

Exploring the Practice of Handicraft-Based Non-Traditional Culture in the Aesthetic Education Classroom

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Abstract

On the basis of analyzing the current situation of handicraft intangible heritage inheritance and protection, and taking into account the new situation of modern social development, a new way of handicraft intangible cultural heritage protection and inheritance is proposed. Integrating handicraft intangible cultural heritage into creative art education, and supplementing it with modern live broadcasting technology, fully expand the objects of handicraft intangible heritage culture inheritance and improve students' aesthetic quality and comprehensive quality. Utilize the creativity of the new generation of young people, expand the publicity channels in multiple ways, and expand the influence of handicraft intangible heritage.

Keywords

Conservation, Heritage, Creative Arts, Handicrafts, Intangible Cultural Heritage.

1. Introduction

Intangible cultural heritage is the precious memory of national traditional culture, which is both a true witness of historical development and a precious cultural resource. Intangible cultural heritage condenses intangible cultural heritage without delay. In recent years, along with the UNESCO announced the launch of the action to protect the masterpieces of intangible cultural heritage, China is also constantly strengthening cultural construction and promoting excellent traditional culture, which needs to actively promote the transmission of intangible cultural heritage. Nowadays, the gradual advancement of the new curriculum reform has brought intangible cultural heritage into the campus and into the teaching of aesthetic education classrooms, so that students can recognize and understand intangible cultural heritage, feel and appreciate its connotation and charm. However, for most people, intangible cultural heritage is still a traditional skill that is kept in the pavilion. In the face of the complex situation of today's society, it is still worth thinking about how to protect and pass on intangible cultural heritage in today's society and how to make intangible cultural heritage truly enter the life of the new generation of young people.

2. The relevance of handicraft-based non-heritage culture in the aesthetic education classroom

The Law of the People's Republic of China on Intangible Cultural Heritage was adopted by the Standing Committee of the Eleventh National People's Congress at its nineteenth meeting on February 25, 2011. The State encourages scientific and technological research related to intangible cultural heritage and research on the protection and preservation methods of intangible cultural heritage, and encourages activities such as the documentation of intangible cultural heritage and the collation and publication of representative items of intangible cultural heritage. The State Office forwarded to the Ministry of Culture and other departments a number of opinions on promoting the development of cultural creative products

of cultural heritage units, pilot units actively develop cultural and creative products, and support for the cultural industry has been increasing.

2.1. It is conducive to promoting the innovative development and protection of non-traditional culture

Taking Chinese traditional intangible heritage culture as the cornerstone, we integrate artistic contents in line with the trend of the times to make the traditional art form more contemporary and dynamic. The promotion of traditional culture enhances students' understanding of intangible cultural heritage, strengthens their national pride, stimulates their love for national traditional culture, raises their level of awareness of intangible cultural heritage, protection consciousness and belief in inheritance, and strengthens their cultural identity and cultural confidence in the context of the new era.

2.2. It is conducive to enriching the resources of creative art courses

With the increasing proliferation of visual information and the advent of the "knowledge explosion" era, art education is facing various challenges at the turning point of the "conceptual era". By giving the traditional non-traditional culture the spirit of the times and integrating it into the classroom in a new way, we have enriched the curriculum resources in the field of creative art education.

2.3. Contribute to the improvement of students' aesthetic quality and learning power

Carrying out creative art curriculum teaching with the heritage culture at its core can not only cultivate students' ability to be creative, willing to learn, and good at critical thinking, and stimulate their interest in learning, but also help young people understand the organic connection between art and thinking and behavior in the broader field, learn to think across fields, actively explore unknown areas, and let students experience the non-disciplinary benefits that art brings. Finally, it is realistic and feasible to integrate non-traditional culture into the creative arts curriculum. In some institutions' creative arts programs, practices such as primitive rock painting imitation, cloud shoulder making, and New Year painting making have been conducted. In these practices, students are guided to create works based on traditional elements with modern elements, such as incorporating geometric patterns in the making of cloud shoulders and painting New Year's paintings on thermos cups, etc. These practices provide references and experiences for the integration of Intangible cultural heritage elements into the creative arts curriculum.

