

Exploration of the Integration of Folk Art Auspicious Cultural Elements into Practical Teaching of Higher Vocational Art Design Major

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Abstract: The culture created by the Chinese nation in the process of development has very important value, and embodies the wisdom of the Chinese nation, and is the spiritual driving force for my country's development. The auspicious cultural elements of folk art in Chinese traditional culture are a very important part. This article mainly discusses the specific methods of incorporating the elements of folk art auspicious culture into the practical teaching of art design in higher vocational colleges, in order to stimulate students' inherent patriotism and shoulder the responsibility of realizing the Chinese dream of the great rejuvenation of the Chinese nation. In addition, it can highlight the characteristics of vocational education and use a variety of methods and approaches to guide students majoring in art design to improve their professional practice capabilities.

1. Introduction

Our country's art is rooted in tradition in the process of development, and on this basis, it absorbs the spirit of the times to innovate. The teaching of higher vocational art design should put traditional Chinese folk art in the first place, and try to involve different forms of folk art as much as possible. Due to the particularity of higher vocational education itself, folk art should be integrated with teaching practice, so that students can apply it in reality. The element of auspicious culture is one of the important factors for the extension of folk art. For example, auspicious patterns such as more than a year, a hundred years of good harmony, birthday peach, gourd, bat, etc. have very strong application value in real life, and they are integrated into people's daily life in the form of traditional Chinese culture. It can be seen that the auspicious cultural elements of folk art are rooted in the lives of the people and are reflected in life in various forms. By incorporating elements of folk art auspicious culture into the practical teaching of higher vocational art design majors, not only can students' artistic creation be rooted in reality and people's lives, but also promote the development of my country's art design industry.

2. Strengthen the Reform of Teaching Materials

2.1 Compiling Teaching Materials Based on Intangible Cultural Heritage Resources

When integrating auspicious cultural elements in higher vocational art design majors, it should rely on intangible cultural heritage, and after traditional artistic basic education, it is necessary to strengthen the teaching of students' intangible cultural heritage knowledge system. Intangible cultural heritage is an important part of traditional culture, and it is also one of the manifestations of artistic culture and regional culture. For example, Wuyuan wood carvings, Nanfeng lanterns, bamboo weaving, porcelain plate paintings and other important heritages in Jiangxi. Intangible cultural heritage similar to these does not occupy a large proportion in art design education, nor does it lack scientific and rational teaching materials. These intangible cultural heritage resources should be actively introduced into the classroom as teaching materials. In the compilation of teaching materials, it is necessary to summarize and summarize the traditional auspicious meanings of these intangible cultural heritage graphics, and at the same time focus on the patterns that can be combined with the current economic development [1]. This makes the teaching materials not only

have a positive effect on cultural inheritance, but also meets the realistic needs of higher vocational education in cultivating art and design professionals.

2.2 Pay More Attention to the Practical Application of Auspicious Cultural Elements in Teaching Materials

Higher vocational education requires students to be able to apply the theoretical knowledge they have learned to practice. Therefore, the theoretical knowledge in books cannot fully meet the needs of higher vocational education talent training, and it is necessary to demonstrate manual skills in practice. It is possible to hire inheritors of intangible cultural heritage to give specific demonstrations and give guidance to students' works. In addition to applying local intangible cultural heritage, it can also carry out off-campus teaching methods. Regularly organize students to go to the inheritor's studio to conduct inspections, to have a deep understanding of the use of these auspicious cultural elements, and to better understand the connotation and creative methods of the graphic. Most of the auspicious cultural elements in traditional folk art are passed down by word of mouth, family hereditary, and even workshops and shops are passed on [2]. Because the teaching of higher vocational education should highlight the characteristics of practice, practice should be taken as the core part in the compilation of textbooks, and the regional differences of local auspicious cultural elements should be shown in accordance with local conditions.

