

Original Paper

Exploration of Art Curriculum Teaching in Universities from the Perspective of Bashu Culture

Guo Lina^{1*}

¹ Department of Architecture and Civil Engineering, Southwest Jiaotong University Hope College, Chengdu, Sichuan 610400, China

* Guo Lina, Department of Architecture and Civil Engineering, Southwest Jiaotong University Hope College, Chengdu, Sichuan 610400, China

Received: October 29, 2023 Accepted: January 27, 2024 Online Published: February 12, 2024
doi:10.22158/wjer.v11n1p72 URL: <http://dx.doi.org/10.22158/wjer.v11n1p72>

Abstract

It is necessary to integrate regional cultural characteristics into school art courses. This article explores the university art curriculum system under the visual perspective of Bashu culture. Elaborate on the three-dimensional objectives, course content, design principles, and evaluation models of the course, and inherit regional culture through new educational methods to enhance the confidence of college students in ethnic culture. Explore the design of art courses with regional culture, stimulate students' creative thinking, and enable them to flexibly use various expressions in the process of deepening their understanding of art to permanently inherit China's unique regional culture and art.

Keywords

regional culture, Bashu culture, art education in universities

1. Research Background and Significance

Nowadays, culture has become an important manifestation of national soft power, and representative regional culture is increasingly valued. The integration of regional characteristics into art courses in universities is necessary, and the combination of course design and regional culture is an inevitable trend in the current development of art education. The Bashu region of China has a long history and culture, with well-developed cultural development from ancient times to the present, and has strong historical and cultural characteristics. The relevant teaching units of various higher education institutions in the southwest region are also trying, but there is a lack of comprehensive and systematic research and analysis on how the cultural and artistic elements of Bashu can be flexibly applied in the field of fine arts.

Integrating elements of Bashu culture and art with the design of university art courses is beneficial for university art courses to have more regional cultural characteristics. The flexible application of Ba Shu cultural and artistic elements in art courses can fully showcase the essence of Ba Shu culture, achieve the effect of traditional and modern, culture and art complementing each other, and better reflect the cultural essence with regional characteristics.

2. Research Objectives and Innovative Points

2.1 Research Objective

This article aims to summarize the artistic characteristics and cultural connotations of Bashu culture through the study of regional culture, extract the artistic elements of Bashu culture and transform them into design elements, and integrate them into the “Design and Application” curriculum of university art. This will enable university art courses to have both the “theoretical world” and the “real world”, allowing students to appreciate and feel the charm of Bashu art while “appreciating and commenting” on national culture. Furthermore, the elements of Bashu culture and art, such as “form, expression” and “design, application”, are incorporated into the art curriculum, enabling art students to integrate regional culture and art into their design and creation, better creating a distinctive brand culture in Sichuan and Chongqing, creating a scene of their hometown, and experiencing the essence of culture.

2.2 Innovation Points

2.2.1 Selecting Highly Representative Elements of Bashu Culture and Art, Refining and Innovating Them in Combination with Higher Education in Fine Arts

2.2.2 Extract Elements of Bashu Cultural and Artistic Forms, and Integrate them into University Art Courses through Course Design of “Appreciation evaluation”, “form expression”, and “design application”

2.2.3 Promote the culture of Bashu, enhance the overall value of regional culture in the field of fine arts, find more suitable points to perfectly integrate characteristic regional culture with higher education in fine arts, and establish a systematic perspective on higher education fine arts courses from the perspective of Bashu culture.

3. Research on Application Methods

3.1 Research Framework

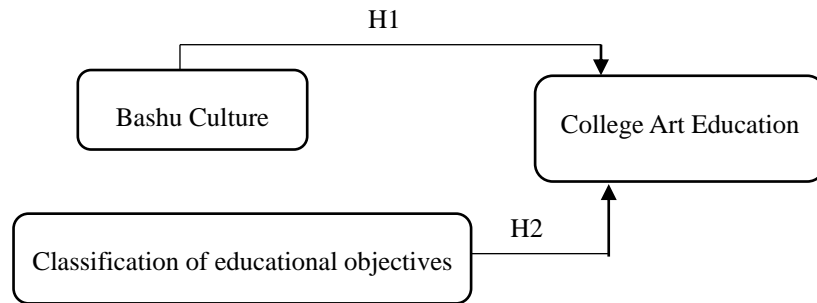


Figure 1. Research Framework Image Source: Self Drawn by the Author

H1: The application of Ba Shu cultural and artistic elements in art courses in universities has a profound impact.