3. The reality of handicraft-based non-traditional culture in the aesthetic education classroom

In recent years, many non-heritage cultural skills have been gradually lost, causing non-heritage bearers to face the dilemma of "no one to succeed them", and it is difficult for the older generation of inheritors to hold on to them. In 2017, the Ministry of Education (MOE) supported the promotion of "learning non-heritage, using non-heritage and showing non-heritage", and therefore issued the "Measures for the Management of Part-time Teachers of Physical Education and Aesthetic Education in Schools". In 2017, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Implementing the Project of Inheritance and Development of Excellent Chinese Traditional Culture, which clearly put forward that the inheritance of non-heritage and traditional culture should be integrated in all aspects, all school segments and the whole process, from kindergarten to university to continuing education, and that "build a Chinese culture curriculum and teaching material system with emphasis on early childhood, primary and secondary school teaching materials."

It is evident that it is both urgent and important to bring NCS into schools and achieve effective integration with education. In the 2011 edition of the Compulsory Education Art Curriculum, it is proposed that "when selecting the content of art textbooks, special attention should be paid to outstanding traditional Chinese art and ethnic and folk art, so as to promote excellent national culture and reflect Chinese characteristics", and in the basic philosophy of the curriculum, it is also proposed that "Students learn about the richness of human culture and gradually develop a love for the outstanding cultural traditions of their country."

However, in the preparation of teaching materials, those that can cultivate students' detailed and systematic understanding and awareness of Chinese national non-heritage culture are not available for the time being, and teachers teaching such courses are unable to learn and understand non-heritage culture in a detailed and systematic way, and they only briefly and roughly cover it in their teaching, resulting in students having only a vague orientation understanding of non-heritage culture, and not deeply appreciating the values behind non-heritage culture, the background stories. They do not have a deep understanding of the values, background stories, and in-depth study of the techniques. In the survey, we found that the following problems exist in the application of Intangible cultural heritage in the aesthetic education classroom.

3.1. Fine arts education leans toward utilitarianism

In the process of implementing aesthetic education, students are constrained by traditional educational concepts in addition to the objective material conditions. The research found that parents attach great importance to their children's cultural achievement, taking the achievement as an important criterion to measure whether they are good students good school education, with limited investment as well as concern for their children's aesthetic education. And parents' expectations of children's art training results are mostly utilitarian, which also has a lot to do with exam-oriented thinking. Schools also pay a lot of attention to the results of cultural courses, and exam-oriented education is deeply rooted, so art education is relatively neglected, and it is difficult to get independent development of aesthetic education. In addition, the concepts and ideas that young people have been exposed to since childhood are very limited and fixed, so we need to break the traditional test-oriented thinking and help them to develop their own new ideas and new creativity.

3.2. There is a gap in the art curriculum related to handicraft non-heritage classes

In the art teaching practice, we actively respond to the national policy as well as the requirements of the curriculum, combine the latest research results of Chinese traditional culture and creative hand-painting and visual technology, deeply study the in-depth integration mechanism of non-heritage culture and creative art curriculum, enrich the relevant theoretical policies in the field of aesthetic education, and provide theoretical support for developing curriculum resources and exploring the reshaping and construction of creative art classroom. Using traditional Chinese national arts as elements, through modern media, artistic techniques allow children to create beauty, feel beauty and recognize the beauty of some traditional Chinese cultures. However, in specific curriculum development, art education on non-heritage culture is weak, so it is worth exploring how to promote non-heritage culture in art education for contemporary youth and children, and then sustainably promote the heritage of non-heritage culture to play a better role.

3.3. Innovative and creative courses are still in their infancy

In China, although some schools have opened innovation education courses, but due to the school's own characteristics, the innovation courses offered in schools are too much on theoretical education, which also makes innovation education only stay in the classroom, but

not yet well put into practice. Not to mention how well the innovation and creativity courses are developed, we still need to carry the weight on the road of this development. Partly because the market is not very receptive to innovative and creative courses now, parents tend to choose test-based painting institutions with the aim of achieving excellent results. The other part, is that our own development is not perfect. Our own lack of the combination of theory and practice, how to let students create good works through theory is the question we should think about.

