

The Instructional Mode and Reform Direction of Contemporary Chinese Painting Education

Haiyan Xu

Xinglin College, Nantong University, Nantong, 226236, China

Keywords: Chinese painting; Instructional mode; Art education

Abstract: Chinese painting is a traditional plastic art in China, and it is also an important part of art teaching in universities. The growth of Chinese painting depends not only on the importance attached by the state and the appreciation ability of the people, but also on the education level of Chinese painting in China schools, especially universities. At present, with the improvement of national economic level, the enhancement of comprehensive national strength and the return of traditional culture, Chinese painting plays an increasingly important role in teaching. With the reform and implementation of quality education, Chinese painting teaching has also made corresponding reforms and gradually increased the research on Chinese painting teaching. Good art education can help China stand out in the fierce art competition, and Chinese painting with China traditional cultural characteristics is the art form that best reflects China's artistic characteristics and artistic competitive advantages. Starting with the necessity of Chinese painting instructional reform, this article analyzes the present situation of contemporary Chinese painting education and instructional mode, and probes into the existing problems and countermeasures.

1. Introduction

With the continuous improvement of people's living standards and China's status in the global economy, the state and society pay more and more attention to art education. In the context of globalization, Chinese painting teaching, as an important part of China's cultural heritage, has become an important link in the growth of globalization [1]. Literature and art, including fine arts, can best represent the style of an era, lead the ethos of an era, and give people value guidance, spiritual guidance and aesthetic enlightenment [2]. Chinese painting is the spiritual and cultural treasure of China. At present, with the rapid expansion of material culture and the diversification of artistic culture, it is particularly important to inherit and develop the culture. People's cultural requirements on material and spiritual levels are constantly changing with the growth of the times, and their requirements are also increasing day by day [3]. Judging from the current situation in China, there are still many problems in Chinese painting teaching in China, which are not only related to the school curriculum, but also related to teachers' instructional modes and means [4]. To strengthen the reform of Chinese painting teaching and solve the problems existing in teaching, it is necessary for schools, teachers and students to work together to improve the Instructional level of Chinese painting in universities by strengthening the reform [5]. How to inherit and innovate Chinese painting well, so as to find a road suitable for the sustainable growth of Chinese painting in today's social environment is a problem that educators are currently facing.

The content of Chinese painting is rich and varied, and it has gone through many dynasties, with cultural characteristics and lifestyle differences in different periods in ancient China. Throughout the teaching practice, it is not difficult to find that some teachers still have insufficient understanding of the importance of Chinese painting and are unwilling or even unwilling to explore and improve it, which not only exposes many problems, but also kills students' enthusiasm for learning Chinese painting to a certain extent [6]. In contemporary times, with the improvement of national economic level, the enhancement of comprehensive national strength and the return of traditional culture, Chinese painting plays an increasingly important role in teaching [7]. The traditional instructional mode can't keep up with the pace of the times, which leads to the growth of China's classical art falling into a dilemma and deviating from the normal development track. In

order to promote the growth of Chinese painting art, the vast number of Chinese painting educators in China universities should think about how to reform the current Chinese painting education and lead the growth of Chinese painting education with new teaching methods [8]. In this situation, Chinese painting teaching must reform its own instructional mode and strategy in order to adapt to the high standards and strict requirements in the new era and cultivate more professionals. Starting with the necessity of Chinese painting instructional reform, this article analyzes the present situation of contemporary Chinese painting education and instructional mode, and probes into the existing problems and countermeasures.

2. The present situation of Chinese painting instructional mode

2.1. The instructional system is outdated

Chinese painting has a very long history and rich connotations. After thousands of years of evolution, the forms of Chinese painting have become more and more abundant, and it has begun to have obvious diversity, both in style, content and thought. Some Chinese painting teaching institutions and some Chinese painting teachers in universities often teach the creative skills of Chinese painting, while ignoring the spiritual connotation and artistic experience of the creators in Chinese painting [9]. At present, the foundation of students majoring in Chinese painting in China universities is generally weak, which is mainly because the current art education in China focuses on western art teaching, paying attention to the teaching of western art painting skills and expression techniques, which leads to the more obvious perspective and sensitive effect of students majoring in Chinese painting. The major education of Chinese painting in universities should turn its direction in time, devote itself to improving the academic research on the connotation of Chinese painting, improve the quality of Chinese painting teaching, and get rid of the teaching method of Chinese painting that pays attention to teaching techniques but ignores the understanding of connotation. At present, more teaching methods are needed for the education of Chinese painting, and the advanced teaching methods are fully used for reference, at the same time, the education level of Chinese painting related talents is improved.

