



# Practical Research on Tao Xingzhi's Educational Thought of "Integration of Teaching and Doing" in Art Teaching — Taking Flower Carpet as an Example

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**Abstract:** Art activities include imitation and creation. Tao Xingzhi's thought of the unity of art teaching and practice provides theoretical guidance and practical significance for the imitation and creation of basic art education. In art activities, the opening of aesthetic mind and the practice of art technology are indispensable. It can be said that the edification of aesthetic mind is full of all aspects of life. Paying attention to the sublimation of aesthetic soul is very difficult for the late art education in China. Mr. Tao Xingzhi, a famous educator in China, has the idea of teaching doing in one, which is helpful and enlightening. At present, it has been widely used in many art classes in China. Compared with many novel foreign teaching ideas, our domestic idea of teaching doing in one seems to be more suitable for the local education situation. Abandon the old teaching ideas, pay more attention to let students gain more practical ability in the classroom, let students become the main body in the classroom, and teachers play a more guiding role in diversified embodiment and deeper excavation of theoretical knowledge. Teachers teach while doing and students learn by doing. This new teaching method is more in line with China's educational policy of paying attention to quality education. It is also conducive to cultivating students' creativity and protecting their personality development in thinking, so as to cultivate more excellent talents with all-round development.

**Keywords:** Tao Xingzhi, education, integration of teaching and doing

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## 1. Tracing the Theoretical Origins of Tao Xingzhi's "Integration of Teaching and Practice" Educational Thought

Oil painting and landscape painting have a long history, and since Impressionism,

Mr. Tao Xingzhi grew up in the fertile soil of traditional Chinese culture, so his research on traditional Chinese educational ideas is very in-depth. In terms of the formation of his educational ideas, perhaps Wang Yangming and Dewey had the greatest influence on him. He devoted himself to learning, studied diligently, integrated and combined with the actual situation in China, forming educational ideas that are suitable for the local area of China. His educational purpose was not to educate students in a general sense, but to instill responsibility and ethics, which was almost a cross generational educational philosophy for the semi feudal era at that time. This also has guiding significance for the current state of aesthetic education in our country.

The article divides "unity" into three levels: integration of teachers and students, integration of theory with practice, and integration with teaching. Action is the beginning of knowledge, and knowledge is the beginning of action. The concept of "integration of teaching and learning" is based on the relationship between "knowledge and action" and focuses on practice. The "teaching and learning" advocated by Tao Xingzhi still has a positive impact today, namely "teaching and learning", "teaching and learning", "teaching and learning". Education should be implemented and put into practice. In short, both teacher's teaching and student's learning should focus on reality and return to aesthetic education itself from reality.

## 2. The Specific Practice of Tao Xingzhi's "Integration of Teaching and Practice" Thought in Art Classroom

Firstly, the attitude of students towards learning art is not pure enough. Some parents prematurely instill the concept of artistic utilitarianism in their students, and even some schools have regulations that they cannot participate in the selection of "three good students" without participating in art competitions. Therefore, some students, under these influences, do not regard art as an interest, but as a tool for winning awards. Students should be guided to treat art correctly, rather than having an indifferent attitude towards it just because it is a so-called "side course". Students should be cultivated with a strong in-

terest in art, which teachers can directly present to students through art classes. At the same time, the overall environment of families and schools also needs to instill correct knowledge in students.

Secondly, students rely on art textbooks and teachers, lacking the ability to explore independently. Some students can only draw conclusions through direct instructions from teachers or the content in art textbooks. After the teacher raises questions, they cannot think well and answer correctly, lacking the ability to draw their own conclusions. If students lack the stage of independent exploration, they lose the teaching significance of the art classroom.

Thirdly, students are enthusiastic about copying and fall into a fixed mindset. In the art classroom, some students lack the ability to diverge their thinking, and their thinking can only stay in the original content of the art textbook or the content demonstrated by the teacher. In the stage of “doing”, one often dares not draw because they do not know what to draw, and can only copy the content from art books or the content demonstrated by the teacher. Lack of new creativity and ideas, without maximizing the development of one’s own mind and thinking.

Fourthly, students lack hands-on skills and cooperation awareness. Because traditional art classes in our country mainly focus on painting, students may lack artistic skills related to handicrafts and other hands-on abilities. At the same time, there is a lack of team awareness in some group discussions and collaborative production processes.

Fifthly, students lack language for evaluation and cannot evaluate from multiple perspectives. In the evaluation section, please ask students to share their own works. However, some students may not be able to apply the knowledge learned in this lesson and analyze from multiple perspectives. They can only say what they have done and describe the content of the works, but cannot achieve “evaluation”.

### **3. The Application and Inspiration of Tao Xingzhi’s Thought of Integrating Teaching and Practice**

It is difficult to imagine how a student without aesthetic experience could be a student studying art, and equally difficult to imagine how a teacher without aesthetic experience could be an art teacher.

Tao Xingzhi believes that teaching and practice are inseparable. Students are the main body of teaching and should actively engage in learning in order to truly achieve the integration of the three. Art is a humanities discipline, and the correctness of art education is closely related to students’ understanding of art aesthetics in a narrow sense. In a broad sense, it directly affects children’s creativity. We should guide correctly. Experience and aesthetics are identical and isomorphic. In art teaching, this experience mainly focuses on the gains in student perception. That is to say, teachers should pour their own experience, like water in a tank, towards students. From a hierarchical perspective, teaching, learning, and practice are the same, without distinction between you, me, and others. Tao Xingzhi clearly adopted Dewey’s view of “democratic equality”. In terms of the aesthetic characteristics of art teaching, it is a prerequisite for experience, that is, equality and freedom between teaching and learning. Only in this way can the aesthetic mind or experience be opened and carried out. Art should have feelings and a common aesthetic experience. Aesthetic experience is filled with individual sensory imagination and understanding, while the subject will enter their own aesthetic field, thus obtaining great pleasure. Of course, this is to be achieved in specific aesthetic practices. The integration of teaching and practice provides a methodological approach for aesthetic education: aesthetic appreciation and aesthetic creation.

Although many educators have reintroduced the concept of “integrating teaching and practice” into the research field, and many art schools have already accepted this teaching concept, there are still many problems to be solved when promoting this concept. The most crucial point is that our traditional art teaching method has become a habit of thinking, and promoting new educational concepts will face many difficulties. In teaching, the mentality of students is also very important. At the same time, teachers should not only talk about simple theoretical knowledge in the classroom, but also strengthen communication and interaction in teaching, making the relationship between teachers and students more equal. Encourage students to abandon passive learning in the past, unleash their creativity and personality, and strive to actively learn through “doing”. In short, in this situation, teaching is necessary in the teaching methods of new concepts.

With the promulgation of new teaching policies and the background of curriculum reform in China, the application of Mr. Tao Xingzhi’s teaching methods has gradually matured. Students need to learn art well, and teachers need to teach art well. Relying solely on theoretical knowledge is not enough. Therefore, we should focus on cultivating students’ innovative abilities. In specific practice, it is also necessary for art teachers to summarize based on their own and students’ actual situations, so that Tao Xingzhi’s educational ideas can bloom new flowers in Chinese art classrooms.

## References

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