working people in different regions, and have a profound historical and cultural heritage. Based on this, this article combines teaching practice to explore the significance and strategies of integrating traditional arts and crafts resources into university art classroom teaching[1-2].

2. The significance of integrating traditional arts and crafts resources into art classroom teaching in universities

2.1. Beneficial for the inheritance and promotion of traditional arts and crafts

First of all, it is conducive to the realization of Lide's goal of cultivating people. Moral cultivation is not only the starting point of college education, but also the fundamental goal of college education. Cultivating excellent talents for socialist construction is the fundamental task for colleges and universities to carry out various educational work, and excellent talents must reach the standard in all aspects such as ability, knowledge and moral quality, the basic requirement of which is moral quality. Therefore, colleges and universities must pay attention to ideological and political education in the curriculum, through the way of collaborative education to help students establish correct values, to promote the healthy growth and development of talents. Secondly, it can improve the effect of ideological and political education. From the perspective of collaborative education, the comprehensive strengthening of ideological and political construction of the curriculum in colleges and universities can effectively mobilize the strength of teachers of all subjects, make them participate in the moral education of students, better strengthen the ideological education of students, guide the teaching of all subjects through correct values, and make students consciously establish the Marxist ideology in the process of learning. And form the right value orientation[3].

2.2. Beneficial to promoting the reform of art teaching in universities

At present, art teaching in universities mainly draws on the art education systems of developed countries such as Europe and America, as well as the former Soviet Union, and lacks attention to folk art culture. Some teachers prioritize technology over creativity in the teaching process. During the teaching process, some students devote most of their energy to practicing art painting techniques or familiarizing themselves with the operation of art software. In fact, the teaching content of some art courses intersects with the content of graphic design, and these courses should focus more on cultivating students' creative concepts and creative thinking. The excessive pursuit of the integration and sublimation of art and technology is somewhat different from the market's demand for highly artistic talents. However, the domestic traditional arts and crafts are national and local Cultural resource management, which integrate cultural technology, Value judgment and carrier. Especially in some regions of China, traditional arts and crafts are tailored to local conditions in terms of materials and creative techniques. For example, in Yunnan, where bamboo is abundant in ethnic minority areas, the Dai ethnic group utilizes bamboo resources to weave, while in some regions, agricultural ethnic groups are skilled in textile technology. These traditional arts and crafts works of different ethnic groups and regions also differ in their living environment, folk customs, and economic development level, in terms of shape, color. There are also significant differences in patterns and cultural connotations. The design of traditional folk arts and crafts not only has practical functions, but also has good aesthetic, emotional and other cultural elements. Integrating them into college art classroom teaching can gradually change college art, focusing too much on technology and upper art, which can promote the integration of college art courses with Folklore studies and Museology disciplines, and is of great significance for cultivating composite art talents. It is conducive to promoting the reform of art teaching in universities[4-5].

3. Strategies for Integrating Traditional Arts and Crafts Resources into College Art Classroom Teaching

3.1. Redesign talent training plan

The talent cultivation plan guides various educational and teaching activities in universities. In the new era, traditional arts and crafts are integrated with art teaching in universities, and the teaching content has undergone certain changes. The natural talent cultivation plan should also be changed to guide teachers to carry out various teaching activities in a more orderly manner.

On the one hand, the school's teaching and research team and teachers should rewrite the teaching syllabus and teaching plan. When re-compiling the syllabus, colleges and universities should take full account of the memory of some traditional arts and crafts and the characteristics of cultural aesthetics. In terms of theoretical teaching of art courses, they should not only teach traditional painting skills and understand the traditional arts and crafts in some regions, but also further teach students some folk Art history at home and abroad to help students correctly treat Chinese and foreign arts and culture, Being able to have a more comprehensive understanding of the history and craftsmanship of traditional arts and crafts, thus gaining an understanding of the economic and commercial aspects of traditional arts and crafts in some regions. At the same time, the teaching syllabus of art courses in universities in the new era should require teachers to teach students the traditional arts and crafts creation tools and techniques in some regions in stages through case teaching and other teaching methods, and then guide students to learn to analyze the image modeling of folk traditional arts and crafts from aspects such as the logic of things in combination with art creation practice activities. When college art teachers rewrite the teaching plan of art courses, they should consider the new teaching syllabus requirements and the characteristics of folk arts and crafts, and reset the teaching objectives of the course. For example, in the appreciation process, students should be required to have their own thoughts and discourse on the local folk arts and crafts they appreciate, and briefly analyze the shape, skills, and cultural content behind the works; In artistic creative practice activities, students are required to proficiently apply their learned folk arts and crafts skills to creative activities, continuously improve their creative and aesthetic levels, and have unique ideas for shapes or colors in the process of artistic creation[6].

