

Integration Path of Yangjiabu Woodblock New-year Painting and the Aesthetic Education in Colleges and Universities

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Abstract:

Intangible cultural heritage is indispensable to the excellent Chinese culture, and contains broad and profound knowledge. Aesthetic education is effective on the enhancement of the aesthetic taste of the public. Integrating Yangjiabu new-year painting and other intangible cultural heritage into the teaching of aesthetic education in colleges and universities can not only better protect the intangible cultural heritage, but also further expand the inheritance of the intangible cultural heritage, which is significantly conducive to strengthen the aesthetic education in colleges and universities in all aspects and improve the education function of the colleges and universities. Yangjiabu woodblock new-year painting, as a paragon of intangible cultural heritage, was taken as an example in the research to explore the integration path of the intangible cultural heritage and the aesthetic education in colleges and universities. Detailed and accurate data were acquired through the fieldwork and interviews, and bottlenecks were summarized for the integration of the intangible cultural heritage into the aesthetic education. Taking into account the teaching requirements and characteristics of the aesthetic education, a strategic path for the effective integration of the intangible cultural heritage into the aesthetic education is proposed.

Keywords:

Intangible Cultural Heritage, Yangjiabu Woodblock New-Year Painting, Aesthetic Education in Colleges and Universities, Integration Path

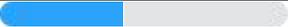
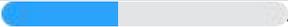
1. Analysis of the Status Quo of the Integration of Yangjiabu Woodblock New-Year Painting Into the Aesthetic Education in the Universities

In today's society, a vast amount of new messages emerge everyday for the university students in the era of information explosion. In order to investigate the status quo of the state-level intangible cultural heritage, that is, Yangjiabu woodblock new-year painting in Weifang, a questionnaire was designed for the investigation among the students in one university in Qingdao, and the questionnaires was

conducted in an anonymous manner which guaranteed the objectivity and the authenticity of the results, and 409 effective questionnaires were obtained. By the analysis of the questionnaires, we can find out the students' knowledge and interest in Weifang Yangjiabu woodblock new-year painting.

Table 1. Investigation of the state-level intangible cultural heritage, Yangjiabu woodblock new-year painting

Do you know about the four great woodblock new-year paintings? [single choice]

Option	Subtotal	Proportion
Know	63	 15.4%
General	177	 43.28%
Not know	169	 41.32%
Effective number of answering	409	

Do you know about Yangjiabu woodblock new-year painting? [single choice]

Option	Subtotal	Proportion
Know well	32	 7.82%
Know	181	 44.25%
Not know	196	 47.92%
Effective number of answering	409	

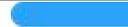
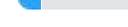
Are you interested in Yangjiabu woodblock new-year painting? [single choice]

Option	Subtotal	Proportion
Very interested	91	 22.25%
General	271	 66.26%
Not interested	47	 11.49%
Effective number of answering	409	

Do you think it important to learn about the state-level intangible cultural heritage, Yangjiabu woodblock new-year painting ? [single choice]

Option	Subtotal	Proportion
Very important	301	 73.59%
Unclear	98	 23.96%
Not important	10	 2.44%
Effective number of answering	409	

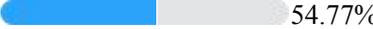
Where did you see the Yangjiabu woodblock new-year painting ? [single choice]

Option	Subtotal	Proportion
Fine arts textbook	67	 16.38%
Internet	176	 43.03%
Weifang new-year painting museum or other offline path	32	 7.82%
Never see	134	 32.76%
Effective number of answering	409	

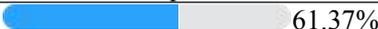
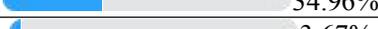
Do you want to study Yangjiabu woodblock new-year painting ? [single choice]

Option	Subtotal	Proportion
Yes	286	 69.93%
Indifferent	109	 26.65%
No	14	 3.42%
Effective number of answering	409	

How would you like to see Yangjiabu woodblock new-year painting in the classroom? [multiple choice]

Option	Subtotal	Proportion
Invite the inheritor of intangible cultural heritage to the school	285	 69.68%
Online study	224	 54.77%
Visit the new-year painting workshop	305	 74.57%
Effective number of answering	409	

Do you support inheritance and innovation in Yangjiabu woodblock new-year painting? [single choice]

Option	Subtotal	Proportion
Yes	251	 61.37%
Indifferent	143	 34.96%
No	15	 3.67%
Effective number of answering	409	

Data source: arranged by this research

The analysis of the questionnaire reveals that more than 80% of the total 409 respondents were interested in Yangjiabu woodblock new-year painting. Although Yangjiabu woodblock new-year painting is the local folk art in Shandong, nearly 50% of the students were unfamiliar with it. The questionnaire also shows that students are looking forward to the teaching of Yangjiabu woodblock new-year painting by inheritors in the campus, and they are active to visit the museum and craft workshops of the new-year paintings. In terms of the integration of intangible cultural heritage into the aesthetic education, most of the colleges and universities currently use the traditional teaching method, that is, theory. However, the contents of the theory and the practice are insufficient, with a lack of vividness and intuition. Although most universities in China now have adopted the information-based teaching, the number of courses that effectively utilize the information technology in teaching is limited and not popularized.

