

Research on the Ways in Aesthetic Education of Fine Arts Subject Education

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ABSTRACT

Guided by the spirit of contemporary aesthetic education, the subject of art requires the cultivation of students' core literacy in five areas: image reading, art expression, aesthetic judgment, creative practice, and cultural understanding. The values are: cultivating students' sentiments, enhancing their aesthetic abilities, guiding them to participate in cultural inheritance and communication, developing students' perceptual and visual thinking skills, forming an innovative spirit and technological awareness, and promoting students' personality formation and overall development. In the teaching, through "appreciation, copying, sketching and creation" and other forms, the comprehensive and exploratory nature of painting learning activities is enhanced considering the age and psychological characteristics of the aesthetic education targets; at the same time, the close connection between the curriculum and students' life experience is emphasized, so that they can develop their observation, imagination, and creativity abilities, as well as improve their aesthetic taste and ability in positive emotional experiences.

Keywords: Fine arts education, Aesthetic education, Aesthetic literacy.

1. INTRODUCTION

In order to give full play to the function of "aesthetic education" in art education, it is necessary to cultivate students' ability of aesthetic and beauty-creating through the training of visual art appreciation and art creation practice. Different art disciplines have different ways of aesthetics and creating beauty, and the "aesthetic education" approach of art education is special. Training in visual aesthetics and practical skills in art is an essential way for art education to achieve aesthetic education.

Guided by the spirit of contemporary aesthetic education, the subject of art requires the cultivation of students' core literacy in five areas: image reading, art expression, aesthetic judgment, creative practice, and cultural understanding. The values are: cultivating students' sentiments, enhancing their aesthetic abilities, guiding them to participate in cultural inheritance and communication, developing students' perceptual and visual thinking skills, forming an innovative spirit and technological

awareness, and promoting students' personality formation and overall development.

2. APPRECIATIVE TEACHING: BROADENING THE HORIZONS AND ENHANCING THE AESTHETIC AWARENESS

Aesthetic judgment refers to the perception, evaluation, judgment, and expression of works of art and aesthetic objects in reality. This requires students to understand the laws of formal beauty such as contrast and harmony, symmetry and balance, rhythm and rhyme, variety and unity. Therefore, strengthening the appreciation-based teaching for students not only enables students to be imbued with the external formal beauty of aesthetic objects but also subconsciously allows them to have direct communication with the inner spirit of the aesthetic objects. For example, with Chinese painting appreciation, students' image literacy skills are cultivated. By feeling and recognizing the uniqueness and diversity of beauty,

students develop basic aesthetic skills while enhancing their traditional cultural literacy.

In the teaching, the classical works of Chinese painting from different periods are appreciated purposefully and qualitatively to stimulate students' inner feelings and to improve their aesthetic judgment. Xie He of the *Southern Qi Dynasty* put forward the "Six Canons" in his book *Guhuapinlu (Notes Concerning the Classification of Ancient Paintings)*, the most important point of which is "creating a lifelike tone and atmosphere". In order to obtain the knowledge of it, when guiding students to appreciate, teachers should first start from the overall momentum of the picture, and feel the beauty of the work's rhythm and flow as well as the artistic treatment of reckoning blank as inked; by comparing the images while talking about tone and atmosphere, students can unconsciously implant this aesthetic concept in their impressions and gradually understand the aesthetic meaning of Chinese painting by sorting out various types of having the "lifelike tone and atmosphere" paintings. Secondly, students are instructed to appreciate the aspects of brush and ink, composition, coloring, and modeling, and to recognize the aesthetic meaning of Chinese painting in an all-around way, which leads to the fact that Chinese painting comes from classical Chinese aesthetics. Thus, students' knowledge of traditional culture is strengthened and the purpose of aesthetic education is achieved.

In the appreciation, students should also be guided to learn to recognize how the author conveys his or her inner world through the work and thus empathize with the author. For example, students should appreciate Qi Baishi's *Ink Shrimp* and *Frogs' Voice out of Mountain Spring*, then be guided to understand the brushwork and atmosphere in these classic works, and how the author expressed the vibrant life in nature; students are instructed to appreciate Xu Beihong's *Running Horses* and to perceive the choice of subject matter and the stylistic language of ink and brush in the picture so that they will understand that Xu Beihong conveys a sense of passion and vitality through the horses in a thousand forms under his brush. Through the appreciation of classical works and their understanding of the classical works, the students are subconsciously made to feel the unique formal beauty of paintings. In particular, the unique artistic characteristics of Chinese painting, its embodied artistic beauty contains profound truths about life and the highest realm of cosmic meaning, which enables students to better appreciate the beauty and artistic mood of the painting, and is an

indispensable part of national cultural heritage and development. At the same time, students improve their personal aesthetic ability and artistic cultivation, so that they can have a deeper understanding of national culture and art.

3. COPY-BASED TEACHING: EFFECTIVE PAINTING LITERACY AND ENHANCING AESTHETIC EXPERIENCE

Image literacy in art education generally refers to the viewing and interpretation of images and visual symbols of artworks. Images are one of the tools of human communication, which can express thoughts, emotions, and intentions; today's age can also be called the age of "image reading". Only with image literacy can one identify and obtain useful information from the vast amount of images, accumulate aesthetic experience, enrich the spiritual world, and thus enhance aesthetic ability.

