

Introspection of the Current Aesthetic Education in Primary and Secondary Schools from the Exhibition of Paintings in Sendai City

Sheng Yuwen

Guangdong Construction Polytechnic, Guangzhou 510440, China

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Abstract: In recent days, paintings exhibition for primary and secondary schools has been held in the Sendai Media Center in Sendai, Japan - the art contract exhibition, which fully demonstrates the advanced design concept of its design master Toyo Ito. Many of these works show the perfect integration of Japanese design and aesthetic education in primary and secondary schools. In comparison, there are many problems in the art education of primary and secondary schools in China. Accordingly, the author has carried out the corresponding analysis and put forward innovative countermeasures in order to contribute to new ideas of the art teaching work in primary and secondary schools in China.

1. Introduction

The author entered into the Sendai Media Center following the 24th episode of “Master Class”. The building was designed by Toyo Ito, Pritzker Prize winner, a Japanese contemporary architect. The Sendai Media Center is a public library provided by the Sendai Government for the citizens of Sendai. The library has seven floors and two underground floors. The exterior of the building is jointed by transparent glass. From the outside, you can clearly see thirteen irregular tubular beams which look like the waving “seaweed”. These “seaweed” columns make the original hard building as soft as an aquarium, and even the media said it is the masterpiece of “soft building”.

2. The Characteristics of the Exhibition of Paintings in Sendai City

2.1. The diversity of themes and the diversity of forms expression

What attracts me most except the building itself, is exhibiting the “Primary and Secondary Schools Picture Art Exhibition in Sendai City” on fifth floor area. These works are all from paintings and hand-made works by primary and secondary school students in Sendai City.



Figure 1. The picture of Exhibition Site

The exhibition is divided into six exhibition areas, including three exhibition areas for primary school students and three exhibition areas for middle school students. The first exhibition area are the works of the first grade students of Sendai City. The theme of the work is very interesting, the picture is cute, pure and simple. From these works, we can not only feel that these primary school students have very strong hands-on ability, but also feel that they can boldly express their own inner feelings in various forms.



Figure 2. Painting Works from First Grade Students



Figure 3. Design Works from Middle School Students in Third Exhibition Area

For example, this set of handmade works: elephant. Although it is the same theme, children demonstrate it by using different shapes, colors, materials and different ways of spatial display. This multidimensional and diverse display also reflects that the art education in Japanese primary and secondary schools focuses on cultivating students' own observation ability, performance life ability and practical ability.

Art exhibition of primary and secondary schools in Sendai City



Figure4. Hand-made works from first grade students

1.2. Lifelization Design and Creativity

It can be seen from the works of the first grade students that Japanese elementary and secondary art education has formed a systematic teaching and cultivation model. In the practice of art education in Japanese primary and secondary schools, teachers pay more attention to the feelings of children's experiences and expression of their inner desires, and encourage students to use different materials to express, which enable students to learn to observe and express their lives. They also pay more attention to the children's hands-on ability and thinking ability in the process. And the final effect of the picture, whether it is good or bad, is not so important.

3. the Current Problem of Aesthetic Education in Primary and Secondary Schools

From this exhibition of painting works, the author reminds of the art teaching problems in primary and secondary schools in China. In general, the current art curriculum teaching in primary and secondary schools in China are still facing constant problems. There are mainly three aspects in the following:

3.1. Aesthetic Education Has Not Attracted Much Attention

Nowadays, the art curriculum education in primary and secondary schools has not attracted due attention. The author has studied the aesthetic education courses of some primary and middle schools in Yuexiu District of Guangzhou, and found that there are four main disadvantages in the aesthetic education work in primary and secondary schools: First, the schedule of class hour is a little, quite a large part of art courses in primary and secondary schools have a current situation with less class hours, and in many cases art courses are replaced by other main courses, or become a self-study course, While Japanese aesthetic education curriculum is as important as the main curriculum; second, there are deficiencies in the allocation of teaching resources. On the one hand, teaching materials, teaching aids and other teaching equipment resources are not excellent enough, such as slow update of textbooks, and its relatively obsolescence and other problems; on the other hand, the lack of professionalism in the employment of teachers, or the employment of fresh graduates who do not have much teaching experience, and lack of necessity teaching skills, which is also difficult to compare with neighboring country-Japan; third, the parents do not pay attention to art education, which is also the product of the inherent thinking of the test-oriented education. Many parents believe that primary and secondary school students should lay a good foundation for cultural studies and art courses are optional. But surveys show that Japanese parents tend to develop their children in an all-round way. Art courses such as fine arts are naturally recognized and valued by parents. Finally, in recent years, Chinese government has successively issued a series of policies and documents related to aesthetic education, however, many policies are only in the form and have not been truly implemented.

