

Teaching Practice of Out-Of-School Art Curriculum in the Inheritance of Funan Willow Weaving Technique

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Abstract: Funan willow weaving is a traditional handicraft skill that has been passed down in Funan for a long time, and it is also a national intangible cultural heritage skill in the region. In this paper, we clarify the necessity of the handicraft curriculum for the overall development of contemporary students, summarize the characteristics of Funan willow weaving and its craftsmanship, and analyze the possibility of combining the two in order to achieve a win-win cooperation through the combination of the two and the improvement of students' artistic aesthetics and the inheritance and development of Funan willow weaving through the out-of-school art classroom.

Compared with school art, which is popular and is taught only to school students, off-campus art is open to the whole society, and teaching off-campus art to a wider audience is an important way to pass on the skills of Funan willow weaving. Unlike in-school art, out-of-school art is richer, more flexible, and freer to teach. At the same time, out-of-school art complements in-school art by providing a richer, more interesting, and more personalized art education based on the popular in-school art. On the other hand, Funan willow weaving has been passed down for a long time, using environmentally friendly weaving materials and rich weaving skills, and the products are not only strong and durable, but also beautiful and generous, and have been loved by the public at home and abroad for many years, with unique aesthetic expression. Due to the limitations of in-school art, it is less difficult to introduce the weaving techniques of Funan willow weaving into the in-school art classroom than it is to introduce them into the out-of-school art classroom. Introducing the weaving process of Funan willow weaving into off-campus art classes will not only enrich the content of off-campus art teaching, but also allow students participating in off-campus art classes to experience more different types of art-related content, and also play a role in promoting the inheritance and development of Funan willow weaving.

1. Out-of-school art curriculum teaching

The arrangement of external art is more free compared with the learning content of school art, because it is more from the personal interest of the learners rather than mandatory, [1] the weaving process of Funan willow weaving can be transformed and introduced into the handicraft classroom of external art, which can not only achieve the purpose of enriching the teaching content, but also

play a role in improving students' artistic aesthetics, and at the same time can make more people know and love Funan willow weaving, so that we can better inherit the craft of Funan willow weaving and achieve a win-win situation for both sides.

There are various forms of expression in the curriculum under the art discipline, but the handicraft class is part of the art discipline, and besides the common nature of the art discipline, it also emphasizes the nature of the handicraft materials themselves and the use of materials. First of all, handmade works are concrete things, and the shape of handmade works determines that all the contents of handmade works must be shown through their external contents, which can be touched and felt, and then these feelings are fed back to human vision and perception through handmade works. Secondly, the visual nature of handmade works determines that handmade works are ultimately concrete art images that can be seen and observed, and through the observation of handmade works, the viewer can intuitively gain visual aesthetic feelings, while on the other hand, the author also directly expresses his aesthetic interests through handmade works. Finally, the uniqueness of the medium of expression of handmade works is that, compared to other courses under the category of art, handmade classes are based on the creation of concrete material expression. Different materials have different expressive properties. In addition to giving the actual shape, the class can also directly experience the actual characteristics of different production materials, and by using different material qualities, the class can bring out a stronger impact of the work. For learning a handicraft skill with beauty expression, a handicraft class that requires actual hands-on work can not only help students learn more quickly than just visual observation, but also allow them to gain a deeper sense of beauty in the process of actual operation. [2]

2. The practice of teaching funan willow weaving into the out-of-school art curriculum

2.1. Characteristics of Funan Willow Weaving Techniques Characteristics of Funan Willow Weaving Techniques

According to the literature, Funan willow weaving skills have more than 500 years of weaving history, as its weaving raw material willow planting history can also be traced back to a thousand years, while Funan willow weaving and Fuyang City, Anhui Province, "intangible cultural heritage", the development of the local pillar of industry is still Funan. Funan willow weaving process in the process of development for many years, because the local production of wolfberry willow, and then according to local conditions, the raw materials used for weaving for wolfberry willow material after a certain process of concoction, the whole preparation process is mainly divided into the selection of materials, steaming, coloring, soaking, weaving, fumigation, drying, painting, packaging and other stages. [3] material selection, steaming, coloring, soaking, etc. is Funan willow weave in the formal preparation stage before the preparation, the need for fresh wicker willow willow for some screening and processing, mainly to wicker willow willow for coarse and fine sorting, will be processed to remove the bark, leaving only the wicker core, if the product has the color needs can also be dyed wicker treatment, in order to be used in different products when subsequent weaving. [4]

