

# The Problems and Countermeasures of Chinese Painting Teaching in Art Education

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**Keywords:** Art education, Chinese painting, Problems and countermeasures, Teaching process.

**Abstract:** Chinese painting has own a unique national style over several years development, and it has been an artistic achievement with rich cultural connotations. Starting from the analysis of the role of Chinese painting in art teaching, this paper elaborates the importance of Chinese painting in various aspects, points out the misunderstandings and problems existing in the current art teaching, and finally puts forward corresponding countermeasures, which will play a certain role in the development of Chinese painting teaching in art education.

## 1. Research Background

### 1.1 Literature review

In the course of high school art, the teacher guides the students step by step to understand the concept of Chinese painting and its expression methods and characteristics according to the corresponding teaching materials, which is conducive to the students' inheritance of national culture and self-improvement of spiritual realm and personal ability (Yang, 2012). Chinese culture is the basis of learning Chinese painting, so in teaching, teachers must let students have a rich national culture, in order to facilitate further learning. Nowadays, with the globalization of the world, many modern arts at home and abroad are permeated in all kinds of concepts and cultures that students can contact with all kinds of culture. Only by absorbing traditional culture can they integrate with modern culture and make teaching play its greatest role (Yi, 2014). Despite the development of colleges and universities, many outstanding art talents have been trained for the country, but many problems still exist, such as teachers ignoring the traditional Chinese painting part in teaching, ignoring the cultivation of students' creativity. Teachers' strength can not reach the required level, and so on. Therefore, colleges and universities should constantly expand textbook knowledge, strengthen the training of teachers, establish their awareness of the importance of Chinese painting, and train all-round development talents (Xu, 2014). With its long history and unique artistic charm, Chinese painting has become a treasure of Chinese traditional culture. In the process of teaching, it has gradually formed a mode of combining development and inheritance. Universities are facing a severe test, and corresponding countermeasures should be put forward to promote the development of Chinese painting (Yi, 2018).

### 1.2 Research purposes

Under the new curriculum reform of art, art education has been improved and promoted in all aspects, but there are many problems in it. With the continuous introduction of Western art, teachers tend to focus on color, sketch and other teaching points to mobilize students' creativity, which eventually leads to the neglect of Chinese traditional art and traditional culture of Chinese painting. We should strengthen students' understanding of Chinese traditional culture and let them appreciate the unique cultural connotation of Chinese painting.

Whether in textbook editing or teaching process, one of the reasons that students have less and less knowledge of Chinese painting is that teachers do not realize the importance of learning Chinese painting. Due to the small proportion of Chinese painting content in teaching and the lack of professional knowledge of teachers themselves, they focus on the teaching of modern art in the process of teaching, which is not conducive to the development of students and the inheritance of

traditional Chinese culture. Therefore, relevant improvement and promotion should be carried out to carry forward Chinese painting and its cultural background.

## **2. The Role of Chinese Painting Teaching in Art Education**

With the development of the times and the rise of the “sinology fever”, Chinese painting has also promoted and propagated its ideological concepts and spread the value of traditional Chinese culture. In the whole art education, Chinese painting can be divided into two kinds: one is to learn knowledge and skills of Chinese painting, the other is to learn the ability to appreciate Chinese painting (Zhou, 2018). Chinese painting symbolizes the spiritual civilization with Chinese characteristics, and its long history plays an important role in inheriting the value of Chinese culture. In the middle school art teaching, Chinese painting also plays an important role, it has unique artistic value and national style. In the course of learning Chinese painting, middle school students can deepen their understanding of the customs of different periods of China, and their long history. They can also learn the value of renowned artists' self-cultivation by appreciating ancient paintings, so as to enhance their self-cultivation.

Praise of truth, goodness and beauty is the core value of Chinese painting, which shows the true feelings of the author and a wide range of people. The key to successful completion of an excellent work of art is the artistic conception of perfection and beauty (Huang, 2016). The artistic conception, technique, form and content of the works of famous Chinese painters in past dynasties embody the image of beauty and the spirit of beauty so as to realize the duty of promoting beauty and suppressing ugliness.

