

## Analysis on the Strategy of Integrating Folk Art into Art Teaching

Xu He

Faculty of Fine Arts and Design, Nanjing Normal College for Special Education, Nanjing, Jiangsu, 210000, China

**Keywords:** Folk art; Art teaching; Strategies

**Abstract:** At present, folk art is an important part of our national traditional culture, and many of them have become the intangible cultural heritage of mankind and have been protected by the state. Folk art is an important part of traditional art in China. It is an art form spontaneously created by the broad masses of the people, based on folk life and rich in folk cultural traditions. There are many ways to integrate folk art into college art education, mostly through integration. There are many teaching points that folk art can tap. We should see the humanistic value and educational value of folk art and carefully design it according to the content of classroom teaching. This paper analyzes the strategy of integrating folk art into art teaching, hoping to help the inheritance of China folk culture and provide some reference for educators.

### 1. Introduction

Our national traditional culture is gradually disappearing, which is our precious spiritual wealth and urgently needs to be protected by the state. At present, folk art is an important part of our national traditional culture, and many of them have become the intangible cultural heritage of mankind and have been protected by the state. Judging from the current actual teaching situation, college art education mostly draws lessons from foreign art education ideas, and the teaching content is mainly based on the appreciation of foreign art works, and the application and integration of local art culture is insufficient, and the teaching of folk art is less [1].

In the university stage, the expansion of art education is often closely combined with the inheritance of national culture. The integration and innovation of folk art and college art teaching requires teachers to change traditional teaching strategies, promote the creative transformation and innovative development of folk art, and realize the core of innovation and change in art teaching.

### 2. Folk art

Folk art is the most abundant, vivid, simple and healthy part of national culture, and it is a reflection of the traditional beliefs and rich images of a region and a nation. It satisfies the spiritual and material needs of working people with simple modeling and diverse functions, and embodies the national philosophical concept, emotional temperament, cultural awareness and psychological quality [2-3]. The materials used in folk art are rich, and the technical methods are varied, and they are very random. For example, folk paper-cutting, in the material can use general red paper, you can also use some metal sheets or cigarette cases, leaves and so on. With the continuous progress of science, all kinds of new painting materials will appear constantly, and folk art will also follow the progress of science, break the shackles of old material frames and break the boundaries of certain painting types, and can use a variety of comprehensive materials to create.

Folk art is an important part of traditional art in China. It is an art form spontaneously created by the broad masses of people, based on folk life and rich in folk cultural traditions [4]. Folk art is spread all over China, which is not only the mother art of Chinese national culture, but also an inseparable part of folk culture. The line form of folk art is colorful, rich and diverse, and has a long history.

Folk art resources can be divided from different angles, for example, from the use: folk art in life, folk art in traditional festivals and folk art with lyrical narration. There are thousands of folk arts in

each category. The integration of these excellent resources has greatly enriched the content and form of education in children art today. Folk art education can enhance students' artistic creativity [5]. Creativity promotes the progress and development of human society. Folk art is the result of ancient people giving full play to their creativity, and the requirement of cultivating students' creativity reflects the necessity of implementing folk art education.

### **3. Problems existing in college art teaching**

#### **3.1. The teaching method is relatively simple**

Influenced by traditional education, a few teachers will use a single teaching method to teach students art knowledge. When teaching students how to draw, teachers usually teach students to draw one by one until the students can draw in a decent way. Teachers' single teaching method restricts the development of students' imagination and innovative thinking, and students will only paint according to the methods taught by teachers, so it is difficult to use art knowledge and painting skills flexibly [6-7]. There are many ways to integrate folk art into college art education, mostly through integration. There are many teaching points that folk art can tap. We should see the humanistic value and educational value of folk art and carefully design it according to the content of classroom teaching.