3.2. Obvious Problems in Teaching Methods

The art discipline is different from the ordinary culture discipline, and the art curriculum teaching focuses on the transmission of creativity and artistry. Therefore, the choice of teaching methods in art courses should be different from ordinary cultural courses. However, the teaching of art courses in many schools in China is still using the method of board-based teaching. Teachers become the main part of the class, students only learn passively. And even in some rural and backward schools, the art curriculum teaching method lags behind the city obviously. The backward teaching methods of “one person alone has the say” and “cramming education” are very common, which restricts the subjective initiative of the primary and middle school students, making the efficiency of the art curriculum teaching in primary and middle schools unsatisfactory. Japanese aesthetic education teaching mode advocates spontaneous and active learning, and carries out diversified teacher-student interaction and cooperative learning, which greatly improves learning efficiency.

3.3. Disjunction of Art Education and Extracurricular Art

As far as it goes, most of the art teaching works in primary and secondary schools in China is carried out indoors. At the same time, some parents also register various art training classes for students, which are also carried out indoors. That is to say, most of the art curriculum teaching in primary and secondary schools is from the designated teaching textbooks and a fixed range of learning. There are only a few connections between students and outside art. As an art subject, art is also derived from nature and life. It is easy to make students lose the enthusiasm for learning in art courses if only stick to book knowledge. And the learning efficiency can be imagined. At the same time, it is precisely because of the lack of necessary extracurricular art practice learning that many primary and secondary school students' art works are all in the same key, lacking in innovation and interest. In Japan, the aesthetic education curriculum mostly extends to the outdoors. Students can perceive the beauty of nature, the beauty of life and the beauty of humanities, thus stimulating their creative potential and realizing the integration of art teaching inside and outside the classroom.

4. The Innovative Path of Art Education in Primary and Secondary Schools

4.1. Renewing the Idea of Aesthetic Education, the Trinity of Home, School and Teacher

For primary and secondary school students, the teaching of any course is indispensable. Due to the influence of the traditional exam-oriented education concept, schools, teachers and even parents have not paid enough attention to the art curriculum education. In response to this, these three parties must change their concepts and attach importance to the art curriculum. Schools, teachers, and parents must truly realize the important role of art curriculum teaching in cultivating students' artistic quality. This is also the main channel for primary and secondary school students to cultivate artistic potential. As an educational worker, teachers must establish an awareness of all round education and do a good job of bridge communication between school and parents, which guide students to truly fall in love with art courses and devote themselves to the creation of works of painting and art.

4.2. Advocating Life-Aesthetic Education and Adopting Scientific Teaching Methods

On the one hand, schools should increase investment in art curriculum teaching, such as teaching materials, equipment and other infrastructure inputs, as well as the introduction of professional art teaching workers, so as to create favorable conditions for the teaching of art courses in primary and secondary schools; At the same time, we must also change the inherent teaching methods and adhere to the methodology of linking theory with practice. And adopt new modes such as more advanced multimedia teaching and group cooperative teaching, and mobilize students' learning enthusiasm and advocate life-aesthetic education from various senses such as sight, hearing and touch. Only in this way can fully stimulate students' subjective initiative and improve the efficiency of curriculum learning.

4.3. Innovating Traditional Culture, Combining Beauty Education Inside and Outside the Classroom

Art comes from life, and the highest realm of fine art is art. Therefore, in order to achieve better results in the art curriculum of primary and secondary schools, we must get rid of the shackles of classroom and book teaching, fully absorb the inspiration and nutrients in real life, and participate in the exchange of art works like the Sendai Picture Art Exhibition. This requires teachers to do a good job of coordination between in-class teaching and extracurricular teaching, and guide parents to participate in the fine art education of students, to go deep into major art exhibition halls, art festivals and art events, so that students can fully expand the vision of art learning, broaden the way of learning, and enhance the level of learning, thus laying a solid realistic foundation for the later creation of individual fine art. Then, with the help of relevant national policies and documents, we will resolutely implement the aesthetic education work in primary and middle schools, further promote the traditional civilization and fine traditions of China. Let traditional culture enter into the campus, and carry out the aesthetic education work for primary and middle school students by unconsciously influence.

5. Conclusion and Reflection

From above, it can be seen that the art education in primary and secondary schools is closely related to the curriculum teaching and the cultivation of extracurricular art. It also plays a vital role in the overall development of primary and secondary school students, and helps students to build a sound personality and knowledge system. In view of the problems in the art education in primary and secondary schools in China, we should propose a targeted strategy and link it with the educational role of extracurricular art.

Through this exhibition of painting works in Sendai, the author also has his own reflections on teaching, the specific contents are as follows:

A reporter once asked the “Ito Architecture Private School”, an art school that teaching adults and children, founded by Toyo Ito. Does it bring different experiences in educational practice? Toyo Ito replied: “The lack of creative thinking in contemporary education limits children’s rich imagination. Creating a platform for students to fully develop their free imagination is the founding purpose of Ito Architecture Private School.”

At present, the creativity of children in China is limited, and it is impossible to show his innocence and creativity. Since education must be started from an early age, we must first change our ideas and make the “painter” a true “master.” Although this road has a long way to go, I sincerely hope that one day our children's creativity will be like the "seaweed" of Toyo Ito, flying in the wind and dancing in the waves.

Acknowledgments

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