On the other hand, universities should also develop school-based textbooks to promote the integration of traditional arts and crafts resources into art classroom teaching in universities. Textbooks are an important basis for art teachers in universities to carry out classroom teaching, and the theories in art textbooks are also important theoretical guidance for teachers to guide students in art creation. In the new era, it is necessary to have art textbooks as support to allow traditional arts and crafts resources to enter the art classroom. Therefore, university teaching and research personnel as well as art teachers should strengthen research and compile school-based textbooks based on the development needs and interests of university students, existing art textbook content, and local traditional arts and crafts resources. The textbooks should not only include practical art theory content from the original textbooks, but also include illustrations and text to introduce students to the production methods and processes of traditional arts and crafts with unique local characteristics, If conditions permit, teaching resources such as secondary modification CDs and videos can also be collected and organized online. Through school-based textbooks and CDs, teaching resources can help students have a more comprehensive understanding of local traditional arts and crafts. In the arrangement of school-based textbooks, it is necessary to take into account the subject of art and the actual needs of students. It is necessary to combine the cognitive development level of college students, and write different art theories and traditional craft production methods from easy to difficult, from simple to complex[7]. Moreover, it is necessary to prevent duplicate content from appearing, so

that some representative traditional craft arts can better enter the art classroom. Taking the introduction of Huaiyang Mud Dog, a representative of Henan folk arts and crafts, as an example, the development of school-based textbooks should introduce the content of this introduction to folk arts and crafts, works appreciation, and creative notes. In terms of textbook writing, it is mainly aimed at second grade students. The teaching time of school-based textbooks is one semester, with one class per week and two class hours per class. Schools and art teachers should fully consider the future employment direction of art students. In the design of folk art school-based courses, they can be divided into compulsory and elective courses. The school-based teaching materials for compulsory courses should cover the first and second semesters of second grade. Elective courses are mainly aimed at students who have a strong interest in traditional folk arts and crafts. See Table 1.

Table 1: Development Content of School-based Textbooks Introducing Huaiyang Mud Dog Craft into Art Classroom Teaching in Universities

Course type	Content of school-based textbooks
Required course	Introduction to Huaiyang Mud Dog Creation
	Appreciation of Huaiyang Mud Dog Works
	Production and Packaging of Huaiyang Mud Dog
Elective courses	On site wind harvesting
	Writing Investigation Reports

3.2. Establish a dual teacher system teaching system

The existing teaching system in universities is difficult to support the effective integration of traditional arts and crafts resources into art classrooms, so it is necessary for universities to reform the existing teaching system and gradually establish a dual teacher system. The existing teaching team in universities has a solid knowledge of art theory, but lacks understanding of traditional arts and crafts, especially the specific production methods and processes related to folk arts and crafts such as embroidery and local clay sculptures. It is difficult for university teachers to compare with folk artists, which will directly affect the teaching effect of traditional arts and crafts creation skills in classroom teaching. Therefore, universities should encourage art teachers to delve deeper into the folk and local areas, inheritors of folk arts and crafts, or into folk museums and workshops of folk artists, to further understand the specific creative methods of folk arts and crafts works, learn the practical experience and skills of folk artists, and thus better teach students the theories and creative techniques related to folk arts and crafts in classroom teaching, To better cultivate students' aesthetic and creative abilities. Universities with conditions can arrange art teachers to go deep into folk artists' workshops for short-term learning and training in batches every semester, in order to improve the teaching level of teachers on campus[8].

In addition, universities should also actively hire folk artists to teach at the school. In the context of globalization, many local folk arts and crafts are facing a situation of loss. The vast majority of folk arts and crafts enthusiasts and inheritors continue to work in this field due to their own interests and hobbies. They always maintain a simple mindset in the creative process and have rich practical experience and creative skills. Therefore, universities should hire folk artists as part-time art teachers to teach, creating a full-time and part-time dual teacher art teaching team enables different teachers to carry out theoretical and practical teaching in an orderly manner. It can also enhance the connection between folk art and university art, and to some extent, solve the economic problems of folk artists. With richer teaching content and a more excellent dual teacher teaching system, the quality of art teaching can be improved[9].

