

On the Value of Traditional Folk Art in Art Education and Teaching

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Abstract: It has become the mainstream of today's art education reform to excavate humanistic resources and pay attention to humanistic cultivation in art education. Folk arts have rich cultural details and are deeply loved by people, because they come from life, are created by people's hands, and embellish people's lives. They express people's demands for beauty. They have been inherited in the development of history and have been endowed with new elements and meanings with the changes of people's lives. Based on the analysis of the current situation of folk art in contemporary art education, this paper explores the value of folk art in contemporary art education from three aspects: enriching the teaching resources of art education, promoting the cultivation of students' innovative thinking, and expanding the humanistic resources of art education. The aim is to further promote the organic integration of contemporary art education and folk art and lay a good foundation for the sustainable development of art education.

1. Introduction

With the rapid development of Chinese art, folk art occupies a pivotal position in art education. No art educator in history has been so widespread and spontaneous as now. With the accelerated pace of Chinese modernization, art education is increasingly playing a prominent role in cultivating students' all-round development and improving their overall quality [1]. The full integration of folk art into contemporary art education will help contemporary college students inherit traditional excellent folk art culture, improve their comprehensive personal cultural literacy and establish their awareness of protecting folk art resources. Nowadays, many folk arts are impacted by modern mechanization and gradually decline. In the long run, local culture will not only not be effectively protected, but will instead become a product of mechanization and lose the emotion and original culture of traditional folk arts [2]. Therefore, contemporary art education should introduce folk art knowledge into daily teaching, strengthen the relationship between them, and deeply analyze the important value of folk art in contemporary art education teaching, so as to comprehensively improve the art curriculum teaching system.

2. The Social Status of Folk Art

Folk art is not just folk painting and craft as we usually understand it in a narrow sense. It is a regional, national and group cultural form, which embodies more immaterial content and is an art form created, applied and integrated with life by ordinary working people in the long historical process and daily folk customs [3]. Chinese folk art continues to this day, with its most distinctive national characteristics and rich and colorful folk art culture combined with folk music, folk literature, folk dance, folk drama and folk songs. Folk art is the foundation of all art forms and consists of excellent traditional arts of all nationalities. They are often made of mud, wood, flour, paper, bamboo, cloth, stone, metal and so on, which are easily found around them. It is the source of all fine arts. Historically speaking, it is relative to palace fine arts and literati fine arts. In ancient China, folk fine arts were mainly murals and woodcut New Year pictures created by folk painters and woodcut and handicraft articles created by folk artists. Folk art has unique artistic value and aesthetic value. It is an art form that cannot be ignored. If this aesthetic value is properly explored

and applied, it can give full play to its artistic value and add luster.

Folk art is created by working people in daily life to express their thoughts and feelings, to place hopes and ideals, to express celebrations and wishes, or to meet the needs of use and aesthetics [4]. It reflects people's life and things around them, and it reflects people's spiritual pursuit of life's ideals and wishes. It is also linked with social production. The mainstream of folk art creation has always been to combine people's lives and play a direct role in spiritual and material life. Its significance is not measurable by pure economic benefits. For educators, the combination of folk art resources and art teaching classes not only implements the content of art curriculum standards, but also enriches students' art theory and art skills and enhances students' national pride while making full use of art resources outside school. It is rooted in people's real life and material production, and is full of the pure and sincere pursuit of working people for life. It skillfully combines superb manufacturing techniques and artistic beauty perfectly, coexists rustic beauty and appearance beauty, integrates the use function and decoration function, and forms a perfect practical and beautiful technological work, forming a wonderful and beautiful spiritual world and material world.

3. Folk Art and Modern Art

From the point of view of color, form and implication of folk art creation, it can be said that folk beauty still retains some basic properties of the works when they took place, has the nature of coincidence with real life, and has the characteristics of life prototype with great components. Some researchers call it “primary” [5]. Folk art should pay attention to its own development. In the exchange with modern art, we must not stop at the low level of exchange of needed goods. There is no need for folk art to follow modern art. Imitation and follow modern art is by no means the development direction of folk art. We use it to examine the characteristics of folk art, mainly focusing on the “nature” and “activity” of the two characteristics [6]. In other words, a very important feature of folk art is its endless vitality in the natural state. Art design is bound to have direct or indirect contact with all social strata and institutions. It can be said that this is a process of communication between almost all members of the whole society. It embodies the spirit of seeking good, beauty and freedom. It is a kind of universal human self-care. It embodies the maintenance, pursuit and concern for human dignity, value and fate, highly cherishes various spiritual and cultural phenomena left over by human beings, and affirms and shapes an ideal personality with all-round development. The value of folk art lies not in its artistic spirit, nor in its artistic form, but in its enlightenment, which provides a format different from that of modern artists in observing and expressing objects.