#### **3.2. Teachers lack humanistic quality**

The application of occasional art teaching should adhere to the basic requirements of being close to the local folk life, fully tap the local folk art resources, let students explore the artistic expression around them, pay high attention to the art exhibition in life and collect information to enrich the content of college art teaching. There are many kinds of folk art with regional characteristics, and the limitation of teachers' own knowledge often seems inadequate in folk art teaching. Therefore, teachers should first make clear their objective understanding of folk art to avoid unscientific knowledge transfer and aesthetic dislocation.

It is necessary for teachers to have the literacy of folk culture. Because teachers are not rich enough in folk culture knowledge, they are in an embarrassing situation of selling what they have learned and being short of money when facing practical teaching. University teachers should strengthen the study of Chinese traditional culture, give students a bowl of water, and they need to have a bucket of water to recharge themselves in time. Only by storing enough knowledge can they carry out related activities with ease and ease.

### **4. Strategies of integrating folk art into art teaching**

#### **4.1. Expand the content of teaching materials**

Integrate the contents of college art textbooks, consciously use folk art materials in teaching, teach students according to their aptitude, and optimize classroom teaching. The rich artistic forms of folk art can easily stimulate students' interest in learning, develop their creative thinking and promote their personalized development [8].

In college art teaching, teachers should guide college students to discover the beauty in life and look for art resources from around them. For example, clothes with printed patterns in life, chairs made of bamboo, sand sculptures and sand paintings made of sand, etc. Teachers can guide students to talk about their cognition of art in life in class. Teachers can also organize students to visit folk arts, such as acrobatics, face-changing and traditional Chinese opera.

The school makes use of the unique folklore of folk art and takes teaching as the carrier, so that students can understand the charm of folk traditional art in their creation, effectively integrate art education with local culture, and carry forward the national spirit [9]. The school has raised the folk art education to the height of school culture construction, penetrated the folk art education into school classroom teaching and art activities, vigorously created an environment for folk art education, and skillfully used the stairs, corridors, classrooms and other places on campus to display

folk art works, thus forming a certain cultural impact visually.

In order to make folk art play its due value and effect in college art teaching classroom, teachers need to effectively expand and extend the content of college art textbooks, so as to enhance students' understanding and understanding of folk art. The teaching purpose of this course is mainly to enable students to understand the artistic characteristics of China folk toys, and to make some folk toys simply by combining their own understanding ability and hands-on operation ability, so as to achieve the effect of interesting learning. In addition, in the process of class teaching, teachers need to let students make corresponding folk toys according to the theme of the times provided by teachers, so that theory and practice can be integrated and infiltrated with each other, thus improving students' learning effect.

#### **4.2. Expand the teaching space of folk art**

In the integration of folk art and college art teaching, campus cultural activities are an important way and way of integration. Therefore, schools can carry out various forms of folk art activities and folk cultural exchanges. For example, the "Drama Festival" can be combined with China's traditional shadow play and Peking Opera to guide students to make props, design costumes, shoot small videos and create paintings, from which students can realize the beauty of "national style"; In addition, the school regularly invites well-known local folk art inheritors to enter the campus to give lectures and organize folk art manual competitions.

Ethnic folk art is a unique art form formed by the working people in the long-term historical development process, which has profound cultural connotation and rich cultural connotation, and some excellent parts of it are still worth learning. Integrating national folk art into college art education can greatly enrich the content of college art education. It is necessary for Tong University to build an art education system with certain characteristics, promote its own development, and integrate ethnic and folk art into college art education, which can not only make up for the lack of art education in ordinary universities, but also highlight its own characteristics, thus forming certain advantages. Universities in various regions should dig deep into the unique forms of national and folk art in their own regions, take them as a supplement to university art education, and build a specific and distinctive art education system.

#### **4.3. Creative expressive teaching**

There are many kinds of folk art, which are all-encompassing, and are very important contents in Chinese excellent traditional culture. It not only left an inexhaustible cultural heritage to the world, but also left valuable art curriculum resources for future generations, and also expanded more space for art teachers to develop art curriculum resources and expand junior high school art textbooks [10]. It is the responsibility of art teachers to tap folk art resources into art classroom teaching and enhance cultural understanding.