3.3. Optimizing classroom teaching methods

The teaching of art courses in universities generally adopts a traditional three-stage teaching model, with teacher classroom teaching methods mainly based on lecture or multimedia assisted teaching. These teaching methods are difficult to stimulate students' learning interest and meet the need to integrate traditional folk arts and crafts resources into the art classroom. Therefore, in the new era, art teachers must apply more diverse classroom teaching methods to stimulate students' learning interest.

Firstly, art teachers in universities can try task driven teaching methods in the classroom teaching process. In the new era, integrating traditional arts and crafts resources into art curriculum teaching requires further cultivation of students' creative thinking, helping them master basic art theories and skills, and further improving students' understanding of folk traditional arts and crafts, namely national culture. In this context, teachers can apply task driven approach in classroom teaching to combine the knowledge of art theory in textbooks with traditional arts and crafts investigation and production, design corresponding task driven themes, and guide students to complete work tasks through collaborative and exploratory learning activities, enabling them to effectively transition from theoretical learning to the stage of appreciation and creation[10]. For example, in the process of introducing Huaiyang Mud Dog into the art classroom, teachers can assign the following learning tasks in the design teaching of Huaiyang Mud Dog: "(1) Analyze the decorative performance of Huaiyang Mud Dog; (2) Collect information about Huaiyang Mud Dog, organize and summarize the production process of this folk arts and crafts work; (3) Design the shape of Huaiyang Mud Dog that they like". Based on this, using intra group heterogeneity. The principle of homogeneity between groups is to group students and encourage them to collaborate in task driven learning. According to the reasonable decomposition of the learning content, the tasks are divided into three learning tasks, as shown in Table 2.

Table 2: Task Driven Learning Settings for Huaiyang Mud Dog Craft Teaching in College Art Classrooms

Task decomposition	Task content
1st learning task	Guide students to review their knowledge of art modeling and color, and further understand the basic patterns and meanings of this traditional craft art through the pictures of Huaiyang mud dog displayed by the teacher on the electronic whiteboard
2nd learning task	Mainly for students to learn and summarize the specific production steps of Huaiyang Mud Dog, including selecting mud, pounding mud, kneading and shaping techniques
3rd learning task	Ask students to jointly design the Huaiyang mud dog shape that the group likes. You can first have group members discuss and design it in the form of painting, and then combine the knowledge and skills learned in the previous learning task to create it

Secondly, art teachers in universities can also apply project-driven or competition oriented teaching methods in the classroom teaching process to stimulate students' interest in learning. Art teachers in universities should fully recognize that art teaching in the new era should better serve the development of local culture and economy. Integrating traditional arts and crafts teaching into art classroom teaching is not only to inherit and promote traditional arts and crafts, but also to better promote the development of local characteristic culture, ethnic culture, and local economy. Therefore, teachers should make better use of local resources and advanced information technology in teaching, combined with the project experience provided by part-time teachers of folk artists, introduce some unique traditional arts and crafts works and projects from the local area into the classroom, carry out art creation, and implement project-driven teaching using artist studios as carriers.

In addition, in the process of teaching reform, art teachers in universities should also flexibly apply advanced information technologies such as virtual reality to further enrich the content of art teaching, and introduce more unique and representative traditional arts and crafts into art classrooms. Museums are a bridge connecting college art and folk art. Museums and folk art museums collect many traditional arts and crafts works, while also providing an in-depth understanding of the culture behind these arts and crafts works. In fact, some museums and folk museums in China have applied advanced information technologies such as virtual reality technology to practice, allowing people to visit and appreciate in real time with the help of mobile smartphones. Teachers can also use this to guide students to observe the museum or folk customs in classroom teaching. Traditional arts and crafts collected in the museum can also be exchanged between teachers and students during the appreciation process for specific works. Thus, students can intuitively experience art works and techniques that are difficult to experience in textbooks.

4. Conclusion

Integrating traditional arts and crafts resources into art classroom teaching in universities in the new era is conducive to inheriting and promoting traditional arts and crafts, and is more conducive to promoting the reform of art teaching in universities. To achieve this goal, universities and art teachers need to strengthen teaching and research activities, redesign talent cultivation plans, and further optimize teaching systems and classroom teaching methods, so as to revitalize traditional culture in art classrooms.

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