The practical significance of Chinese painting is not only embodied in edifying people's sentiments, meeting people's cultural and spiritual needs, but also in enriching people's spiritual world and real life. Chinese painting has gone through a lot of exercises and is still popular today. It embodies the strength of lines and the Abstract.beauty and lasting aftertaste of the painting, which is completely superior to the meaning of the picture book itself. It can reflect the literary feelings and personal accomplishment that the painter wants to express in the painting, and make the viewer immerse himself in the scene. For people living in the modern and economic society, the teaching characteristics of Chinese painting are just in line with their spiritual life needs.

The historical value of Chinese painting should not be underestimated. As one of the traditional cultures of the Chinese nation, like other traditional arts such as Chinese characters, Chinese painting occupies an important position in history and culture. We can't discuss the development of national culture without history. Chinese history and traditional painting history complement each other and are indispensable. The trace of the development of Chinese history is recorded in the history of Chinese painting. Not to mention the decorative patterns of the Bronze Age. Among them, murals, tomb tiles, pottery and Tang sculptures of the Qin and Han Dynasties, such as one of the ten famous paintings handed down from ancient China, Zhang Zueduan' s Ascending the River at Qingming Festival (Chen, 2002) in the Northern Song Dynasty. The complete structure and magnificent space provide a strong basis for the study of the economic prosperity, historical development, customs and human feelings, social changes and other aspects of the Northern Song Dynasty. Its spiritual value is immeasurable, and it is a rare art treasure.

## **3. Problems Existing in the Teaching of Chinese Painting in Art Education**

### **3.1 The proportion of Chinese painting courses is less**

There are 15 cases in Volume 13 of national art textbook (Volume 1 of Grade 7), including 3 lessons of Chinese painting, accounting for 15.78%; there are 44 pages, including 6 pages of Chinese painting content, accounting for 13.6%; 233 pairs of legends in the whole book, 35 Chinese painting legends, accounting for 15.02%. There are 15 volumes of textbooks with 15 cases. There are three pieces of Chinese traditional art: “Three Chinese Artists”, “Formal Beauty of Chinese Painting” and “Chinese Landscape Painting”. There are 16 textbooks in it, including 15 cases, two

pieces of Chinese traditional art, “Collection and Auction of Art Works” and “Protection and Inheritance of Art Remains”. It can be seen that ignoring Chinese traditional art culture is the biggest short board in art teaching. For example, many students know little about Chinese artists or even can't name them, but they are familiar with many foreign artists. In real art teaching, for various reasons, compared with the understanding of Chinese traditional art and culture, students have a lot of contact with foreign traditional painting concepts and techniques. As a result, people are not familiar with traditional Chinese painting techniques.

### **3.2 The quintessence of traditional Chinese painting with modern art works as its main part can not be disseminated in teaching.**

After thousands of years of experience in Chinese painting, paintings of different times reflect the cultural phenomena of different times. There are 73 Chinese paintings in the textbooks for middle school students, five of which are repetitive works. Among 74 Chinese paintings, 45 are modern and 23 are ancient. The proportion of ancient and modern works is seriously unbalanced. Due to the impact and influence of Chinese and Western cultures on modern Chinese culture, most modern Chinese paintings show the artistic characteristics of combining Chinese and Western. Middle school students are biased in their traditional understanding of Chinese painting due to the emphasis of teaching materials. They know little about the ancient Chinese culture and art, and even nothing about the history of the development of Chinese painting. It is precisely because the paintings of different periods have their own characteristics that the proportion in learning Chinese traditional art and culture is unbalanced.

### **3.3 Teachers' cognition is less than students' needs of knowledge cannot be met**

Based on the results of systematic investigation and research, I summarized the following points, about the problems existing in the actual teaching activities of Chinese painting teaching: First, there are misunderstandings in the positioning of art class in middle school teaching. Secondly, the needs of students can not be met, because the professional structure of art teachers is not perfect. There are two reasons why the form of Chinese traditional art and culture can not be better inherited and developed: first, art teachers do not have the enthusiasm to learn traditional art and culture; secondly, teachers do not have enough understanding of the value of traditional art and culture.

Teachers' subjective initiative is poor. Teachers themselves lack of knowledge and understanding of Chinese painting, and due to the early concept of innovative education, art teachers pay too much attention to students' creativity in the teaching process. This will lead that students in art education can not fully contact the educational concept, resulting in the lack of cultural perception.

