

Research on the Construction and Characteristic Development of Chinese Painting Specialty Group in Higher Vocational Colleges

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Abstract: This article mainly discusses some ideas and research on the construction of Chinese painting professional group in vocational colleges from three aspects. I made a personal analysis of the current teaching and mode of Chinese painting major in higher vocational colleges; proposed a curriculum construction strategy for the construction of Chinese painting professional group in higher vocational colleges; discussed the importance of the construction of Chinese painting professional group and summarized it.

1. Introduction

In recent years, higher vocational colleges have received more and more attention. The original intention of vocational colleges was to cultivate more high-quality technical talents with ideals and aspirations for the country. The overall teaching system of vocational high schools is based on the original intention of the school to formulate the framework and content. Different majors are set in the teaching system, and the framework and content are very different. In higher vocational schools, the professional setting and teaching methods of Chinese painting have been very solidified, and are incompatible with the innovative concepts required by quality education. Facing the current wave of college transformation, it seems very abrupt, and there are only new breakthroughs in the teaching mode. , Will not face the opportunity, miss the opportunity. Therefore, the transformation and construction of the Chinese painting curriculum is one of the unavoidable teaching reforms in the art majors of vocational colleges. As a traditional art form of the Chinese nation, traditional Chinese painting plays a very important basic role in the transformation and development of academies.

2. Analysis of the Teaching and Mode of Chinese Painting Major in Higher Vocational Colleges

At present, there are many lagging drawbacks in the Chinese painting courses of domestic colleges and universities: blindly expanding the scale of a major, and the construction of professional content is slow; in different sub-categories of traditional Chinese painting, the classification of majors is “not specialized”; There is no combination of characteristics; teaching resources and models are scattered, and the integrity is poor. Faced with the needs of today's society, these drawbacks have been difficult to keep up with the times. (1) Analysis of the current situation of Chinese painting teaching 1. Teaching resources: “more students and fewer teachers”. At present, there are still some problems in the classroom teaching of Chinese painting in general colleges and universities. In the case of a large number of students, a professional teacher demonstrates that it is difficult for most students to see the drawing steps, and the classroom learning can not take care of it, and it will be difficult to find problems in the students' majors.

The problem of insufficient teachers like this is common in the teaching of Chinese painting in many colleges and universities. As the art education in basic education, it was called the “small three” (art, music, and physical education) in the past. Many college students do not regard art as an important course, and in the training of modern art teachers, there are Many students do not have a solid professional foundation. Usually, they are admitted to art majors in colleges and universities that are intensively trained before the college entrance examination. After graduation, they often

choose some other high-paying jobs and do not love their majors very much. There are also many fine arts majors who often choose postgraduate and postgraduate entrance examinations after graduation to try to stay in undergraduate colleges, and do not pay attention to higher vocational colleges. Under such multiple influences, there is an extreme lack of outstanding teachers of Chinese painting in higher vocational colleges. The lack of teachers is like a lack of weapons for chopping wood. Many higher vocational colleges often have more than enough energy to teach Chinese painting.

3. The Students Have Weak Knowledge of the Aesthetics of Chinese Painting and the Foundation of Painting

Since universities began to expand their enrollment, more and more students have entered colleges relying on art majors. At the same time as colleges and universities expand their enrollment, the exam-taking standards for enrollment are gradually decreasing. Many students started from the second and third year of high school. After a year or even half a year of drawing and color training, they were admitted to the art majors in colleges and universities, and lacked the professional knowledge and aesthetic ability of painting. 3. In the Chinese painting major of higher vocational colleges, there are few courses on traditional culture. In most vocational colleges, Chinese painting professional courses offer few theoretical courses on traditional culture. For some students majoring in fine arts, quite a few students chose the art test because of their poor performance in cultural courses, and their knowledge of traditional culture is very shallow. In the courses of the Chinese painting major, in addition to the basic skills and technical exercises, the Chinese painting major is a major that needs the support of a profound traditional culture. However, judging from the current curriculum setting system in higher vocational colleges, few colleges and universities offer traditional cultural courses and humanities courses that can improve students' comprehensive cognition. It is difficult to achieve the expected teaching effect only relying on the students' conscious reading and the study of traditional Chinese painting. (2) Disadvantages of the curriculum setting model 1. Curriculum The number of courses for the Chinese painting major is relatively small. Chinese painting is a very large type of painting, which contains many different sub-subjects, such as landscape, figures, flowers and birds. In these small sub-disciplines, they are divided into large freehand brushwork, small freehand brushwork, fine brushwork, heavy color, light color and so on. Moreover, in colleges and universities, the number of classes in Chinese painting courses is very limited, and it is difficult for students to learn all painting subjects. Even if each subject is just understanding and cognition, it is difficult to complete it in one or two semesters. Therefore, in the actual teaching process, we can only use art appreciation and theoretical teaching methods to guide students to understand the whole process of learning the whole profession in a way of looking at the flowers.

