

# **The Construction and Implementation of Art Workshop Teaching Model in Minority Region Middle Schools**

## **Taking the Practice of Black Pottery Art Workshops in Middle Schools in Kangba Minority Regions as an Example**

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### **ABSTRACT**

In the context of globalization, ethnic art, as an important part of national culture, is facing the danger of discontinuity and loss. One important reason for the severe situation faced by ethnic art is the lack of ethnic art education. The teaching model of art workshops is conducive to integrating the art resources of middle schools in minority regions. Improving teacher-student interaction, and utilizing the thematic workshop teaching model can also benefit for the inheritance and development of ethnic art. The article takes the construction of black pottery art workshops in middle schools in minority regions of Kangba as an example to explore the practical teaching model of art workshops, in order to provide reference for middle school art education in minority regions.

**Keywords:** *Minority regions, Middle school art, Teaching model.*

### **1. INTRODUCTION**

On the ninth group study session of the Political Bureau of the Communist Party of China (CPC) Central Committee, General Secretary Xi Jinping stressed "forging strong sense of community for Chinese nation and promoting the high-quality development of Party's work on ethnic affairs in the new era, implementing the projects of inheriting and developing fine traditional Chinese culture, studying and exploring its inherent and contemporary values, and promoting its creative evolution and innovative development." [1] The spirit of the speech affirmed the importance of inheriting and developing traditional culture in ethnic regions. In the context of globalization, ethnic art, as a crucial part of national culture, is facing the danger of discontinuity and loss. One important reason for the severe situation faced by ethnic art is the lack of ethnic art education. For the question of how to strengthen art education in middle schools in minority regions, and promote the inheritance and development of ethnic art, there

is an effective way actively tried, that is, to adopt the workshop teaching model for reform.

### **2. THE MAIN DEFICIENCIES IN MIDDLE SCHOOL ART EDUCATION IN MINORITY REGIONS**

A survey was conducted on art teachers and students from more than ten middle schools located in minority regions such as Shizhu Tujia Autonomous County, Chongqing, Aba Tibetan and Qiang Autonomous Prefecture, Sichuan Garze Tibetan Autonomous Prefecture, and Qiannan Buyi and Miao Autonomous Prefecture in Guizhou, using various methods such as survey questionnaires, face-to-face interviews, telephone interviews, WeChat, and QQ communication. Over a period of two months, 280 survey questionnaires were distributed and 268 valid questionnaires were collected, and the effectiveness rate of the questionnaire reached 95.7%. By combining statistical analysis of survey questionnaires,

interviews, and communication content, the researchers have identified the main deficiencies in art education in middle schools in minority regions that are relatively reliable.

### ***2.1 Lack of Awareness of Art Education Among People in Minority Regions***

Marx said in his "Economic and Philosophical Manuscripts of 1844", "Worried poor people do not even feel the most beautiful scenery." [2] The slow pace of economic development makes it difficult for people in minority regions to deeply perceive the role of art in their daily lives. In minority regions, some school leaders believe that art education has little effect on improving the enrollment rate of schools. In order to improve the quality of Chinese and mathematics teaching in the region, some schools even give up offering art courses. In the long-term exam-oriented education, some teachers and parents believe that the art major in colleges and universities is a helpless choice for not being able to get into good universities, and the status of art education is relatively low. They all overlooked the role of art education in improving children's cultural literacy and comprehensive quality.

### ***2.2 Lack of Professional Literacy of Middle School Art Teachers in Minority Regions***

The economy and transportation in minority regions are underdeveloped, and there are few full-time art teachers, and most art teachers are from ethnic minorities. Some ethnic minority art teachers have a low level of Chinese proficiency and difficulty understanding professional terminology in the field of art, resulting in inadequate understanding of the basic requirements of art courses in the new curriculum standards. Most of them have low educational qualifications, weak knowledge of art theory, and weak abilities in teaching, research, and reform. In teaching, they often use demonstration methods and cannot articulate corresponding theories. Their professional skills and teaching level need to be improved. However, due to the limited training opportunities available to middle school art teachers in these minority regions, they are unable to frequently interact with emerging art education concepts and art culture, resulting in a backward reserve of art knowledge and affecting the improvement of their professional literacy and skills.

### ***2.3 Lack of Art Teaching Conditions in Middle Schools in Minority Regions***

The new art curriculum standard advocates for students to engage in self-directed, collaborative exploration, and research-based learning during the secondary school stage. A survey shows that middle schools in minority regions are often unwilling to invest too much money in art education. In recent years, the country has increased its efforts in poverty alleviation through education. Middle schools in minority regions have dedicated art studios, [3] but there are no dedicated art exhibition venues. Multimedia facilities are not complete, teaching materials are not abundant, and infrastructure construction is relatively weak. Students do not have a good art learning environment or abundant art learning materials, making it difficult to carry out self-directed and exploratory learning better. And during the teaching process, some students, due to family difficulties, do not have the money to purchase the relevant tools required by the art teacher to attend classes in schools. The lack of teaching conditions has hindered the development of art education and teaching activities.