H2: Psychologist Bloom's goal classification method is currently the basis for developing three-dimensional goals in the new curriculum reform.

3.2 Course Objectives

Explore the art curriculum system in universities under regional culture. Elaborate on the three-dimensional objectives, course content, design principles, and evaluation models of the course in sequence. Through investigation, research, and analysis, it is found that in the teaching of art courses in universities from the perspective of Bashu culture, determining course objectives is a key link. When setting objectives, it should be based on comprehensive consideration of both theoretical and practical basis, reflecting the scientific and rational nature of goal setting.

3.2.1 Theoretical basis: Psychologist Bloom's goal classification method is currently the basis for setting three-dimensional goals in the new curriculum reform. The perspective of goal classification is that cognitive goals, emotional goals, and action skill goals should be reflected in the curriculum objectives. Only by balancing the development of these three aspects can individuals achieve overall, comprehensive, and harmonious development. When the author envisions the integration of Bashu culture and art into the curriculum design of art education in universities, they also start from these three dimensions.

3.2.2 Practical basis: Firstly, the questionnaire survey enabled the author to understand the attitudes, viewpoints, and perspectives of art teachers in universities towards the integration of Bashu culture and art into art education, providing a basis for the scientific and rational formulation of goals. Secondly, in practical exploration, the characteristics realized by college art students in learning regional characteristic art, the firsthand experiences of teachers in classroom teaching, and the actual educational effects observed provide practical basis for the author to conceive course objectives.

3.3 The Basic Content of the Goal

Based on the theoretical analysis of the special value of Bashu culture and art by the author and the data obtained from my own investigation, the goal of this plan is formulated from the perspective of emotions, cognition, and motor skills. The basic content of the goal of "University Art Curriculum from

the Perspective of Bashu Culture” is formulated as follows:

3.3.1 Emotional goal: Through learning, cultivate students’ interest in Bashu culture, enable them to appreciate the unique artistic style of folk art, feel the characteristics of vitality and natural interests contained in folk art, and deeply appreciate the essence of traditional Chinese culture, enhancing their sense of national pride.

3.3.2 Cognitive objective: To be familiar with the different artistic characteristics reflected in different regions, and to understand various traditional cultural symbols; Familiar with the production materials of regional culture and art, and feel the cultural connotations and scientific values within them; Understand the basic knowledge of regional culture, such as color, shape, and production techniques; Understand the life and spirit of folk artists and ordinary laborers.

3.3.3 Action skills: able to create works in one’s own way of expression and master the basic techniques of local characteristic art; After innovation, one can express their understanding and feelings of regional culture through their own expression.

4. Specific Implementation Process

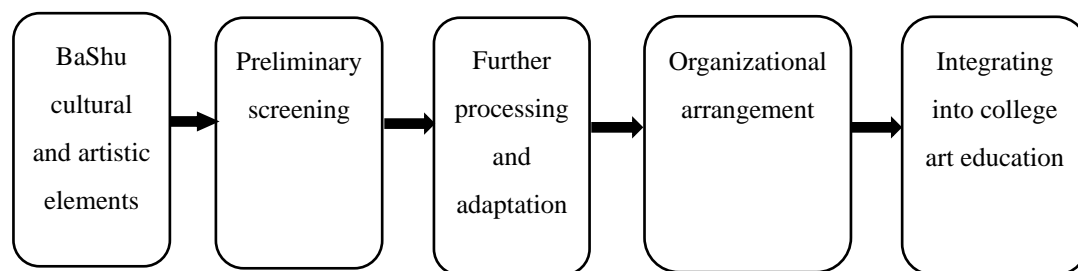


Figure 2. Conceptual Diagram of Art Courses in Universities Image Source: Compiled by This Study

How to implement comprehensive practical teaching? The author believes that the form of “going out and inviting in” can be adopted. On the one hand, to broaden students’ horizons, lead them out of the classroom, go to the birthplace to pick up local customs, and appreciate unique regional art. On the other hand, students can also be taken to visit ethnic and folk museums, folk artists’ homes, and experience the local culture and culture; On the other hand, contemporary artists can be invited to enter university classrooms to showcase local cultural characteristics, allowing students to experience the authentic, simple and natural technical craftsmanship of folk art firsthand. Make full use of the surrounding on-site resources to explore encyclopedia style folk art and its cultural and ethnic spirit. Specialized student research institutions or research teams can also be established to conduct activities irregularly. You can try to combine various forms such as lectures, discussions, seminars, and competitions. In order to provide students with a broader perspective and a more comprehensive and holistic understanding of the local cultural knowledge structure, a system is conducive to diversified

integration of courses.