Folk fine arts and primitive mysterious culture did not disappear with the generation of decomposition culture in the long process of cultural and historical development, and they more retained the basic nature of art when it occurred [7]. For example, some production and living tools, such as hoes, wooden pots and sickles, which are still in use in contemporary rural areas have not changed much in function and shape with similar implements of the Neolithic Age. The primary feature of folk art is that it is a spontaneous art production, a direct need of the people for life, rather than a purely artistic aesthetic activity. For the folk traditional culture, we should adhere to the protection and utilization, pay equal attention to popularization and promotion, strengthen the excavation and elucidation of the ideological value of the excellent traditional culture, safeguard the basic elements of the national culture, and make the excellent traditional culture become the spiritual force that inspires the people to move forward in the new era. Folk art is the crystallization of national culture accumulated over thousands of years. It is an important part of the splendid national cultural treasure house. It is rooted in the folk for a long time, and is quite extensive and popular, which is also the origin of human aesthetic creation [8]. Its core is to advocate people-oriented, emphasize the value and dignity of human beings, and pay attention to the infinite care for the human situation.

4. The Present Situation of Folk Art in Contemporary Art Education

After the reform and opening up, Chinese fine arts education and teaching have achieved remarkable improvement, and are developing at a high speed. Major colleges and universities have also readjusted and optimized the setting of fine arts courses according to the actual development of their own colleges and universities, and have appropriately supplemented and improved their teaching contents. Therefore, the resources of the art curriculum are extremely extensive. It should not only include teaching materials, but also include society, environment, schools, culture, etc. It can also be said that anything or thing that can help the implementation of art teaching includes all available resources that are realistic, spiritual, natural and social. This can not only enrich students' inner feelings, but also cultivate students' inheritance and development of local traditional culture. Therefore, the curriculum has a positive effect on junior high school art teaching. In the fine arts teaching in many schools, although the curriculum and teaching materials mention folk fine arts, they do not cover much, and the content is superficial and can only stay in form. The general teaching of folk art has not really integrated folk art into the art education system. The discipline departmentalism in the classroom occupies a dominant position, ignoring the horizontal connection and integration between disciplines, artificially severing the connection between the fine arts discipline and various disciplines, and wasting a lot of effective curriculum resources. The degree of social development also determines the height of artistic design. The sociality of artistic design is an inevitable feature in the modern society, and it is also the basic condition for the existence and development of artistic design in today's society.

The humanistic quality education of art major in normal universities has always been very weak. There is no big difference between professional courses as the backbone of teaching and painting majors in non-normal art colleges. However, in the aspect of vocational training, the improvement of humanistic knowledge accomplishment is neglected, which is far away from the nature of normal schools, and humanistic education guidance is ineffective. The humanistic knowledge education system cannot be effectively constructed, resulting in the oneness of knowledge structure. The blind attention and pursuit of western countries' art culture and art creation forms have seriously neglected the valuable local folk art resources, resulting in the gradual forgetting of Chinese excellent folk traditional arts and the loss of their due light. Art design is pluralistic and inclusive. It is not a passive reflection and reproduction of culture, but a comprehensive and three-dimensional integration of different cultures. Art design contains the imprints of system culture layer, material culture layer and concept culture layer. At the same time, it is similar to art and absorbs a lot of spiritual achievements. Although some colleges and universities have paid more attention to folk art, they have not carried out in-depth excavation and exploration, nor have they carried out corresponding development and utilization of their resources, resulting in many valuable artistic resources being wasted and idle. However, there are both cream and dross in our folk art, so we should have the choice of screening and integrating the excellent contents of folk art into our art learning class.