### ***2.4 Lack of Applying Ethnic Art Resources to Art Teaching***

Most of the art courses in middle schools in minority regions use textbooks from the People's Fine Arts Publishing House. Although there are some ethnic art content, they are written from the perspective of urban aesthetics. The ethnic middle schools surveyed were unable to combine local ethnic art resources to develop school-based textbooks that reflect the characteristics of their own ethnic art culture. Except for the limited content of ethnic art teaching in textbooks, in art classroom teaching, art teachers in middle schools in minority regions mostly only teach based on textbook content, and rarely incorporate ethnic art resources into classroom teaching. Students have little knowledge of their own ethnic art and culture, resulting in a lack of identification and national pride with their own ethnic culture, which is not conducive to the inheritance of excellent art and culture of their own ethnic group.

### **3. THE ADVANTAGES OF USING THE WORKSHOP TEACHING MODEL FOR ART EDUCATION IN MINORITY REGIONS IN MIDDLE SCHOOLS**

In the Modern Chinese Dictionary, "workshop" refers to the "workplaces of small artisans, such as oil mills, dyeing mills, and mills." [4] Workshop has the function of producing and inheriting craft technology, and is a form of early skill education. [5] Workshop teaching mode is a team cooperation teaching mode that integrates participation, interaction, and experience. [6] Establishing an art workshop model for teaching can strengthen students' practical and hands-on abilities, make up for the shortcomings in middle school art education in minority regions, and promote the inheritance and development of ethnic art.

#### ***3.1 The Teaching Model of Art Workshops Being Conducive to Integrating Teaching Resources***

Art workshops can be established in middle schools in minority regions. They can store a set of art textbooks, art education theory books, art teaching CDs, art collections, and other materials from the entire school in the workshop for all teachers and students to refer to and learn, and share book materials; Art works can also be displayed in workshops, and exhibition activities can be organized regularly to alleviate the pressure of having no art exhibition venues in middle schools in minority regions; Outdoor activities can also be organized to allow students to visit local folk craftsmen's handicraft workshops, invite some folk craftsmen to school workshops to guide students in creative practice, enrich art teaching content, alleviate the pressure of insufficient art teachers in ethnic middle schools, and promote the integration and utilization of art resources.

#### ***3.2 The Teaching Model of Art Workshops Being Conducive to Transmitting Teaching Content***

The art workshops have changed the traditional teacher centered teaching model, with students as the main focus, and strengthened teacher-student interaction through various teaching methods such as practice, discussion, and teaching from experienced students to new students. The practice-oriented training method can deepen students'

understanding of art knowledge and enhance their independent learning ability. The implementation of the workshop teaching model is flexible, and teaching can be conducted in schools, handicraft exhibition venues, folk artisan workshops, and other places, allowing students to independently learn art knowledge in a relatively relaxed practical environment with fun. After careful observation and deep contemplation, students have made accelerated progress. At the same time, the establishment of the workshop has also established a platform for art teachers in Chengdu Normal University to exchange educational concepts and professional knowledge, which is conducive to the transmission of teaching content.

#### ***3.3 The Teaching Model of Art Workshops Being Conducive to the Inheritance of Ethnic Art***

Art workshops are established based on a certain concept or project, [7] and often adopt a thematic teaching method. Various activities in the workshops need to revolve around this theme, with clear practical objects. The theme-based teaching model of art workshops is more conducive to using a certain ethnic art material as the theme for teaching. Through the sorting of themes, relevant art knowledge points are connected to consolidate students' art knowledge structure. Moreover, through the thematic teaching mode of art workshops and the use of activities such as researching, visiting, and observing, a bridge can be established between middle school students and traditional ethnic art culture, which is more helpful for extracting ethnic art resources from daily life and strengthening middle school students' learning of local ethnic culture.

#### ***3.4 The Teaching Model of Art Workshops Being Conducive to Acquiring Livelihood Skills***

Currently, some ethnic art skills are facing the risk of losing their heritage due to the inability to find successors. Through the teaching model of art workshops, a platform for middle school students to learn and understand traditional ethnic art can be established, and ethnic art can be inherited. Conducting teaching on a certain ethnic art material as the theme in the workshop, with physical output as the educational orientation, can guide students to learn a traditional handicraft. In minority regions, some middle school students do not pursue further education after graduating from middle school due

to family economic or academic performance reasons. For these middle school graduates, if they learn a traditional ethnic art skill in the art workshop during the middle school stage, it is equivalent to having an additional means of making a living after graduation.

#### **4. EXPLORATION OF THE TEACHING MODEL CONSTRUCTION PATH FOR MIDDLE SCHOOL ART WORKSHOPS IN MINORITY REGIONS**

Establishing art workshops can create a practical exchange platform for middle school art teachers and students in minority regions to learn and inherit ethnic art. This article takes the construction of the black pottery art workshops in ethnic middle schools in the Kangba Tibetan region as an example to explore the practical teaching mode of art workshops, in order to provide reference for art education in ethnic middle schools.