Learning painting has its uniqueness, and the most effective method for painting is copying. By choosing excellent works to copy, through overall and detailed observation, analysis, and comparison, you can recognize the artistic craftsmanship of the artist in terms of shape, color, proportion, composition, and context creation, as well as the image characteristics, expression and structural relationship of the work, and gain a sense of the artistic language in the image. By projecting this perception onto the visual object in reality, the object is transformed from a formless natural prototype into an artistic image that is integrated with the subject, which Gombrich called "schema theories". Through this step, students exercise to integrate humanistic thoughts, brush and ink techniques, and objective objects, and learn to see the world through the eyes of art.

Through appreciation and copying learning activities, students are guided to appreciate classic works of painting and calligraphy by describing, analyzing, interpreting, and evaluating the context in which the artwork was produced, the artist's life, artistic characteristics, and creative concepts, and then summarizing their unique artistic language. During creative activities, teachers should guide students to constantly improve and refine their work by comparing it to classic works. The main goal of teaching art by copying is to make students aware of the comprehensive characteristics of art while mastering the methods and techniques of brushwork such as contrast and reality or imagination. The ability to copy objects in a short

period is the most effective way for students to acquire the language of art. For instance, the brush and ink techniques of Chinese painting require long-term practice to accumulate. To gain knowledge and understanding of brush and ink, and to master the spirit and techniques of the tradition, one must repeatedly copy classic ancient paintings. The importance of copying lies in the fact that it is not only a process of training in brushwork and ink but also a gradual process for students to cultivate their minds and comprehend the unique artistic mood of brushwork and ink in Chinese painting. When students have certain knowledge of brush and ink, they can understand the spirit of Chinese painting more accurately and then proceed to the next step in creation. In the process of copying, while practicing brush and ink techniques, students also accumulate the ability to make aesthetic judgments in image recognition.

Because of the differences in foundation and talent, each student has different problems. Then, teachers should find effective ways to help students solve the difficulties as soon as possible so that copying can have twice the effect with half the effort. In the process of copying, students are taught how to observe things and compare them: observe their tones, shades, and proportions, and express the relationship between real and imaginary, and distance and nearness. After a period of training, they can accurately grasp the expression of flat painting and greatly improve their modeling ability in a short time, which is also useful to further motivate students' enthusiasm for painting.

4. SKETCHING OUTSIDE: INTO NATURE AND ENHANCING AESTHETIC SENSIBILITY

Art expression refers to the formation of a certain spatial awareness and modeling consciousness through art learning, understanding, and being able to use various media to express one's intentions, thoughts, and emotions. It is advisable to combine not only traditional and modern media, but also techniques and art language to create visual images for expression.

Sketching is a form of expression that is directly based on objects and real scenes for objective depiction. Generally, sketching is not used as a finished painting, but only to collect materials for the work, but gradually some painters also create directly by sketching. For secondary school students, sketching is an important way to provide drawing and observation skills as well as an

indispensable part of secondary school art education. It is also the most direct means to learn painting close to life and accumulate creative materials, so that students can put the experience gained from copying into better practice and lay a good foundation for future creation.

Observation is a necessary tool for painting and the main way to know objective things. Sketching can develop students' good observation quality. Good observation has the following main qualities:

First, orderliness. That is, when observing, from far to near or from near to far, from outside to inside or from inside to outside, from large to small or from small to large, from local to whole or from whole to local, all can be considered comprehensively and systematically and in an orderly manner. Second, creativity. That is the ability to find new problems in objects that are commonplace to others. Third, acuity. That is, good at finding the characteristics of objects that others do not easily perceive and capturing their valuable elements. Fourth, accuracy. That is, good at distinguishing the nuances between things or phenomena and not missing important details.

Sketching provides an opportunity for students to develop their observation skills so that they can draw visually instead of intuitively drawing by subjective imagination. Observing the shape, features, dynamics, and visual perception of individual objects, scenes, etc., helps students develop the interest and habit of looking at various things and accumulating material for creative activities in sketching. Art class sketching requires learning to observe from an art perspective and should focus on the three aspects of structural features of objects, colors of objects, and relationships between objects, which provide the basis for students to reflect on things in their creative work and also develop their thinking and imagination. Sketching requires that one must draw while looking at the actual scene. Only when they look carefully can they draw similarly. Therefore, they must be highly concentrated and observed in detail. Remember the objects they perceive and see more and more detailed things. While greatly improving students' observation ability, it opens up their vision and enriches their knowledge; and reflects the perceived objects on the drawing paper, cultivating the ability of choice and judgment, association, and imagination, thus improving students' observation ability. Life is the source of art, and only when observation is improved can beauty be found and felt in life.