When conducting higher vocational art design teaching, we must first strengthen students' understanding of the auspicious cultural elements of folk art, and perceive these cultural elements, guide students to improve their own cultural literacy, and encourage students to better understand the cultural connotations and external forms of auspicious patterns. ;Secondly, it is necessary to strengthen the students' professional practice ability, and adopt diversified methods to encourage students to combine modern design with traditional auspicious cultural elements.

3. Strengthen Students' Perception of Folk Art

3.1 Cultivate Students' Perception of Auspicious Cultural Elements

The auspicious cultural elements in folk art are derived from life, such as landscapes, stones, grasses, flowers, birds, fish and insects, patterned characters, etc. These are all things around, but they are not random extractions. This is also called object auspiciousness. The aesthetic elements embodied in folk works are the author's conscious deconstruction through the perception of life, and the design of works that meet the aesthetic needs of the public through colors, meanings and composition. Therefore, these works are entertaining and extremely strong. feature. In this context, the first purpose of higher vocational art design teaching is to cultivate students' interest in folk art. With the improvement of students' aesthetic level and appreciation level, it is easy to produce psychological activities such as tasting and association [3]. In the process of student contact, rationally constructs the perception system of auspicious cultural elements, and will allow students to emerge a source of inspiration for design. Teachers need to strengthen students' perception of auspicious cultural elements of folk art. Although my country's current basic art education is guided by Western art theories, folk art belongs to my country's original art form and is an important part of the spirit of Chinese culture. This allows students to strengthen their in-depth perception of folk art to auspicious cultural elements in their daily lives.

3.2 Encourage Students to Strengthen the Experience

Tomorrow's auspicious cultural elements in art works will not only bring people spiritual satisfaction and pleasure, but also convey the richness of technology to people. The emergence of folk art is inseparable from the craftsmanship used in its creation, so it can guide students to restore the specific operations when recreating, and then let students understand the specific reasons for the art form, and deeply appreciate the cultural spirit behind these art forms And connotation. For example, printing and dyeing embroidery, carving paper cutting, doll New Year pictures, weaving clay sculptures, etc. Higher vocational art design teaching should encourage students to participate

in the hands-on operation according to their preferences, so that students can experience the actual process of these productions; in addition, students should be able to invest in the hands-on operation in thought and emotion, and guide students The perception of the auspicious cultural form of folk art merges with one's own emotions. This kind of experience allows students to realize the richness of the auspicious cultural resources of folk art, and the space that students can play in future design creations continues to increase, and the works designed can also reflect the spiritual connotation and essence of auspicious cultural elements.

3.3 Improve Students' Creativity

After students have a more sensitive cognition and experience of auspicious cultural elements, teachers should create a broader and more effective learning space for students. Folk art is rooted in the good life in reality, and entrusts people's yearning and emotion for a good life, and embodies the high-quality folk customs. In order to guide students to create broader development prospects and space, students need to be able to draw inspiration from the pursuit of simple and bright folk art, experience higher spiritual needs, and generate the impulse to create. The application of traditional auspicious elements in folk art in modern design is more to express artistic conception and generalize its form and spirit. Folk auspicious elements are extremely creative and can be combined in a variety of language forms to express blessings and expectations for the future. Students also need to apply this kind of creativity to their own works, and put their own works on the market to be tested by everyone. In this process, students can understand the aesthetic level and needs of consumers and the market, and can also give full play to the modern influence of traditional graphic elements. Teachers of higher vocational art design major should guide students to learn the auspicious cultural elements of folk art, and lead students on the road of inheriting folk art.

4. Use Diverse Teaching Methods

4.1 Emphasize the Promotion of Skills and Knowledge Layer by Layer

Teachers of higher vocational art design majors can collect a large number of traditional auspicious cultural elements that can appear in a short time, and take them to the classroom to focus on them. However, it should be noted that teachers should not only tell the value and development prospects of the application of auspicious cultural elements in the classroom, but also inform students of the limitations of the auspicious cultural elements of the times, so that students' cognition can be clearer. This allows students to prepare psychologically in advance and correct their own subjective judgment errors. The key narration should focus on the types of traditional auspicious cultural elements, the principles and methods of use, the folk thinking behind them, and the possible graphical forms [4]. This not only enables students to use a professional perspective to analyze the auspicious cultural elements they come into contact with, but also combines aesthetic activities with their own professional knowledge and capabilities; in addition, they can have a deeper understanding of traditional cultural elements and a full understanding The use of cultural elements will better help the subsequent use of traditional cultural elements.