2.2. Limitation of educational thinking

As the basis of supporting the later creation of Chinese painting, the application of pen and ink and the corresponding calligraphy foundation are particularly critical for the future growth of students majoring in Chinese painting, but there are no corresponding courses for art majors in some universities. There are still many problems in the setting and research of specialized teaching courses in Chinese painting teaching in China universities. Due to insufficient research and unreasonable setting, Chinese painting teaching does not match the needs of students' development and school development. Because the number of Chinese painting courses in some universities is insufficient compared with that in western painting courses, it is difficult for some students to truly master the skills and connotation of Chinese painting due to the limitation of study time, and accordingly it is difficult to improve their artistic attainments of Chinese painting. Offering specialized courses can solve the problem of poor academic skills to a certain extent, but there are other theoretical courses and auxiliary courses that need to be started, which will take up some time, thus reducing the number of specialized courses in Chinese painting.

3. Necessity of Chinese painting instructional reform

Chinese painting has been an important carrier of China's history and culture since ancient times. It is loved not only by the people of China, but also by the people of the world, and has played an important role in inheriting and promoting China's history and culture [10]. We will expand the growth of Chinese painting to the whole spiritual and cultural field, encourage all sectors of society to set up special classes of Chinese painting in various forms, and at the same time give full play to the role of the media, so that Chinese painting can be fully rooted in the hearts of the people. Chinese painting is an independent painting with a long history in China. Its unique artistic charm

not only attracts the attention of the world, but also provides deep spiritual strength for the growth of other brothers' art, so it has always been the first choice for fine arts majors in universities. Teachers should teach more on-the-spot painting in class to help students better understand. On the basis of satisfying material life, people put more energy into the pursuit of spiritual and cultural life. As an important part of China's culture and art, Chinese painting needs to be transformed to meet the needs of contemporary people. Students need to watch while the teacher is painting and observe the steps of painting. After a long period of observation, students will have a general understanding of the relevant knowledge and gradually participate in the teacher's creative process until students can independently complete the creation of works.

4. Instructional reform strategy of Chinese painting in universities

4.1. Adjust the curriculum appropriately

Chinese painting is an excellent art form in China, which represents the cultural background and connotation of China. Students of this major are required to have high professional knowledge and accomplishment, so that they can better understand and inherit Chinese painting. For art courses such as Chinese painting course, humanized, reasonable and flexible instructional mode and curriculum arrangement can often arouse students' desire for independent learning. For the study of Chinese painting, only by keeping students interested and enthusiastic in learning can students be happy to learn and the learning efficiency can be guaranteed. The cultural value, unique artistic charm and inherent national spirit of Chinese painting need to be presented through high-quality works, and all these are inseparable from the creative talents of Chinese painting and the cultivation of talents by the Chinese painting instructional system that meets the needs of the times. The instructional mode of Chinese painting with the concept of OBE is shown in Figure 1.

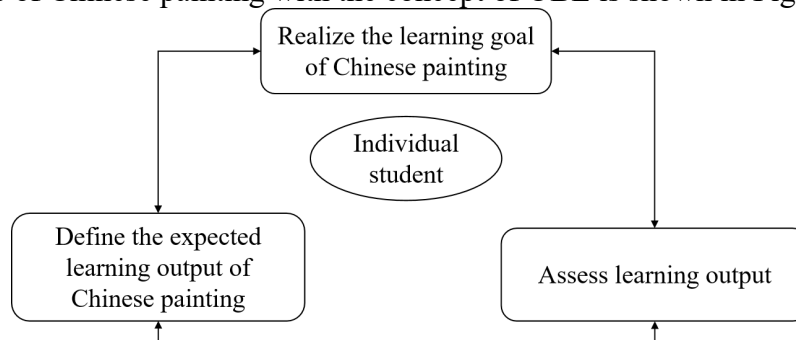


Figure 1 Chinese painting instructional mode with OBE concept

When planning the course arrangement and instructional progress of Chinese painting major in universities, we should focus on improving students' overall artistic connotation. While paying attention to skill training, we should not limit students' thoughts to the study of skills, but should open students' learning ideas with reasonable and changeable curriculum, so that students can grow into a Chinese painting creator with rich connotations and superb skills under the guidance of the curriculum. When learning Chinese painting, we must know something about the traditional culture of China, and understand the different expressions of characters and scenery. The basis of Chinese painting also includes sketching and creation, etc. Only by clarifying the content of basic teaching of Chinese painting can the quality of Chinese painting teaching be improved.

4.2. Carry out the scientific instructional concept

In order to effectively reform the teaching of Chinese painting major in universities, we must start with the establishment of scientific instructional concepts. In order to get wide spread and strong aesthetic feeling, Chinese painting at present should not only inherit the essence of Chinese painting tradition, but also create contemporary masterpieces. The purpose of students' learning Chinese painting is to create better works, but it is far from enough to rely solely on theoretical knowledge. Therefore, Chinese painting teaching should strengthen outward bound training and

liberate students from closed classrooms. The core composition of art education innovation is shown in Figure 2.