5. On the Value of Folk Art in Contemporary Art Education

5.1 Enrich the Teaching Resources of Art Education

The contemporary education and teaching concept proposes that under the premise of brand-new basic education innovation, various art education resources in society should be deeply explored and colorful campus art activities should be organized. For example, after-school time to find materials close to life, and then in the classroom and see the patterns of folk art contrast, this way of learning is not only a skill practice but also an anthropological consideration, because learning folk art is to learn the spirit and culture of folk artists, which is conducive to express students' personal feelings. This requires teachers to pay close attention to and understand the local folk living art, adopt the living way to inherit and develop, form the folk art brand under the premise of protecting the basic folk cultural elements, guide the development and growth of the folk art industry, and

meet the growing multi-level cultural needs of college students. There are abundant resources in the composition thought and art content of folk art, which contain the momentum and charm with Chinese characteristics, and are worthy of our in-depth interpretation. For example, in college art classroom teaching, folk art elements such as paper cutting, embroidery, batik, sculpture and shadow play can be incorporated, which can not only enliven the classroom atmosphere, but also encourage students to actively participate in classroom activities, fully mobilize the enthusiasm and initiative of the majority of students, and inject more vitality and vitality into the classroom. With the aid of the selection and screening system of art curriculum resources, local folk arts that meet the target requirements and are more valuable can enter the art class, thus contributing to the development and practice of art curriculum resources.

5.2 Strengthen the Cultivation of Students' Innovative Thinking

Folk art has a long and long history. Although compared with the contemporary society, the ancestors' overall living standard is lower and their material conditions are insufficient, their spiritual world is rich and colorful, with a strong sense of innovation, integrating all aspects of real life into art. We should study the relevant knowledge of history, humanities, folk customs and so on, and then show the folk characteristics and cultural connotation of this art resource to the students, and give them various play spaces. Because folk art has various forms and is rich and colorful, specific problems should be analyzed in detail and should be adapted and optimized according to local actual conditions. It determines the degree of a nation's culture and people's aesthetic appreciation. We hope that the improvement of people's educational level will give them an opportunity to receive art education. Therefore, the infinite artistic charm, creative ideas and painting styles contained in traditional folk art can bring profound enlightenment and reference to the art education work in colleges and universities. Non-governmental art education in colleges and universities should focus on training students to transform and apply the modern industry of non-governmental art so as to enhance students' employment and independent innovation ability. Through the study of folk art, I hope that students can have new knowledge and experience, and can have a deeper understanding that only the national is the world's, from which they can feel the splendid culture of the Chinese nation and the rich and colorful cultural customs.

5.3 Expand the Humanistic Resources of Art Education

Contemporary college art education should add folk art courses to the main courses of traditional Chinese painting, oil painting and calligraphy. Because the traditional folk art in our country contains profound and rich humanistic thoughts, it can effectively expand the humanistic ideas of art majors in colleges and universities and enrich the humanistic knowledge system of contemporary college students. Nationality, culture and education are three inseparable parts. As an important part of national culture, folk art is the symbol and spiritual symbol of a nation. Education is the most powerful link in the endless cultural history. The noble sentiment, harmonious relationship and other Chinese traditional virtues contained in folk art are the key contents of humanistic quality in college art teaching and the important driving force for expanding humanistic resources in college art education. For example, in the art learning activities, the whole class can be organized into groups, and the curriculum teaching can be improved under the cooperation of collective learning form and group learning form, so as to increase the interest in classroom learning and enhance the cohesion of students. Folk art has distinct humanistic care and strong humanistic thought. It is a mixture of phenomenon and spirit. Therefore, the artistic image in folk art also originates from life, nature and real life. It can be said that the integration of folk art into the art class enables our students to reap the wealth left to them by the excellent traditional culture and art of the motherland, and is of great significance to the cultivation of students' folk knowledge, art skills and culture.

6. Conclusion

Artists of folk art are especially good at creating artistic images with images from nature, and at

the same time infusing their personal feelings to properly express their inner world and achieve harmony between nature and human beings. Because the traditional excellent culture contains noble spiritual character and good folk genes, if it can be brought into full play to the maximum extent, it will have great and far-reaching significance to the society. Make students realize the importance of inheriting and developing folk art, and let students realize the value of national folk art while experiencing the fun of learning through multiple channels. Educators should carry out research, integration and construction of folk art courses in inheriting local traditional culture, so that students can have a brand-new and comprehensive understanding of folk art. The key to strengthening students' identification with local culture lies in starting from their living state, protecting their ecology, and making their living state continue and pass on dynamically.

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