2.2. Reasons for choosing the Funan willow weaving technique for skill transmission

The woven products of Funan willow weaving are still very popular because of their durability and rustic shape, and the development of Funan willow weaving has not only satisfied people's production needs, but also explored a path of artistic expression using the texture characteristics of the weaving process. In addition to everyday use of various types of vessels, Funan willow weaving in recent years through the exploration of the development of some ornamental decorative role more than the actual use of willow weaving crafts, mainly to meet the aesthetic needs of people, such as

different sizes, colors, richly shaped willow gourd, willow basket and other products, and even explore the art of painting and traditional arts and crafts combined in a comprehensive expression, which shows that Funan willow weaving in The visual expression of Funan willow weaving is also diverse and rich. The common weaving techniques of Funan willow weaving include flat weaving, vertical weaving, warp weaving, twisting weaving, strangling weaving (tying weaving), and wrapping edges, etc. Especially, the warp and weft wicker are interspersed with each other for weaving, which is also the most common flat weaving method, and the wicker can be mixed with bushes and wood bark in the weaving process,[4] which means that the flat weaving method can use a variety of materials for comprehensive expression, as well as more design possibilities. The richness of Funan willow weaving, which can achieve diversified visual expression and design, can largely enrich the content and selectivity of teaching in the out-of-school art classroom when it is introduced.

2.3. Specific practices of introducing Funan willow weaving techniques into the out-of-school art curriculum

Direct intervention mode and use as reference mode are combined according to local conditions.

Funan willow weaving craft, into the out-of-school art classroom way there are two modes of direct intervention mode and borrowing mode. The direct intervention mode is to introduce some weaving methods and materials directly into the classroom, so that students can actually touch and master some basic willow weaving skills. The borrowing mode refers to the weaving method of Funan wickerwork and uses other materials instead of wickerwork, so that students can experience the characteristics of wickerwork through the classroom. In the direct intervention mode, the main way to teach weaving is to use wicker directly as the teaching material, so that students can master at least one wicker weaving technique. If local conditions are suitable and the length of the course is sufficient, students can learn and experience the Funan wickerwork process starting with the preparation of the raw materials. The borrowing model, as opposed to the direct intervention model, is mainly applicable to areas where it is difficult to collect wicker and can be replaced with other relatively easy-to-obtain materials, with the focus on enabling students to experience the weaving techniques. Such as various types of rattan that can be obtained, or bamboo strips, etc. The alternative materials should ideally have some support. Another type of alternative materials can be relatively soft materials, such as thick hemp rope, cloth and other materials, can be woven into the wire for support. Among them, cloth strips can be used for waste, using the processing of clothing out of narrow strips of cloth or can no longer continue to wear the old clothes for cutting and transformation to weave experience. [2]

Since the preparation of the raw materials for Funan willow weaving is difficult to complete in the limited time available in the classroom, and it is relatively difficult to experience the actual operation in the classroom, the actual course is based on scientific demonstration and explanation, and the main weaving materials are replaced by semi-finished wicker or wicker-like substitutes. If the course is long and allows time for hands-on practice, field classes can be conducted. As for the teacher resources, besides contacting the relevant non-genetic inheritors directly for offline or remote online teaching, we can also provide training and further training for the teachers, or develop relevant video courses, while the teachers who actually teach in the classroom can give simultaneous lectures and demonstrations. The significance of bringing Funan willow weaving into the out-of-school art classroom is that more people can have a relatively simple understanding and experience of Funan willow weaving, in addition to enriching the content of the out-of-school art classroom.

Set course objectives, optimize teaching methods, and pay attention to safety hazards in the course. Because there are many different weaving methods in Funan willow weaving, and the degree of difficulty varies, in the process of handicraft class, the teaching of weaving techniques should be traded off accordingly, through simplifying the weaving method, detailed explanation and

demonstration by the teacher, or reducing the size of classroom handicrafts to optimize teaching, in order to achieve the teaching purpose that students can learn the weaving method through the limited time of the course. In order to bring Funan willow weaving into the classroom, attention must be paid to the preparation of tools. The tools that are relatively well obtained in the classroom are hobby knife, screwdriver, long tape measure, and some necessary auxiliary tools. [2] In addition, because the content of the art course is a manual category, the main content of the course is hands-on practical operation, there is no relevant textbook can be purchased, so the teacher needs to prepare more adequate theoretical knowledge in the teaching materials, so that the students can have a basic knowledge of Funan willow weaving in the limited time in the classroom. In the course of the actual lecture, we can teach the weaving methods from simple to difficult according to the length of the course and the students' acceptance level, with the initial goal that the students can independently complete a complete work made by willow weaving technology, thus ensuring that the students can make a work through the course content in a relatively limited time. The goal of the course is to ensure that students are able to produce a piece of wickerwork made with the Funan wickerwork technique in a relatively limited amount of time.

3. Analysis of teaching practice of out-of-school art courses in funan willow weaving

3.1. Mutual benefits of Funan willow weaving into out-of-school art programs

The art of Funan willow weaving is a witness to the development and cultural process of Funan's social life and plays an indispensable role in the economic development of Funan, while the art of Funan willow weaving is part of the intangible cultural heritage and the crystallization of human wisdom. Applying the art of Funan willow weaving in the out-of-school art classroom will not only cultivate the aesthetic interest of the students who are studying out-of-school art by relying on the unique aesthetic characteristics of Funan willow weaving, but also exercise the students' ability to use their hands and brains, and promote this handicraft to the society, increase the popularity of Funan willow weaving in the society, and provide more possibilities for the inheritance and development of Funan willow weaving.