In the specific teaching design, specific curriculum content should be set before and after different festivals, and different folk art types should be actively contacted, and the composition methods, elements and application principles of common auspicious patterns should be rationalized to guide students Recall the application methods of the elements and arrange the survey report assignments; in addition, teachers should guide students to recall the application methods of auspicious cultural elements in the classroom, and allow students to imitate and design independently to help students better understand the traditional applications of applying auspicious cultural elements Ways and innovative methods.

4.2 Emphasize Regional Differences

The students of higher vocational art design major come from different regions, and the auspicious cultural elements in these regions have distinct characteristics. He is also more obvious

in the regional customs between different villages and towns. Therefore, students can display the auspicious cultural elements of the local domain in an intuitive and clear form. Teachers should guide and require students to use the traditional auspicious cultural elements that they have come into contact with in different folk activities to display in the classroom, and to sort out the cultural sources behind these elements [5]. Help students recognize the differences in auspicious cultural elements between different regions, and at the same time allow students to understand the profound connotations behind these auspicious cultural elements. This also provides students with better help and a deeper understanding when designing art works. To the value and core connotation behind these cultural elements.

If you want to highlight the auspicious elements regionally when designing the curriculum, you should group them according to the students' hometown, and let the students collect the auspicious elements with relatively few differences and reproduce them in a reasonable way. Use the group to compare and analyze the differences and commonalities of auspicious cultural elements, so that students can have a deeper understanding of the social and cultural factors contained therein, and explore the connections and differences in the visual form of these differences. Finally, the teacher should The work of different groups is displayed and compared in a concentrated manner, and the two groups with the strongest differences are selected, and a reasonable analysis and description are made on this [6].

4.3 Highlight the Characteristics of Vocational Education

Higher vocational art design majors require students not only to learn the theoretical knowledge in textbooks, but also to allow students to transform these theoretical knowledge into their own practical capabilities. Therefore, the teaching of auspicious cultural elements should not only be in the classroom, but also in marketing activities outside the classroom. my country's cultural industry is developing very rapidly, and cultural and creative products have become an important part of the industry and have high market value. The auspicious cultural elements are derived from the lives of the Chinese people. The use of modern art design techniques to express auspicious cultural elements makes such products not only artistic, but also commercial value, which has an impact on economic development [7]. Therefore, the higher vocational art design major should put these works with auspicious cultural elements into the market for testing.

First, teachers should guide students to use auspicious cultural elements to design and develop related cultural and creative products. Before starting to design, let students enter the market and conduct market research on the integration of auspicious cultural elements and cultural and creative products; secondly, let students determine the market prospects and consumers of their works, so that students can have specific directions when designing works ; After designing the works, students are encouraged to sell them on their own to further appreciate the response to such works in the market. Through the application of this method, not only can students feel the difference between teaching materials and actual market demand; it can also allow students to exercise themselves in the market and put cultural and creative products with auspicious cultural elements suitable for the market into the market.

5. Conclusion

my country's folk art has not only fully absorbed high-quality traditional culture, but also combined with the aesthetics of the times for innovation. At present, the products on the market in our country are over-modernized and lack artistic quality, which is caused by the separation from traditional culture and people's real life. Therefore, the practical teaching process of higher vocational art design major must incorporate China's excellent traditional culture, so as to ensure that the works designed by the trained talents meet the spiritual and cultural needs of our people. Among them, auspicious cultural elements are an excellent part of Chinese culture. Not only do they have auspicious meanings, but the patterns and display forms are also highly artistic. Therefore, the teaching of art design majors in higher vocational education should pay attention to the integration of Chinese folk art auspicious cultural elements.

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