

Reflections on the Current Status of Research on Folk Art Education at the Basic Education Stage in China

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Abstract:

The study collects, categorizes and summarizes the research literature on folk art education, and reviews the literature from three aspects: theoretical research on folk art education, research on teaching practice, and research on functional value, with the aim of understanding the current situation and shortcomings of the research on folk art education, and providing ideas for the next research on folk art education.

Keywords:

Folk Art, Traditional Culture, Basic Education

1. Introduction

Folk art, which Mr. Lu Xun called “the art of the producers”, as a rich cultural resource, can improve the construction of art disciplines in primary and secondary schools, and enhance the adaptability of art curricula to localities, schools and students. The author searched the Chinese Journal Full Text Database of China Knowledge Network (CKN) for “Folk Art Education” and “Folk Art Teaching” in the “Subjects” from 1980 to 2022. We searched all the literature in this field from 1980 to November 2022, and there were 305 articles in total after screening. Among them, 248 articles were published in 2011 and later, accounting for 81% of the total. The research on the theory of folk art education began in 1988, and the research on the practice of folk art teaching began in 2005, with a gradual growth of literature from 2011 onwards, indicating that under the background of the new curriculum reform, China's education sector has strengthened its emphasis on the teaching of folk art courses. In the following, the research status of folk art education in China is analyzed through content division.

2. Theoretical Works on Folk Art Education Research

Wang Dagan outlined the values, materials, and creative rules of craft teaching, introduced the characteristics, elements, and spirit of folk crafts on the creative activities of fine arts, explained in detail the learning objectives, requirements, workflow, and layout requirements for the development of the school-based

curriculum of folk art, and emphasized the cultivation of students' artisanal spirit abilities by folk crafts. Lu Chaofeng outlined the concepts, symbols, and types of folk art, and affirmed the value of integrating folk art into primary and secondary art teaching from the perspectives of students' cognition, emotion, thinking, and aesthetics. Yin Shaochun outlined the characteristic contents, cultural concepts, and material properties of folk art, and pointed out the principles of selecting and appreciating folk art resources in the field of "appreciation and commentary" in art classes.

By analyzing the writings, the author found that there are fewer books dedicated to the study of folk art education, and the relevant theories about folk art education are distributed in some chapters, and most of the writings tend to introduce the conceptual definition of folk art, classification of resources, curriculum development, and connotation of value, and the contents are scattered and lack of systematicity.

3. Literature on Folk Art Education Research

3.1. Research on theories of folk art education

In terms of theoretical research, there are only two articles on the analysis of teaching materials. Wang Weiwei analyzes the types, structure and presentation of folk art content in the junior high school art textbooks of the Renmin and Xiangmei editions, points out the problems of folk art content weaving in the textbooks, and puts forward suggestions. Zhao Jiaming conducts a comparative study of elementary school art textbooks of Renmei, Renjiao, and Xiangmei editions to explore the rules and improvement methods of writing folk art content in the textbooks. In addition, a small amount of literature chooses the idea of folk art education as an entry point, and Tuo Yongfang deals with the internal logic between the philosophical and artistic system of Chinese folk art and Jin Zhilin's art education and original philosophy.

3.2. Research on folk art teaching practices

At the level of curriculum development, researchers mainly combine folk art resources with art classroom practice, and most of the literature focuses on local characteristics and explores the value of folk art as a curriculum resource. Chu Wei, in focusing on the local Wangjiang pick flower resources in Anqing, summarizes the principles and steps of developing folk art local curriculum in teaching practice to broaden curriculum resources. Wang Xuehe integrates Xinjiang folk art resources to develop school-based curriculum, and clarifies the characteristics of folk art curriculum resources in minority areas. Hu Xuewen refines the study of Xuzhou folk patterns and integrates Han Wadang patterns as regional materials into the development of school-based curricula, providing methods of resource selection.

A large amount of existing literature studies the forms and characteristics of folk art and explores teaching strategies. Zhu Hongtao puts forward three specific strategies for teaching folk art according to the teaching practice of folk art unit. Zhang Mengke summarizes three transformation paths of folk art form language curriculum in line with the core literacy era through teaching cases and curriculum implementation process. Tian Hao and Li Wei design a living teaching model for folk art education in elementary school in terms of the inheritance of folk art teaching, current research and development trend.

3.3. Research on the educational function of folk art

At the level of educational function, most of the literature focuses on the nurturing function of folk art education. Huang Rong shows the cultural elaboration, continuity and development functions of folk art from an anthropological point of view, and points out that folk art has the concept of “human-centered” cultural education. He Xu affirmed that folk art cultivates students’ aesthetic perception and folk art value identity. Su Huan said that the scientific principles and material forms embedded in the creation process of folk art can cultivate students’ practical and innovative abilities, pass on cultural contents and solve the dilemma of aesthetic education in villages.

It can be seen that the research on the value of folk art education mainly focuses on the value of enabling students to understand the role played by folk art in society, the essence of which is to dissolve the gap between traditional culture and the cultural identity of the new generation, to give full play to the advantages of cultural inheritance, to realize the purpose of educating people, and to build up cultural self-confidence.