In view of this, the instructional design of the aesthetic education should not only depend on the theory, but also take full advantage of different resources to enhance students' enthusiasm for the Yanjiabu woodblock new-year painting.

Although the intangible cultural heritage has certain popularity in the public, it still has a long way to go before it becomes popular among the university students. Firsthand experience can arouse students' interest and stimulate their subjective initiative in learning. Only in this way can the intangible cultural heritage be better developed and the "artisan spirit" be integrated with students' behavioral norms.

An interview with teachers of aesthetic education in some universities in Qingdao was conducted for the integration of Yangjiabu woodblock new-year painting into the aesthetic education. The main questions in the interview are shown in Table 2:

Table 2. Interview with the professors of aesthetic education in some universities in Qingdao.

Question No.	Interview Contents
1	How do you think of the role of aesthetic education in the university?
2	Does your school provide aesthetic education courses in terms of the intangible cultural heritage?
3	Does your school provide aesthetic education courses in terms of Yangjiabu

	woodblock new-year painting?
4	Do you think it suitable to integrate Yangjiabu woodblock new-year painting into the aesthetic education in the university?
5	What kind of difficulties do you think will be met for the integration of Yangjiabu woodblock new-year painting into the aesthetic education in the university?

Data source: arranged by this research

Effective teaching requires the teachers to have a thorough research and grasp of the teaching contents, teaching objects, and teaching methods. In order to better integrate Yangjiabu woodblock new-year painting into the aesthetic education in colleges and universities, the questionnaire results were analyzed and a targeted integration path for the teaching was developed. By means of the aesthetic education, students will come to realize the significance of the Chinese intangible cultural heritage, learn about Yangjiabu woodblock new-year painting and its production process, improve their aesthetic taste, and explore their imagination and creativity.

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The interview with the teachers of aesthetic education in colleges and universities found that most of the aesthetic education courses are taught by the teachers of fine arts in a manner of concurrent post. These teachers are at a young age, and inexperienced in the curriculum development in terms of intangible cultural heritage. Although they have already learned about Yangjiabu woodblock new-year painting via various channels and agree that the intangible cultural heritage are valuable teaching materials of aesthetic education, most of them have not conducted relevant research and survey. The interview results reveal that most of the teachers are in favor of the integration of Yangjiabu woodblock new-year painting into the aesthetic education. At the same time, the teachers should also take effort in the teaching practice so as to better integrate Yangjiabu woodblock new-year painting into the

aesthetic education, and help students feel the artistry of intangible cultural heritage and the uniqueness of Yangjiabu woodblock new-year painting.

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2. The Integration Path of Yangjiabu Woodblock New-Year Painting into the Aesthetic Education in Universities

2.1. Enhancing the role of the subjects in aesthetic education, and constructing online curriculum team for aesthetic education in intangible cultural heritage

Craftsmen of intangible cultural heritage can serve as specially-appointed professors and an aesthetic education steering committee can be established. They can participate in the curriculum development to guide and enhance the university students' tastes in art and aesthetics. . By means of the online teaching of aesthetic education, more colleges and universities are involved and students are guided to learn the traditional skills of intangible cultural heritage, thus achieving the precise integration of higher education courses with the Yangjiabu woodblock new-year painting.

At present, most of the teaching contents of the aesthetic education courses in colleges and universities are mainly "appreciation and commentary", with a lack of manual creation in practice. In view of this, the aesthetic education courses should seek for different teaching methods and cultivate students to combine their learning with the traditional crafts of intangible cultural heritage on their own initiative. Since Yangjiabu woodblock new-year painting has a significant role in the Chinese intangible cultural heritage, the selection of the teaching contents should prioritize the cultural transmission, so that students can profoundly cognize the folk art in a cultural context established by the course. At the same time, teachers of aesthetic education, the craftsmen of intangible cultural heritage, and the students can communicate and share various art and culture resources in the learning process, thus achieving the dissemination and innovation of intangible cultural heritage.

Online teaching can narrate the origin of the new-year painting and give students a general understanding of the artistic features, production tools and process of the new-year painting. Through the appreciation of the works of Weifang Yangjiabu, students can learn about the style, content and aesthetic features of Yangjiabu woodblock new-year painting. The theoretical teaching should emphasize the role of the traditional aesthetic education so as to improve students' cognition and acceptance of the local conditions and customs as well as the local culture, and to expand the audience range of the new-year painting.

In order to broaden students' knowledge, an online course of general aesthetic education can be developed, a teaching team composed of college teachers and craftsmen of intangible cultural heritage can be constructed, and the course can be themed by learning about intangible cultural heritage, exploring history, experiencing traditional crafts, and promoting traditional culture. The course should mainly focus on the development history, production process, and innovative applications of the handicrafts. From this aspect, the online public course is an effective way to

disseminate the traditional Chinese handicrafts, inherit the excellent traditional culture, and strengthen the aesthetic education.