We should seek the new concept of "innovation" and "change" to adapt to the aesthetic requirements of contemporary people and the increasingly rich spiritual world. Excavate the new value of art from seemingly ordinary materials and open up a new space for lacquer art performance in teaching. For example, CD is a typical industrialized product, and the phenomenon of disposable in life can be seen everywhere. Using the circular characteristics of CD to stimulate students' creative thinking, the deformation design of animal modeling with circular patterns is carried out, which makes this common material glow with new artistic vitality. Not only enlightened their minds, but also trained them to start from the side, form a consensus on environmental protection and create a beautiful ecological civilization.

#### **4.4. Improve teachers' quality**

In China, folk art education in normal universities is still in the exploratory stage. There is still a lack of qualified teachers, and the quality of teachers and the strength of the camp directly affect the effect of curriculum reform. In my opinion, to integrate folk art into college art education, teachers should first have certain cultivation in folk culture.

According to the author's observation, at present, university teachers are relatively weak in

knowledge reserve and cultivation of folk culture, so they must strengthen their study of folk culture. Secondly, teachers need to have a certain degree of professional sensitivity, and can keenly find the point of convergence with the integration of college art courses. Thirdly, college art teachers are required to have the ability to design courses, organize and implement courses and evaluate courses. In the teaching process, we can measure the effect of activities according to the comprehensive performance of the educated in classroom teaching and comprehensive and scientific standards. In short, teachers should strengthen their professional quality and teaching responsibility, and promote self-improvement. Improve the knowledge structure through multiple channels, improve the quality in an all-round way, and cultivate yourself into a compound teacher with fine professionalism and broad cultural vision.

## 5. Conclusions

In the university stage, the expansion of art education is often closely combined with the inheritance of national culture. The integration and innovation of folk art and college art teaching requires teachers to change traditional teaching strategies, promote the creative transformation and innovative development of folk art, and realize the core of innovation and change in art teaching. Folk art is the result of ancient people giving full play to their creativity, and the requirement of cultivating students' creativity reflects the necessity of implementing folk art education. Developing folk art resources and integrating them into modern art classes can, on the one hand, draw closer the relationship between folk art and students and let students feel the charm of folk art at close range; On the other hand, folk culture has been passed down through society, schools, teachers and students, and finally the diversification of cultural development has been realized.

## References

- [1] Wang Hongwei. The application of folk art in art teaching in primary schools [J]. China Education Journal, 2017(6):4.
- [2] Yang Yang. Research on the application of folk art in the teaching of art design in colleges and universities-Comment on "Folk Art and School Education" [J]. News lovers, 2018(3):1.
- [3] Cong Na. From the perspective of modernization and integration, an analysis of the application of Chinese traditional folk art in higher vocational art education-comment on "New Art Education" [J]. Chemical Reagents, 2020, 42(4):1.
- [4] Liu Zhu. Integrating the essence of folk art to improve modern art education-Comment on Folk Art [J]. Journal of Shanxi University of Finance and Economics, 2020, 42(12):1.
- [5] Zhu Jianfeng. Research on the way and value of integrating folk art into higher art education [J]. New Art, 2018, 39(3):4.
- [6] Liu Xiaying. A preliminary study on the integration of folk art decoration technology into furniture design [J]. Forest Products Industry, 2020, 57(05):78-80.
- [7] Li Li. Inheritance of emotional genes in folk art in packaging design [J]. Packaging Engineering, 2017, 038(012):69-72.
- [8] Zeng Run. Let traditional folk art enter students' aesthetic vision [J]. China Education Journal, 2018, 308(12):109.
- [9] Chen Song. Southwest folk art resources in the art education curriculum [J]. China Education Journal, 2022(3):1.
- [10] Wang Xiaodan. Heilongjiang folk art elements into college art teaching research [J]. Continuing Education Research, 2015(5):2.