4.1 The Correlation between the Cultural and Artistic Elements of Bashu and Art Education

4.1.1 The Correlation between the Transformation of Constituent Elements

The residential buildings in the Bashu region place great emphasis on the treatment of form, with appropriate combinations of points, lines, and surfaces, and pay attention to orderly arrangement, coordinated proportions, and the formation of unique rhythms. This regularity of beauty, when applied to both the design of basic art courses and architectural art forms, will form a unique rhythm and rhythm, thereby transforming into ordered beauty. Like neatly arranged roof tiles, creating a repetitive composition of flat surfaces, bringing a rhythmic beauty. In art education, we can extract the sense of lines to better express objects and increase the sense of rhythm; In architectural design, we can apply it to the design of interior and exterior walls, ceiling decoration, etc., immersing ourselves in a rhythmic space, allowing people to feel the beauty of the shape of Bashu cultural characteristics, creating a natural cultural atmosphere, reflecting the principles of humanization and emotion in architectural design, and inheriting regional culture.

4.1.2 The Correlation between the Transformation of Decorative Elements

The bronze artifacts of Sanxingdui and the facial masks of Sichuan Opera are highly representative of the region. By simplifying complexity and refining and processing art, the decorative elements of bronze artifacts and facial masks are applied to the process of aesthetic enhancement in art courses. For example, the styling elements on Facebook, such as bats, lifelike butterflies, or flying swallows spreading their wings, are derived from artistic elements that are higher than daily life and can be refined and applied to art education in universities, presenting regional customs through visual effects.

4.1.3 The Correlation between Color Element Transformation

There are many ethnic groups in the Bashu region, including the Han, Tibetan, Yi, Tujia, Qiang, Miao, Hui, Naxi, Lisu, Buyi, Manchu, Mongolian and other 14 ethnic minorities. Each ethnic group has different color preferences, forming a colorful cultural treasure with unique regional and ethnic characteristics. For example, the Tibetan people regard white as a noble color and believe that it is the most sacred color. The holy Hada represents sincerity, auspiciousness, nobility, and happiness. In addition, Tibetan clothing, architecture, decoration, and painting all love to use bright and contrasting colors, such as red, orange, purple, deep brown, and black. The Yi people, on the other hand, prefer the three colors of red, black, and yellow, which symbolize the Yi people's reverence for power and beauty, as well as their brave and passionate personalities. For example, the unique color expression of Sichuan opera facial makeup is not only a form but also a kind of emotional infection, highlighting the personality colors of various characters. Red represents passion, loyalty, sincerity, and courage. Positive characters such as Guan Yu and Huang Gai often use red on their facial masks. Black, on the other hand, gives people an inner sense of fear and anxiety, reflecting an indescribable color emotion. For example, Judge Bao and others are all displayed in black. The personality of treacherous characters is often portrayed in white, such as Cao Cao. The methods of expressing emotions through these colors can be

widely applied in art education, such as clothing matching that is closely related to people, makeup art, graphic design, and professional fields such as architectural design, interior decoration design, industrial design, etc.

4.1.4 The Correlation between the Transformation of Expression Techniques

There are many artistic expression techniques in Bashu culture. From the analysis of lines and depictions, there are generally four expression techniques, namely kneading, hooking, wiping, and breaking, which are crucial for shaping and expressing objects. Rubbing refers to using a paintbrush to pick up paint and fill the paper with it, used to process large areas of color and summarize the characteristics of objects. It is a traditional halo dyeing technique. Gou refers to using a paintbrush to outline the patterns and edges of the depicted object, which is a flexible and varied way of depicting, making the color of the picture rich and colorful. Like the depiction of the money leopard in *Journey to the West*. Wiping is the process of using a paintbrush to apply paint to a large area of the image, or you can apply it all at once. This artistic technique of kneading, hooking, wiping, and breaking can be flexibly applied in art education, such as basic art sketching, watercolor, watercolor, and marker teaching.