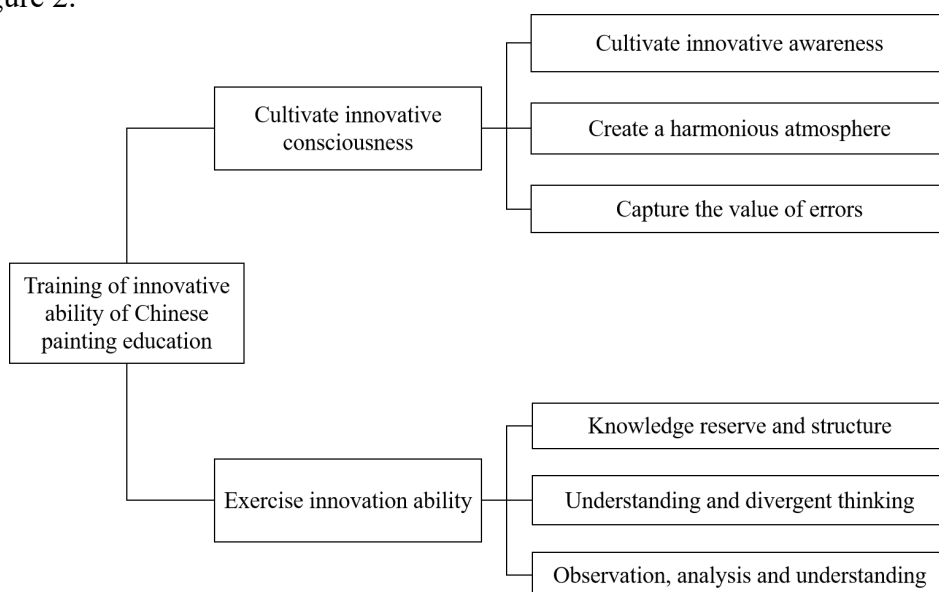


Figure 2 The core composition of art education innovation

Teachers must put students' psychological counseling in an important position in teaching and constantly help students cultivate the ability to integrate theory and skills. Only when students really have independent creative ideas of Chinese painting can teachers' work be completed. For the teaching of Chinese painting, students must be liberated from the closed classroom, and the necessary outward bound training should be enriched and improved to broaden their horizons. Teachers themselves should strengthen the study of professional knowledge and improve their professional ability. Before classroom teaching, teachers should deeply analyze and understand the instructional materials and make reasonable teaching plans according to the actual situation of students.

5. Conclusions

Some universities are still influenced by the concept of taking the exam in Chinese painting teaching, which leads to the superficial cultivation of talents. In the teaching process, there are problems of attaching importance to skills and ignoring the cultivation of painting mentality and spiritual connotation. The reform of Chinese painting instructional system should grasp the deep cultural characteristics of Chinese painting in the concept of painting; In teaching, it should be conducive to the cultivation of creative painting thinking. Based on the study of the present situation of Chinese painting education, this article analyzes the problems existing in the instructional mode, so as to formulate efficient and in-depth reform strategies and lay a good foundation for the education of Chinese painting and even traditional art. For the study of Chinese painting, only by keeping students interested and enthusiastic in learning can students be happy to learn and the learning efficiency can be guaranteed. In the current difficult period of Chinese painting, it is of great significance for the whole Chinese nation to reform the instructional mode in time and find a new sustainable development path for the growth of Chinese painting. Under the background of quality education reform, Chinese painting teaching should actively carry out innovation and reform, change traditional teaching methods, stimulate students' interest in learning and improve the level of teachers in schools, thus improving the quality of Chinese painting teaching.

References

- [1] Feng Chaohui, Zhang Bingmei. Exploration of instructional mode of traditional Chinese

- painting under the background of new liberal arts [J]. *Art Work*, 2022, 2022(1):33-35.
- [2] Guo Xing. Discussion on the instructional reform of Chinese painting for art education majors [J]. *Art Evaluation*, 2020, 2020(8):11-12.
- [3] Fang Jingjing. Core literacy idea primary school art Chinese painting teaching research [J]. *Asia-Pacific Education*, 2020, 2020(6):44-46.
- [4] Zhao Lixin, Xu Xijing. Instructional reform of Chinese painting major in normal universities from the perspective of aesthetic education [J]. *Chinese painter*, 2021, 2021(5):111-113.
- [5] Zhong Zhang. The Significance of Chinese Painting Teaching in College Art Education-Comment on "Introduction to Chinese Painting Art" [J]. *Educational Development Research*, 2022, 42(22):23-25.
- [6] Liu Yuan. On the reform of Chinese painting teaching under the background of quality education [J]. *Peasant Staff*, 2019, No.636(21):265-265.
- [7] Duan Feifei. On the teaching problems and countermeasures of Chinese painting creation in higher vocational colleges [J]. *Educational Theory and Practice*, 2020, 40(3):44-45.
- [8] Ding Yixiu. Analysis of the lack of traditional culture in Chinese painting education [J]. *Hebei Pictorial*, 2022, 2022(6):22-25.
- [9] Zhang Wenjiang. Research on the Teaching Reform of Chinese Painting for Art Education Majors in Higher Vocational Colleges [J]. *Literary Teenagers*, 2021, 2021(030):1-2.
- [10] Feng Xuelian. Inheritance and innovation of Chinese painting in primary school art teaching [J]. *Heihe Education*, 2021, 2021(011):37-38.