As for out-of-school art, for a long time, there has been a problem that the content of art teaching is too old, the teaching resources are relatively single and not rich enough, and the art creation materials are relatively scarce. [5] Especially in children's out-of-school art teaching, for example, in drawing-related art courses, teachers often only take out a model painting for children to copy in the teaching process, in order to achieve the purpose of producing results in every lesson. This simplistic approach not only hinders the development of children's creativity to a certain extent, but also does not improve children's art literacy and does not complement the content of school art outside of school. In the children's handicraft curriculum, the materials used are mostly playdough and ultra-light clay, and the teaching mode is still based on the children's imitation of the model using the relevant materials. In contrast, the weaving process of Funan willow weaving is mainly based on weaving, and wicker and other weaving materials are different from the common clay materials as the main raw materials, so that the weaving process of Funan willow weaving can be transformed into the out-of-school art classroom, which can not only inject new vitality into the teaching content of out-of-school art, but also play a certain degree of publicity and promotion role for the inheritance and development of Funan willow weaving.

3.2. The insufficiency of the out-of-school art course teaching in the transmission of Funan willow weaving skills and its reasons

The introduction of Funan willow weaving techniques into the off-campus art classroom has faced

some problems at this stage in the actual classroom teaching process. One of the more prominent problems is that it is often difficult to teach from the material making stage of Funan willow weaving in a short period of time, as well as the lack of appropriate teachers for teaching off-campus art courses. During the development of the weaving process of Funan wickerwork for many years, the process of making the raw materials, i.e., the wickerwork that can be used directly in the preparation stage, is relatively time-consuming, so it is difficult to complete in the limited time of the classroom, and it is relatively difficult to experience the actual operation through the classroom, so in the actual teaching process, this stage is mainly based on scientific demonstration and explanation. On the other hand, teachers who are skilled in the art of Funan willow weaving are needed to teach the class, although there are more non-hereditary bearers of Funan willow weaving, so we can contact the relevant non-hereditary bearers of Funan willow weaving to teach the class, but it may not be possible to maintain the class for a long time. At the same time, the development of Funan willow weaving has developed a huge number of types of weaving techniques, and in the process of the out-of-school art program, it is necessary to classify and select these various types of weaving techniques before the actual teaching, and the selection process is relatively complicated before the introduction of the application. It is also relatively difficult for non-Funan willow weaving industry practitioners.

3.3. Suggestions for teaching Funan willow weaving techniques in the out-of-school art curriculum

The vigorous vitality of the development and inheritance of Funan willow weaving and the increasing demand for out-of-school art from young children and other people in the context of quality education mean that the development of out-of-school art courses should be gradually diversified in terms of content, and the introduction of Funan willow weaving into the teaching practice of out-of-school art classes will not only bring diversified materials to out-of-school art classes, but also enrich the teaching content of out-of-school art classes, and at the same time It can also bring more development channels for the inheritance and development of Funan willow weaving. However, to achieve the mutual benefit of Funan willow weaving and the out-of-school art curriculum, it is not possible to achieve it overnight, but requires a step-by-step process to develop the combination of the two.

In the wickerwork process of Funan willow, first of all, we should screen out the weaving techniques that are suitable for teaching the public and do not affect the development of the industry, and the weaving techniques screened out for teaching should not only have the characteristics of easy to learn, but also ensure that beginners can have a relatively high rate of finished products, or success rate, or at least make beginners at the beginning of contact with the method of teaching the preparation of a small section or a small section, otherwise it is easy to discourage. Otherwise, it is easy to discourage beginners' confidence in learning.

For the out-of-school art classroom, the difficulty lies in the development of the curriculum and the search for relevant teacher resources. First of all, we can conduct a survey on the willingness of the course audience before the course is arranged, and secondly, the development of the course should be adapted to the local conditions, while retaining the core of the skills of Funan willow weaving, and the course content should be arranged according to the local conditions, and it is better to have the relevant inheritors of Funan willow weaving to participate in the course of course development. Finally, in terms of teachers, firstly, we can contact the inheritors of Funan willow weaving to give lectures, and secondly, we can train the teachers on the skills of Funan willow weaving, and then teach the courses.

4. Conclusion

Funan willow weaving is a handicraft with a strong vitality, and the special texture and pattern of the weave, when combined with other ideological themes, can be seen as a form of expression for the weaver of the product. The fact that the skill of starting with Funan willow weaving is not too complicated and that the materials are relatively easy to obtain makes it possible to promote it in craft courses. The introduction of this form of expression into the out-of-school art classroom, where it collides with people who are full of ideas and vitality, can enrich the content of the out-of-school art classroom and help students in the out-of-school art classroom to improve their aesthetic sensibilities, enhance their hands-on skills, and lead them to experience more of the charm of the Funan willow weaving process outside the school classroom.

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