4.2 Selection of Ba Shu Culture and Art Content

Priority should be given to selecting typical representatives of Bashu culture and art that contain rich cultural and educational values ;

Using local materials and adapting to local conditions to facilitate data collection, organization, and summarization ;

From the perspective of the field of learning, divide the theme series according to the characteristics of Bashu culture and art. For example, choose from the perspective of “shape and expression”, or select from the perspective of “design and application”, or choose from the learning content of “appreciation and evaluation”, or choose course content with different focuses from the student learning method of “synthesis and exploration”.

4.3 Adaptation of Bashu Culture and Art Content

4.3.1 Simplify Complexity

Many teachers in practice are not only concerned about their own lack of knowledge needed to master regional characteristic art teaching, but also about the difficulty of researching regional characteristic art. Many of the things contained in it are too profound. If students do not have the corresponding knowledge as a prerequisite, learning will be more difficult, The author believes that this issue is also the primary problem encountered in the integration of Bashu culture and art into university art education. To solve the profound and complex content of folk art, the most effective way is to quickly cut through the chaos, simplify complexity, and transform the complex and difficult to operate parts of folk art into simple, easy to understand, and easy to teach components. At the same time, before the corresponding series of folk art themes are carried out, the primary task is to sort out relevant knowledge for students, so that they have a certain knowledge reserve.

4.3.2 Use Alternative Materials

For safety reasons or material shortages, if the necessary conditions are not met when selecting the corresponding content, similar materials can be used instead. For example, in the production of clay sculptures, due to the special nature of clay, other types of clay from ceramic studios can also be used as alternative materials. Of course, such situations are often encountered in teaching, and many students use acrylic to sketch works while imitating the process of Feiduo Luding Bridge printmaking, resulting in extraordinary effects. Of course, if conditions permit, in order to ensure that the creation can return to local characteristics in its original form, it is best to use the original materials as much as possible.

4.4 Organization and Arrangement of Courses

The author believes that it can be divided into three basic forms: appreciation teaching, hands-on creation, and comprehensive practice.

4.4.1 Appreciating Teaching - Focusing on Teacher-Student Interaction

Art is a subjective form of visual communication art, and students' understanding of basic art knowledge and aesthetic training courses is largely based on visual communication. In rational teaching of basic art knowledge, in order to enhance students' overall aesthetics, it is necessary to first have sufficient emotional understanding. In the process of appreciating teaching, it is necessary to enable students to understand the characteristics, types, and common aesthetic characteristics of regional characteristic art. Through investigation, on-site investigation, and other methods, students should have close contact with characteristic local art, and combine their perception, perception, and reflection on its color, shape, artistic characteristics, and other aspects to understand the cultural connotations and aesthetic consciousness behind Bashu art.

4.4.2 Hands on Creation - Appreciation and Interactive Operation

The creative world of art is extremely vast and free. It can be drawn from both vibrant real life and romantic myths, fairy tales, and folk stories. So, creative classes are essential. After students appreciate the teaching and have a sensory knowledge foundation of Bashu art, the teacher provides technical guidance to students in the process of analyzing and creating innovation. Imitating folk art to create a combination of tradition and modernity can better unleash students' rich imagination. At the same time, students should be encouraged to use their imagination, stand out, and innovate boldly, helping them achieve a sense of success.

4.4.3 Comprehensive Practical Teaching - Combining in and out of Class Teaching

Under the guidance of teachers, organize various practical activities, such as sketching practice courses in architecture, allowing students to spontaneously learn and observe comprehensively, reflecting the comprehensive and innovative application of the knowledge they have mastered. The major measure in the new round of teaching reform is to define comprehensive practical activity courses as compulsory courses, believing that disciplines do not exist in isolation, and that the interconnection between disciplines should be reflected in our education and teaching. The same goes for art education. Under a

certain historical background, the development and evolution of Bashu culture are closely related to social disciplines such as politics, history, and geography. In the teaching of regional characteristic art, the teaching method that combines local characteristic art with other disciplines should be fully utilized. Modern teaching media should be used to create practical situations for students, allowing them to participate and actively practice through social surveys, visits, and visits. The knowledge learned should be comprehensively applied to flexibly solve practical problems in life, promoting students to learn to integrate and integrate, Understand and digest the local characteristic art knowledge absorbed.