4. The practical path of handicraft-based non-foreign heritage into the creative arts classroom

4.1. Learning for teaching, "teaching" for "teaching" to cultivate backbone teachers of non-traditional heritage

Teachers are the organizers and guides of classroom teaching, and play a great role in students' experience of intangible cultural heritage and its integration into art creation. Therefore, schools can regularly hold training activities for key intangible cultural heritage teachers, and invite inheritors of intangible cultural heritage items to conduct comprehensive training in the knowledge and skills of art teachers. Through the implementation of campus cultural talent construction projects, the construction of campus cultural masters' studios, the cultivation of intangible cultural heritage inheritors and other ways and channels, give play to the leading role of teachers, help students master intangible cultural heritage skills with high quality, and effectively help the work of intangible cultural heritage inheritance. Strengthen the continuing education curriculum for teachers and cultivate the backbone teachers of intangible cultural heritage, so as to greatly improve the level of traditional cultural skills of intangible cultural heritage teachers, and further promote the implementation of traditional cultural courses. At the same time, it is necessary not only to involve art teachers in the training of "intangible cultural heritage backbone teachers", but also to involve more teachers in other disciplines in the teaching of intangible cultural heritage, so that teachers can improve the level of intangible cultural heritage education and teaching, and at the same time improve the intangible cultural heritage literacy of school teachers.

4.2. Promote non-traditional culture in multiple ways with the help of cultural industry chain

There are a large number of characteristic artistic elements in the intangible cultural heritage that have been neglected. Training institutions fully explore the essence of the intangible cultural heritage in their courses, extract the essence and teach it to students in a simpler way, which becomes the source of their creative materials. In the course practice, students are guided to create with traditional elements based on appropriate integration of modern elements, such as integrating geometric patterns in the production of cloud shoulders and painting New Year paintings on thermal cups. In addition, the students' outstanding creative works of non-heritage are also made into daily necessities, such as mugs, backpacks, cell phone cases, blankets and other products, giving them new carriers and allowing the elements of non-heritage culture to be integrated into daily life.

4.3. Abandon the traditional teaching mode and develop a multi-style classroom

Currently, the focus of most institutional curricula is still focused on improving drawing skills, with a single form of operation and little room for development. This project focuses on intangible cultural heritage and creative art classes, which has more room for development. In terms of curriculum arrangement, traditional mechanized teaching should be abandoned, and

through the teaching method of integrating practice and theory, students should not only learn the knowledge of intangible cultural heritage, but also exert their hands-on ability in practice and create sparks from the collision of different cultures. In terms of teaching methods, a combination of online and offline linkage classrooms is adopted. In addition to the regular offline intangible cultural heritage creation and beauty courses, we also use the short video account to produce and publish short videos related to intangible cultural heritage, open up the second classroom, broaden students' horizons, understand the stories behind intangible cultural heritage, re-arouse students' attention to intangible cultural heritage, and stimulate students' love for traditional crafts. In addition, the production process demonstrated by the teacher can be published in the form of a short video to open up ideas for students and stimulate their creativity.

5. Conclusion

Intangible cultural heritage is a valuable asset in excellent history and culture, which records people's production and lifestyle, customs and customs in different eras, contains unique cultural concepts and values, and reflects the rich creative and aesthetic ability of human beings. Therefore, intangible cultural heritage itself has a unique educational value and is an important carrier for aesthetic education. Inheriting intangible cultural heritage is facing challenges, but also great opportunities. In the process of inheriting intangible cultural heritage, traditions and trends are not opposites but complement each other. Integrating modern scientific and technological means to publicize intangible cultural heritage skills is an effective way to break through the barriers of intangible cultural heritage, integrate intangible cultural heritage into art education, and highlight the three themes of dissemination, inheritance and creativity. Let students enter the intangible cultural heritage culture, understand the intangible cultural heritage skills, and ignite students' enthusiasm for traditional Chinese skills. Through the intangible cultural heritage creation and beauty class, the broad and profound intangible cultural heritage culture is refined into artistic elements suitable for students of all ages, so that intangible cultural heritage culture can truly become integrated into students' learning and life, and constantly guide students to give play to their imagination, based on intangible cultural heritage culture and using modern technology as the medium to create, which can not only make traditional things better adapt to the lives of contemporary people, but also enable traditional skills to continue.

Acknowledgements

2022 Zhejiang University Student Science and Technology Innovation Activity Plan (New Seedling Talent Plan) Project (2022R426A038)

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