4. The Limitation of the Curriculum Makers' Consciousness Leads to the Degradation of Creative Ability

The elite education model before the enrollment expansion: about 4,500 class hours in four years are almost several times that of the current one. Some colleges and universities even have the opportunity to add the basic skills of classroom training to the sketches when they go out, so as to achieve "external teachers' good fortune. ". In fact, the basic skills training courses and a lot of sketching in the process of running-in, make students' creative ability improve very quickly. The students are close to life, make up the vacuum defect of the ivory tower in their minds, and make up for the lack of creative curriculum. However, under the circumstances of greatly reducing the amount of class hours after the expansion of enrollment, for saving money or for other reasons, the link of sketching out of life is almost cancelled. Even if they can go out to collect styles, they rarely emphasize the importance of sketching to students, and can only rely on their own comprehension. 3. The training course group and the loose structure of the course composition. At present, the art major of Chinese painting in the art academy or comprehensive colleges, regardless of the basic

course setting of the lower grade or the compulsory course setting of the upper grade professional module, the single course of each stage of the course group is basically on the same level, which is similar to the parallel circuit setting mode. In the elementary and advanced modules, each course is completely independent and there is almost no intersection. They are independent, and the construction of the course system cannot form a joint force. These two modules seem to be causally progressive, but in fact, some courses are counterproductive. It is precisely because of this that the content of the students' learning is loose, and the in-depth learning of each course cannot be achieved, let alone creation.

4. Defects in the setting of subject curriculum content. Subject curriculum setting is a process of gradual improvement from elementary to advanced level. This is a consensus, but how to set it is indeed a systematic project. The traditional Chinese painting courses are almost sketching, coloring, and a small amount of line drawing; then there are classified modules such as flowers and birds, figures, landscapes and so on for seniors, and several weeks of graduation creation. In essence, students at all stages of the curriculum rely on the students to get through the connections between them. But what gets through many disciplines is actually the philosophy of painting, the aesthetic consciousness, and the principles of painting. All of these must be embodied by creation. Only curriculum construction with the purpose of creation is the most effective way to make up for the shortcomings of the curriculum.

4. Curriculum Construction Strategies for Constructing the Professional Group of Chinese Painting in Higher Vocational Colleges

(1) The construction of Chinese painting courses should also be “dislocated development” Dislocation development is a unique term in China's economic field.

Each economic component can find its own market position, use its own advantages to develop a favorable economy, and lock in the goals and targets of each consumer group to meet social needs.

(1) The major and cultural courses complement each other. The teaching settings of Chinese painting in higher vocational colleges can be divided into professional courses and cultural courses. As the name suggests, the professional courses focus on the students' skills, focusing on the basic skills of solid and steady performance. The cultural curriculum focuses on appreciation and broadens the students' horizons. For the major schools of painting, the appreciation of Chinese and foreign art history from ancient times to the present, including the cognition of some special painting materials and the understanding of traditional Chinese culture, students must be taught in the cultural curriculum Learn more thinking art theory.

(2). Add practical courses. At present, employment is a big problem and a very important topic for higher vocational colleges. In the reform of Chinese teaching, how can we cultivate more applied talents that meet the needs of society? It is an important direction in the development of Chinese painting major in vocational colleges.

(3) Keep up with changes in social needs. Chinese painting is a traditional Chinese art form. Chinese painting not only has ornamental value since ancient times, but also plays other important roles in daily life. From ancient times to the present, the art of Chinese painting has been developing and advancing, and it has also provided a variety of records and references for my country's extensive and profound national cultural and historical development.

(2) Pay attention to the training of teachers

1). Pay attention to the teacher factor. There are many excellent professional teachers in major art academies, but in the faculty of Chinese painting professional teachers in higher vocational colleges, teachers are very scarce. In the development process of higher vocational colleges, the training of young teachers has been emphasized in recent years. To get more teachers with excellent professional ability and sense of responsibility to join the teaching team of colleges and universities, it is necessary to increase the training efforts. In the transformation process of higher vocational colleges, it is necessary not only to strengthen teachers' artistic creativity and keen observation of curriculum construction, but also to strengthen the cooperation mechanism with local leading investment companies, so that teachers can be more professional The actual situation of the employment direction is grasped in real time, so as to solve the problems more targeted and fit social life.

2). Pay attention to curriculum factors. In the professional courses of traditional Chinese painting, the curriculum is integrated with the market economy and the development of practical

courses is emphasized. In the cooperation between higher vocational colleges and industries, priority can be given to pushing students' works, including copying and creating some interesting peripheral items related to art, and pushing them to the local market through the cooperation industry. This not only affirmed their professional ability, but also exercised students' adaptability and practical ability to social life. 3). The importance of constructing a professional group of Chinese painting The new requirement for the development of higher vocational colleges is to cultivate suitable talents. Looking at the overall situation of the society, the elements of Chinese painting are everywhere. As large as skyscrapers, overpasses, and winding roads, as small as a lipstick and buttons, they can all be combined with traditional Chinese painting elements. Therefore, it is very important to promote Chinese painting. The construction of the Chinese painting professional curriculum is integrated with local resources and cooperates with enterprises to cultivate more applicable talents for the country and society. With this as the development characteristic and foothold of the construction of the Chinese painting professional group, the Chinese painting major of higher vocational colleges not only focuses on the teaching of techniques, but also combines practical Chinese painting courses with social and economic needs, and cultivates applicable skills talents To alleviate the employment pressure of graduates, this is the importance of the construction of the professional group of Chinese painting in vocational colleges and the key to the current transformation of colleges and universities. 4) conclusion At present, the employment situation is becoming more and more tense. Higher vocational colleges export skilled talents to the country and society every year, and they should make due judgments on this tense employment situation. The Chinese painting major should also find the development direction that belongs to the academy's major itself, make a characteristic development of the Chinese painting curriculum, and export more talents to the country and society.

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