5. Key Areas for Future Development

In recent years, regional ethnic art, as a precious cultural heritage resource that embodies the traditional connotation of Eastern art and the integration of diverse cultures, has gradually penetrated into various disciplines, adding vitality to art education in universities. In the long run, the trend of globalization is evident, and the flourishing development of multiculturalism and the connotation of art education keep pace with the times. Among them, ethnic visual culture has become a new perspective of art education that collides with the current social and cultural trends, demonstrating strong vitality and broad development space.

As an important way of diversified education, regional characteristic art education faces the challenges of aesthetic diversity and artistic form diversity. In the social context of the information age, it is even more important to attach importance to preserving its own cultural resources, regard local ethnic art resources as the foundation of educational development, and aim to construct regional characteristic art education curriculum and teaching. In the process of action research, the author feels the important position and role of teachers. Without the guidance of teachers, any curriculum evaluation cannot meet expectations. The Ba Shu culture is included as a curriculum resource in the art curriculum of universities, and teachers play a core role in its teaching process.

In this study, the author believes that the key to implementing art curriculum teaching in universities from the perspective of Bashu culture lies in the teacher's literacy, based on a questionnaire of professional teachers in universities and the insights gained from action research. In China, the integration of regional culture into art education in universities is still in the exploratory stage. More excellent teaching staff are needed, and the quality and strength of the teaching staff directly affect the effectiveness of curriculum reform and innovation. To integrate Bashu culture into art education in universities, teachers should first strengthen their knowledge structure of Bashu culture. In the process of action research, due to the lack of knowledge among teachers, they often sell what they learn, and even a slight mistake can easily lead to common sense errors. The author found that firstly, university teachers have weak knowledge reserves in the field of characteristic culture, and they need to strengthen their learning. Secondly, teachers need to have a certain level of professional sensitivity, be able to capture the most valuable parts for students in the complex regional culture, and be able to keenly find the points of fit in the curriculum. Thirdly, art teachers in universities must possess the

ability to design courses, organize and implement courses, and evaluate courses. In short, teachers should strengthen their professional competence and sense of teaching responsibility, and promote self-improvement. Improve knowledge structure through multiple channels, comprehensively enhance quality, and cultivate oneself into a composite teacher with professional expertise and broad cultural perspectives.

6. Conclusion

In the future research and practice process, we need to focus on solving many problems: such as how to explore effective characteristic art and cultural resources from a professional perspective in the exploration of localized visual art education, and how to implement them in the curriculum from a depth and breadth perspective; How to reasonably set the teaching content, objectives, and evaluation of regional art education, in order to develop students' comprehensive quality, professional skills, and the inheritance and innovation of national culture; How to further establish a rich and comprehensive national cultural database, including physical collection, such as folk handicrafts and characteristic clothing, various related theoretical literature, works, picture albums, and pictures; How to organize and implement various characteristic teaching activities, and create a good learning environment for local characteristic art education. At the end of the research, the author does not lament that the development of art education in universities is a long and arduous task. It is necessary to establish a complete, systematic, and adaptable art discipline system with Bashu characteristics to meet the needs of the times, which cannot be accomplished by one's own efforts. It requires educators to explore and innovate for a long time, as well as persistent research and reflection, to make art education increasingly perfect.

References

- Cheng, X. L. (2020). Research on the Application of Sichuan Opera Facial Makeup Elements in Visual Design - Taking Three Kingdoms Character Facial Makeups as an Example. *Sichuan Drama*, 2020(12).
- Duan, Y. (2019). Research on Bashu Culture in the Past Seventy Years. *Chinese Culture Forum*, 2019(05).
- Li, Y. X. (2020). Research on the Teaching of Intangible Cultural Heritage in High School Art Curriculum: A Case Study of Yangxin Bu Tie. *Hubei Academy of Fine Arts*, 2020(12).
- Tang, Q. (2017). Research on Sichuan Opera Facial Mask Art in Interior Decoration Design. *Industrial Design*, 2017(08).
- Zhang, S., Liu, C. Y., & Kuang, R. (2019). Research on the Application of Sichuan Opera Elements in Cultural and Creative Product Design. *Sichuan Drama*, 2019(04).
- Zhang, T. X. L. (2017). Research on the Transformation of Curriculum Value: From Three Dimensional Goals to Core Literacy. *Education Science Forum*, 2017(02).