

Teaching strategy of folk art in primary school art curriculum

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Abstract: Folk art, with its colorful forms and popular foundation, plays an important role in inheriting and developing traditional culture. This article collects, analyzes, and organizes relevant literature on folk art, and explores teaching strategies for folk art in primary school art courses based on the current status of teaching research. Efficient teaching strategies not only help improve classroom efficiency, but also enrich students' learning experience. This article mainly focuses on unit based teaching of appreciation, painting, and production as well as the consistency of teaching, learning, and evaluation, and explores innovative teaching strategies in learning, imitation, and transformation, aiming to cultivate students' aesthetic creativity through teaching strategies.

Key words: folk art; primary school; curriculum; teaching strategy

1 Introduction

The diversity of folk art carries specific cultural backgrounds and regional characteristics, presenting unique artistic styles. The materials of folk art are not only easy to obtain, but also cost-effective, making it more feasible to practice them in school teaching. By incorporating these art forms into the curriculum, teachers can stimulate students' interest in traditional art and culture. However, there are still many problems in the specific activities of integrating folk art into primary school art education. Based on this, the article explores the research overview, value, and teaching strategies of folk art in primary school art curriculum.

1.1 Overview of folk art in elementary school art curriculum

This article are divided into two categories. Firstly, it introduces educational concepts into the research of folk art teaching, focusing on the interpretation and application of educational concepts. For example, Feng Qi applied scaffolding education theory to primary school art pyrography teaching in his research on the application of scaffolding education theory in primary school art pyrography teaching. Secondly, folk art is the main research object. For example, in Li Yexian's "Research on the Application of Local Folk Art in Primary School Art Teaching - Taking Chenggong Farmers' Painting as an Example", he integrated the exaggerated techniques of modern art into the regional characteristics of Chenggong farmers' paintings, creating a unique style of Chenggong farmers' painting. There is relatively little research on theoretical countermeasures, and occasional articles can analyze that the countermeasure research is mostly focused on a single folk art, which is not comprehensive enough.

2 The value and significance of folk art in primary school art curriculum

2.1 Cultural value

The content of art courses should adhere to the theme of excellent traditional Chinese culture, tell Chinese stories well, absorb and learn from the excellent achievements of human civilization, and pursue the unity of spiritual height, cultural connotation, and artistic value [1]. Zong Baihua said in "*Aesthetic Walk*" that "art should have a rustic flavor, the flesh and blood of the times, even if its head extends into the bright sky of the spirit [2]." Folk art is such an art rooted in the soil of folk culture and also has spiritual symbols, representing the unique aesthetic view of the nation. Modern people can still appreciate the folk culture behind folk art through ancient works of folk art.

2.2 Aesthetic education value

Art education is an indispensable and important part in the growing process of primary school students. To elevate art learning to a cultural level, it is undoubtedly necessary to link art education and art courses more with society and life [3]. Folk art is an art that links art education with social life. Folk art has rich and interesting artistic images, which are the crystallization of the artistic wisdom of the working people. Its form features are extremely exaggerated, rich in interest and decoration, and its unique appearance reflects the local regional characteristics and customs.

3 Teaching strategy of folk art in primary school art curriculum

3.1 Appreciation, painting, system unit teaching

The design of art unit teaching is based on the overall structure of the curriculum. Professor Cui Yunhong believes that "a unit is a micro course, and a complete learning story [4]." Unit-based teaching design can intuitively reflect the relevance of course knowledge and enhance students' interest in deep inquiry learning.

Appreciation is the first step in the unit-based teaching of folk art, and it is also the foundation of folk art teaching. It is an important prerequisite for the smooth implementation of subsequent courses. Firstly, culturally speaking, appreciation can lead students to understand folk art and culture, and in the subsequent course development, it can clarify the direction of production. In terms of interest, appreciation is an important starting point for guiding students' interests. By utilizing the historical origins and stories behind folk art, it adapts to students' psychological expectations, stimulates their interest, and achieves coherence in the curriculum.

Painting is the second step in the modular teaching of folk art. After students have a basic understanding of the external characteristics and culture of folk art, they can try to express their own folk art images. At this stage, it is necessary to ensure that students' works conform to the basic characteristics of folk art while preserving their creative consciousness, which also serves as a good inspiration for students' next step in 3D production.

Production is the third step in the modular course of Wamao Art. Stereoscopic production is an important means of testing students' three-dimensional thinking and hands-on abilities, which can exercise their hands-on transformation ability and facilitate their full understanding of folk art images. By hands-on production, one can experience folk art and culture, enhance their artistic practice ability, innovative thinking ability, and sense of achievement.

3.2 Consistency in teaching, learning, and evaluation

Consistency in teaching and evaluation is beneficial for an accurate assessment of students' comprehensive artistic literacy and better reflects their individual characteristics and potential.

In the application of consistency strategies in the evaluation of folk art curriculum teaching, attention should be paid to the following aspects: first, sufficient preparation. Teachers should guide students to prepare well before class, such as preparing painting materials, in order to ensure the effective implementation of teaching. The second is to respect differences. Students are the main body of classroom learning, and teachers should actively guide them, but not replace their thinking. Key questions should be raised based on teaching objectives, allowing students to think and learn with

questions, and enhancing their desire for knowledge. Teachers need to pay attention to and record students' learning process during this process. The third is timely feedback. When appreciating, drawing, or making handicrafts, teachers should pay attention to students' learning status, evaluate their works from multiple perspectives, and provide feedback on teaching objectives. The fourth is classroom summary, which outlines the knowledge structure of this lesson, and allows students and teachers to summarize separately. Appropriate and open-ended homework should be assigned after class, and teacher-student peer evaluation is used to comprehensively record students' learning progress at the end of the course.

3.3 Practice, imitation, and transformation in innovative teaching

With the rapid development of society, new educational concepts are constantly emerging. Primary school art teaching is an important course to cultivate students' aesthetic taste and broaden their artistic horizons. Art teaching should adopt flexible and varied teaching methods to maximize students' aesthetic function.

Practice is the first step in folk art learning, including the history and culture of folk art, regional characteristics, style features, production techniques, etc., allowing students to fully understand the image and culture of folk art and make knowledge reserves for subsequent innovation. In the teaching process, emphasis should be placed on the innovative thinking, and any art should keep pace with the times. In the learning process, students' tendency to copy should be changed.

Imitation is the second step in learning folk art, which involves copying and recreating folk art images. It lies in the deep understanding of folk art images, which is an inheritance of learning. Learning folk art and culture should delve into the past and explore the new, fully experiencing the national culture in folk art, and innovating and drawing on the basis of understanding.

Transformation is the third step in learning folk art, which involves imagining and transforming the original folk art images in a reasonable way, so that the works will have the personal style of the students. Innovative choices can be made in the production medium, innovative guidance can be provided in thinking, innovative production can be carried out in image, and works with contemporary and ethnic characteristics can be created.

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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