Chinese painters of all generations have attached great importance to going deep into the life and taking nature as their teacher to improve their artistic cultivation. Zhang Zao of the *Tang Dynasty* said, "in emulation of nature and yet being imbued with one's inner being", which explains the transformation from objectivity to art, and that art comes from the beauty of reality and is based on it. The painter Shi Tao of the *Qing Dynasty* proposed and practiced "searching all the strange peaks and making drafts", which provided the concept and path for the innovative method of Chinese painting. Li Keran, a modern Chinese painter, once proposed the artistic idea of "establishing a biography of the motherland", and he sketched all over the famous mountains and rivers of China. He said, "I believe that the main purpose of sketching is to strengthen the understanding of the objective world. It is much more beneficial to be able to draw one piece of art seriously than to draw ten pieces casually." To re-observe the world by means of drawing and sketching can open up new ideas and perspectives for students. It is often said "A river or a mountain is like a painting", but in reality, objective things cannot be exactly like a painting. Things in their natural form are beautiful, but they often have some flaws, which means they cannot be perfect. For example, when drawing a tree, it needs to be sure of the most wonderful branches, fully express them, and delete the shortcomings. The missing parts should be added according to the objective law and painters' experience to make it complete. In this way, the process of sketching becomes a process of aesthetic education.

5. CREATIVE TEACHING: EXPRESSING WORKS AND ENHANCING AESTHETIC IDEALS

Creative practice refers to thinking and action that is led by a sense of innovation. Art is a subject that has no single answer and can embrace individuality. Teaching art is about constantly stimulating students' imagination and creativity so that they gradually acquire creative practice literacy. That is creative activities that are consciously carried out according to a certain purpose. Combined with the characteristics of art teaching, it is the activity of determining the theme, collecting materials, forming small drafts, enlarging and enriching, and finally artistically completing the work. The creation of art requires the use of a wealth of representations, and thinking in terms of ideas, composition, adjustment, and refinement.

Students need to create after they have a certain foundation of drawing. From a certain point of view, the vagaries of life provide inexhaustible material resources for art creation. Art creation should open up the senses of touch, sight, hearing, and taste, guiding students to use their brushes to feel life, observe life, listen to life and taste life, so that they can acquire multidimensional abilities: firstly, improve visual thinking. Creative writing allows students to learn how to express their ideas through art by observing the world around them and representing the work of artists, thus improving their visual thinking skills. Secondly, stimulate the imagination. Creative writing can stimulate students' imagination because, through painting and other art forms, students have the opportunity to experiment with different styles and techniques, which can help them explore their imagination. Thirdly, improve problem-solving skills. Fine arts can also help students to solve problems better. Through artwork, students can learn how to come up with creative solutions. Fourthly, improve expression skills. Through art, students can learn how to express their thoughts and ideas in a more organized and vivid way.

The purpose of aesthetic education is not to solidify, but to enable students to acquire creative aesthetic skills, which will accompany them deep into all activities. This not only adds artistic vitality to the nation but also enhances national self-confidence and contributes greatly to the enhancement of national creativity.

6. VISITING PRACTICE: IMMERSING IN THE AESTHETIC PLEASURE

Cultural understanding means to observe and understand artworks, art phenomena, and concepts from a cultural perspective; to view artworks and phenomena from a cultural perspective, to identify with the excellent Chinese culture, and to respect the diversity of human cultures.

Visiting the museum and learning is important for enhancing students' cultural understanding and teaching painting. Taking children out of the classroom, the richness of art forms and a large number of artworks can stimulate the senses, enliven the mind, open the eyes, and accumulate methods, allowing children to enrich their perceptions in a short period, thus developing their aesthetic skills and artistic cultivation. In a contemporary society where art materials are abundant, students are able to view almost any

artwork that has been handed down to them, most of the time in print, of course, which provides great convenience for teaching art. However, in teaching practice, there is a great difference between the teaching effect of viewing original artworks and that of viewing prints. Classical artworks contain plenty of aesthetic values of "technique is close to Tao", whether it is the spiritual quality embedded in the "bone-liked style of brushwork" or the humanistic aesthetic interest conveyed by "hairy, dry, withered, moist and light", which will be more intuitive when appreciating the original works. Moreover, the heritage atmosphere of ancient artworks accumulated for thousands of years can be felt only by viewing the original works. Therefore, if conditions are available, it is advocated to view the original artworks in art appreciation courses, which can get a better teaching effect. For example, visiting the ancient painting exhibition in the Forbidden City puts students in the royal ancient architecture, so that they can feel the sublime quality of ancient artworks and receive the aesthetic education brought by classical art in a comprehensive and three-dimensional way.

7. CONCLUSION

Beauty is a noble and pleasant purpose of human life. For the growth of students, aesthetic literacy is an essential "convention" in the structure of their minds. With beauty, there is a flow of color, the stirring, and reaction of vitality; without beauty, there is a loss of color, and the whole life and life activities become a tasteless dissipation and torture. Art education is the best educational way to socialize aesthetic education, as it can bring students' awareness of the integration of natural and humanistic beauty in a more direct way. At the same time, it enables students to develop their observation, imagination, and creativity skills in a positive emotional experience, improve their aesthetic taste and ability, and form the desire and ability to create a better life.

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