In addition, the online courses of aesthetic education can apply the module teaching into the appreciation of the historical origin and the category, the technological process, and the modern innovative applications. In this way, students can recognize the importance of traditional handicrafts, deepen their understanding of materials, techniques, design, and the market, and learn to integrate the traditional handicrafts with modern materials and technology. By appreciating the charm of intangible cultural heritage, students can broaden their knowledge and comprehend the “craftsman spirit” of traditional handicrafts; they can share their appreciation of Yangjiabu woodblock new-year painting and inherit and carry forward the national spirit.

A variety of methodologies should be adopted for the teaching. In this respect, the professional art teachers in colleges and universities, the inheritors of intangible cultural heritage, and the craftsmen all can teach the course, in a combined manner of both the instruction by the professors and demonstration by the craftsmen.

Specifically, on one hand, the teachers can arrange for students to have the online courses in the class according to their actual learning, and conduct field visit for the extra-curricular activities so as to get a more in-depth perception of Yangjiabu woodblock new-year painting. On the other hand, the craftsmen of intangible cultural heritage can be invited from time to time to the school to give lectures and demonstrate their skills. In this way, different teaching methods allow students to experience a variety of classroom forms, strengthen their interests, and accelerate the healthy development of the aesthetic education of intangible cultural heritage in the universities.

2.2. Combing with the protection and inheritance protects of intangible cultural heritage, and constructing high-quality platform for aesthetic education practice

First of all, the classroom teaching and the extracurricular activity should be scientifically integrated, the supply of aesthetic education resources should be strengthened, and a high-level platform for the aesthetic education practice should be established. On-campus master workshop of intangible cultural heritage, off-campus teaching base for professional practice, and a research platform for aesthetic education in intangible cultural heritage can be constructed. Activities related to intangible cultural heritage can be held in the campus, and intangible cultural heritage resources can be introduced.

Take Yangjiabu woodblock new-year painting as an example, the platform for the aesthetic education practice should be constructed with an emphasis on the practical skills and the cultivation of craftsman spirit, so that students can study with the basic techniques of block carving as a starting point. The teaching environment and the teaching site can be diverse. Apart from the teachers’ teaching in school and the on-site instruction by the craftsman, extracurricular survey and visit can also be considered, so that students can experience the whole manufacturing operation and the craftsmanship of Yangjiabu woodblock new-year painting.

Second, the stage assignment of the course can be designed to use a variety of material contrasts such as thick pear woodblock, linden woodblock and offset plate. In this way, students can feel more intuitively the uniqueness of Yangjiabu woodblock

new-year painting in terms of materials, tools, and printing methods, and they can copy or design the woodblock new-year painting according to their actual conditions.

Third, collaboration with the local protection base of intangible cultural heritage can be carried out outside the school so as to revitalize the platform resources. For example, visiting the Weifang new-year painting museum, visiting and studying the intangible cultural heritage projects in Shandong, and further promoting the design of derivatives in terms of the intangible cultural heritage for the design major.

2.3. Exchanging with craftsmen and creating a double-position teaching team of intangible cultural heritage

Teachers in colleges and universities must advance with the times to improve their teaching competence and replenish their cutting-edge basic knowledge timely. Double-position teachers are the promoters of aesthetic education in colleges and universities. In view of this, a communication platform of intangible cultural heritage should be constructed on one hand, and on the hand, a featured teaching team incorporating the inheritors of intangible cultural heritage, the teachers of aesthetic education in colleges and universities, and the folk artisan of fine art should be developed. This can not only promote the quality of aesthetic education in colleges and universities from multiple aspects, but also make up the insufficiency of professional courses in intangible cultural heritage, and supplement the number of teachers. More importantly, it can help students' learning transform from basic theory to practice, and better guide them to understand the art of intangible cultural heritage from a perspective of theory-to-practice, thus avoiding the situation of knowing what it is but not knowing why.

At present, the intangible cultural heritage clubs in colleges and universities are mostly operated by students themselves, showing a feature of decentralization and dotted distribution; the teachers' participation is not high, and the professionalism of the clubs in terms of related knowledge is uneven.

3. Conclusions

Communication with industry craftsmen and inheritors of intangible cultural heritage will give a more systematic and in-depth perception of the current problems faced by the intangible cultural heritage, the market demand, and the future trend of the development. Specifically, inheritors of Yangjiabu woodblock new-year painting can be invited to the universities to give a lecture or a series of lessons about the history of Yangjiabu woodblock new-year painting; offline exhibition of the woodblock new-year painting can be held for students to discuss and explore the innovative path. In this process, students and teachers can join the activities together. This is an expansion of extra-curricular knowledge, an experience of aesthetic education, a supplement of knowledge reserve, and a promotion of the module course of intangible cultural heritage. For the students, they will have a deeper understanding of the new-year painting when they have studied the courses in practice and learned from the narration and interaction with the inheritors of intangible cultural heritage.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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