4. Countermeasures Research on Folk Art Education

4.1. How to inherit research

It is necessary to adhere to the right and innovation, understand the needs of the public, and focus on the symbiosis of appreciation, creation and criticism. At this stage, art education is no longer limited to the skill-based training requirements of the DBAE period, but also focuses on the cultivation of learners’ aesthetic, understanding and critical abilities, and folk art is a carrier. Folk art education is not simply the inheritance of traditional culture, but also the drawing of excellent traditional cultural elements conducive to the development of “inheritance” and “innovation”, not only the inheritance of the colors, styles, patterns and other forms of folk art, but also the need to understand the historical characteristics, humanities and cultural characteristics behind the works, as well as the need for aesthetic and critical skills. The inheritance is not only the artistic forms such as colors, styles and patterns, but also the need to understand the historical characteristics, humanistic heritage and social connotations behind the works, so as to make the ethical concepts and moral concepts in the excellent traditional culture in line with the development trend of the excellent culture of socialism with Chinese characteristics in the new period, and to make the excellent folk art culture serve the public. The innovation is to refine the essence of folk art through contextual perception and visual image appreciation, to stimulate learners' critical ability, and to make folk art better serve the creation.

4.2. How to promote diversified learning research

Create a situation of blossoming flowers, protect folk art, and focus on the interweaving of multiculturalism and historical development. An important part of traditional art education is elegant art, which usually takes museums and showrooms as a way to exercise the viewer’s aesthetic sensibilities, while folk art is close to real life and is an art created by the people. Diversification of folk art education has two ways to go, one is cultural pluralism, art education is changing to the concept of global common interests, folk art regional characteristics are obvious, through folk art to enhance the understanding of different regions, races, cultural diversity and tolerance of differences, to identify with their own culture, respect for the culture of others; the second is the diversification of the types of China’s vast territory, cultural

characteristics, humanities and customs are not the same, folk art is not the same, the folk art of the people. China is a vast country, with different cultural characteristics and humanities in different parts of the country. Folk art, such as architecture, clay sculpture, paper-cutting, wood carving, and painting, can all become resources for the development of a high-quality art curriculum, which will help to build a diversified and open art ecological classroom.

4.3. How to conduct research on art learning in disciplines

Expand the form of teaching content, pay attention to teacher training, and focus on the common growth of teachers and students in teaching activities. At the current stage of basic art education in China, the goal is still to cultivate children's art skills and aesthetic ability. Teachers should respond to the call of the state to produce folk art courses that are in line with the times, and require children to draw on the beauty of the images and concepts of folk art from the media, museums, lectures, and other channels to enhance their interest in learning, so that the learners can complete their self-construction in interaction with folk art works, learn the aesthetic expressions and moral concepts of works, and set up a new learning environment. Learners can construct themselves through interaction with folk art works, learn the aesthetic expressions and moral concepts in the works, and establish correct values.

5. Conclusions

To summarize, the author found that the research on folk art education has been diversified in recent years, such as the curriculum development for the region, ethnic minorities, folk art categories, patterns, teaching strategies and educational value of the research presents a multi-faceted research. However, there are also the following shortcomings: from the research object, there are 295 clear research objects in these 305 pieces of literature, there are 163 pieces of literature for secondary school students, accounting for 55.25%, there are 75 pieces of literature for elementary school students, accounting for 25.42%, and there are 57 pieces of literature for young children, accounting for 19.32%, which can be seen that the teaching of folk art is mainly concentrated in secondary education, and the distribution of the research literature for secondary education, primary education and pre-school education is not clear. preschool education are unevenly distributed in the research literature. From the research level, the academic journals search keyword "folk art education" obtained 17 articles of Beida core and 8 articles of CSSCI; the search keyword "folk art teaching" obtained 12 articles of Beida core and 2 articles of CSSCI, and the publication time is Before 2017, it has been more than 5 years from now, which lacks timeliness; the dissertations related to the research are all master's theses, and the research level is relatively general. In terms of research content, there is less literature on the theoretical study of folk art, and there are only three articles involving the analysis of teaching materials and educational thinking; most researchers stay in the practice field of two paths of research, one is the development of curriculum with folk art resources, and the other is the study of folk art resources to explore teaching strategies, and all of the above paths lack of theoretical inquiry, which leads to problems with the logic and regularity of the research. In terms of research perspectives, most of the practical researches take local folk art resources as the entry point to introduce curriculum research, with a single perspective and lack of national and ethnic connections; some of the researches related to the functional value of folk art education have elaborated

on the value of folk art from anthropological and cultural perspectives, but the number of these researches is scarce.

The above research also provides the author with the experience of focusing more on the theoretical study of folk art education, combining the theory, studying the examples of students in basic education in the art discipline through folk art to cultivate national consciousness, standardize moral behavior, and establish cultural self-confidence, and tapping into and making use of the regional characteristics of local resources in folk art in order to promote the development of the art discipline.

Conflicts of Interest

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

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