##### ***4.1 The Construction of Teaching model of Art Workshops***

###### ***4.1.1 Establishing Workshop Teaching and Learning Teams***

Art teachers of Chengdu Normal University can serve as workshop teachers, and the school can also invite some folk art inheritors to the workshop for teaching guidance. There are two ways to form a learning team for an art workshop: one is to form a team based on the interests and hobbies of students; the other is to organize classes as a unit. Considering the issues of teachers and teaching conditions in ethnic areas, in order to enable all middle school students in the school to learn ethnic art knowledge, the schools can choose to organize art workshops on a class basis.

###### ***4.1.2 Determining the Theme of the Art Workshop***

The art workshops of Kangba Tibetan ethnic middle schools can use the production of black pottery as a teaching theme. Firstly, starting from the regional cultural background, black pottery art has a unique position and practical value in the Kangba region, which is easy to obtain materials and belongs to pure handmade production, making it easy to operate for ethnic middle schools lacking

teaching equipment; Secondly, due to the fact that black pottery art belongs to intangible cultural heritage and is on the brink of extinction, it urgently needs protection and inheritance. [8]

##### ***4.2 The Implementation of Teaching Model of Art Workshops***

###### ***4.2.1 Preparation Before Class***

Before the start of the workshop teaching, the teachers assign some learning tasks for students to search for information, understand the history of black pottery art in the Kangba region, the characteristics of black pottery craftsmanship, the development prospects of black pottery art, etc., and participate in the workshop learning with the problems encountered during independent learning.

###### ***4.2.2 Teachers Providing a Systematic Explanation of the Relevant Knowledge of Black Pottery Art***

After the workshop teaching begins, the teachers should first explain the relevant knowledge points. In addition to explaining the history and cultural connotations of black pottery art, it is also necessary to follow the steps of black pottery production to explain in detail the entire process of black pottery from raw material collection, production molding, firing to decoration. Teachers can break down the content to be explained into multiple knowledge points for teaching in the workshop, allowing the teaching process to proceed step by step. After each explanation, the teachers need to simulate the real process of making black pottery for demonstration.

###### ***4.2.3 Enriching Practical Teaching Processes***

In the selection of practical teaching content for black pottery production, emphasis is placed on real object production, and corresponding outdoor inspections are arranged organically to enhance students' understanding of black pottery art in practical teaching. Firstly, a field investigation method can be adopted, limiting the scope of the investigation to within 100 kilometers from the schools. The main focus of the inspection is to observe the production process of black pottery handmade by black pottery artists, with a focus on observing and learning the techniques of manual shaping, decorative carving, and other techniques in black pottery art. The collection of inspection

materials includes imaging, sketching, etc. Secondly, ethnic middle schools can cooperate with folk black pottery art workshops to allow students to participate in the collection, molding, and decorative carving of pottery while ensuring safety. This participatory interaction can lay a foundation for students to digest later knowledge. Thirdly, after conducting field investigations, the students can return to the workshop and reflect on the black pottery production process they have observed and learned. They can link the shape, decoration, and practicality of black pottery art to form their own production ideas.

#### 4.2.4 *Dividing into Small Workshops for Training*

The art workshop established on a class basis has a problem of having a large number of people. In order to provide students with a better experience and training, a large workshop can be divided into several small workshops. Diversified grouping methods can be adopted to allow students to freely combine, or through drawing lots, teacher assignments, etc. In small workshops, students can receive training through division of labor, exploration, and cooperation, strengthen their perception of knowledge, creatively integrate their understanding of black pottery art into the production of black pottery, and improve their practical skills through the production of physical objects. When training in small workshops, teachers should closely monitor the dynamics of each student, identify their problems, and provide timely guidance to achieve the expected teaching objectives.

#### 4.2.5 *Displaying in Small Workshops*

The presentation of workshop results is an important part of testing teaching outcomes. After each small workshop training, it is necessary to showcase the black pottery products throughout the entire workshop and share the production experience. Each small workshop can select a representative to present the design and production ideas of the group's black pottery works, and share the experience gained in the production. Teachers can let students summarize the problems they encounter in the workshop, find ways to improve, and enhance their ability to learn independently.

#### 4.2.6 *Concluding by Teachers*

After each learning session on black pottery art, the teacher needs to evaluate the performance of the students in the workshop, urge them to continue learning and improvement, summarize the problems encountered during the workshop teaching, analyze the reasons for the problems, explore solutions to the problems, and improve teaching methods in the next workshop teaching. After each teaching session, it is necessary to summarize the knowledge points and conduct a final evaluation after learning all the knowledge points.

### 5. CONCLUSION

The teaching model of art workshops is more practical and operational than traditional middle school art education. While cultivating innovative thinking and hands-on ability among middle school students, it integrates art teaching resources in minority regions, improves the learning and practice of ethnic art skills, promotes the inheritance and development of ethnic traditional culture, and integrate the inheritance of ethnic culture into the integrated construction of national unity and progress education curriculum in primary, secondary, and tertiary schools, laying a solid foundation for the long-term mechanism construction of national unity and progress, and strengthening the awareness of the Chinese national community. [9]

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