### **3.4 The evaluation criteria is so traditional that students can not develop innovation**

Art teachers examine students' works according to traditional evaluation criteria, which greatly limits the development of middle school students' creativity. Aesthetic view holds that “similarity is not beautiful”. We should break away from the conventional thinking and change “cross-evaluation” into “side-evaluation”. Students' personal abilities are limited. Chinese painting, as our traditional painting, has been practiced by masters of famous paintings in past dynasties. If students copy it blindly, it will lead to their loss of confidence even boredom.

## **4. Teaching Strategies of Chinese Painting in Art Education**

### **4.1 Expanding the Knowledge Structure of Teachers**

Teachers need not only a solid foundation of fine arts, but also a wide range of knowledge of fine arts, which is a necessary factor for a successful art lesson. With the progress of the times and the development of society, art class is no longer a single teaching of students' various kinds of watercolor crayons, but an art involving many fields. Among them, there are many classifications of middle school art subjects, including gouache, art appreciation, sketch, Chinese painting, oil painting and so on. The classification of Chinese painting is more complex. It can be divided into figure painting, flower painting, landscape painting, boundary painting and so on from the content

level.

If the professional knowledge of art teachers is shallow, their own teaching level can not be reflected in the teaching process. On the contrary, the rich knowledge structure will make teachers more proficient in teaching. Therefore, art teachers should constantly improve their professional quality, enrich their knowledge structure, and actively participate in various scientific research activities to keep pace with the new classroom standards.

#### **4.2 Transforming Representation into Abstraction**

If Chinese painting is used as the basis of art teaching, it will be very helpful for students to further study. Because children's painting time is short and their self-control is poor, they have obvious advantages in learning Chinese painting. The ever-changing Chinese painting brush and ink coincides with the thinking characteristics of children. The fantastic ideas in Chinese ink painting can be fully reflected by the students' thinking activity. Chinese painting is an art with a special artistic conception. The integration of poetry and art gives it unique significance. In the process of learning, students are influenced by this kind of culture and at the same time sublimate their own cultural literacy.

The use of brushes can stimulate students' imagination by freely forming the shape of ink on rice paper, thus generating a series of associations. It is the main feature of Chinese painting form that the author can express unlimited imagination in limited space, and students can enhance their aesthetic appreciation in this unique painting way. This way of painting can also enlighten children's aesthetics, and lead students to discover the beauty around them through the unpredictable ink and wash color in Chinese painting.

#### **4.3 Let students change from object to subject**

Teachers play a dominant role in the teaching process and are organizers of teaching activities, while students, as educators, play a dominant role in the teaching process. Making teachers and students get along harmoniously and organically is a problem worth pondering for every teacher. Facing the role and position of teachers and students in the process of teaching and correctly dealing with the relationship between the two factors is an important basis for improving teaching effect and achieving teaching objectives. In the aspect of establishing students' subject status, the first task is how to correctly deal with the impact of foreign culture. During the period of reform and opening up, we introduced many foreign advanced and beneficial arts, which played a decisive role in our own development. But at the same time, in the process of absorbing advanced foreign cultures, we will unconsciously neglect our traditional beliefs in national culture, and even regard our national culture as decadent and outdated things. Thus, the traditional national culture and national spirit will enter a low tide, and the development and inheritance will be in danger.

#### **4.4 Strengthening the Course Textbook and Course Construction of Chinese Painting**

Teachers should give full play to their subjective initiative. When dealing with the various contents of art textbooks, teachers should give full attention to traditional Chinese art in order to promote the excellent national culture of China. When teaching classical foreign art works, teachers should first introduce traditional Chinese art according to students' understanding ability. Then teachers should stimulate students' thinking ability and broaden their horizons. When teaching other courses, teachers can also infiltrate the history of Chinese painting into the teaching process and the content of the textbooks complement each other. In Lesson 9 of Volume 16 of American Edition Textbook, "Small Wall Decoration", the teaching goal of this course is to let students design wall decorations through various materials and colors, so that teachers can play their guiding role to students, and let students combine traditional and modern factors in Chinese painting into manual production. For example, the use of traditional brushes to draw plum branches first, and then talk about modern paper cut flowers for pasting, so that the combination of traditional and modern factors is reflected in a work. In addition, teachers should also develop the activities of combining art with other disciplines in order to improve students' comprehensive quality and develop their practical ability.

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