

# Research on the Value of Traditional Folk Arts and Crafts in the Teaching of Aesthetic Education in Colleges and Universities

Zhenjuan Cai<sup>1</sup>

<sup>1</sup> *Yunnan College of Business Management, Kunming, Yunnan 650106, China*

## ABSTRACT

At present, the focus of art teaching in China's colleges and universities is to understand, appreciate, perceive and create beauty for contemporary college students. As a kind of folk art, it contains the Chinese spirit and embodies the thinking and wisdom of contemporary college students. Countless working people have entrusted their feelings. Therefore, giving full play to the advantages of folk art teaching is of great significance to the comprehensive development of moral, intellectual, physical, aesthetic, and labor of today's college students. Therefore, giving full play to the advantages of folk art teaching has important practical significance for the comprehensive development of college students' morality, intelligence, body, beauty, and labor. From this perspective, the application value of ethnic folk arts and crafts in university aesthetic education is discussed, to promote the diversified development of university aesthetic education.

**Keywords:** *Traditional folk arts and crafts, Colleges and universities, Aesthetic education teaching, Value.*

## 1. INTRODUCTION

There are many categories of traditional folk arts and crafts, including folk painting, folk carving, folk embroidery, folk paper-cutting, folk weaving, and other aspects. Folk culture is created by the ancestors over a long period of time and has distinctive national characteristics. In the teaching of university aesthetic education, folk arts and crafts are taught in a way that combines theory and practice, which is conducive to enhancing students' sense of national honor and pride and cultivating the artisan spirit of the new era. From this perspective, the application value of ethnic folk craft art in university aesthetic education is discussed to promote the diversified development of university aesthetic education.

## 2. THE IMPORTANCE OF TEACHING AESTHETIC EDUCATION IN COLLEGES AND UNIVERSITIES

Aesthetic education, which also means aesthetic education or aesthetic education, "is a form of education that uses the infectious power of aesthetic images to shape the symbols of human knowledge, emotion, and intention, and it aims at the goal of all-around human development." Aesthetic education can improve the aesthetic and humanistic qualities of students, enrich artistic practice, promote evaluation reform, accelerate the innovative development of artistic disciplines, improve the country's self-confidence and its impact on the country's cultural connotations, and improve one's abilities and thus expand one's employment opportunities.

In the process of promoting traditional skills, attention should be paid to improving students' senses, experience, imagination, and intuition, as well as improving their aesthetic quality and

personality cultivation. In the teaching of aesthetic education, cultivation and enhancement of ideological awareness, emotional mind, and other aspects are carried out, so that students can have a deeper understanding and perception of traditional culture so that their interest in learning and motivation to learn can be fully mobilized, so that their cultural confidence, aesthetic ability, and humanistic literacy can be fully enhanced, and ultimately achieve the goal of their high cultural literacy and sound aesthetic character.

Implementing art education in higher education is an effective strategy for the healthy development of universities, which has important guiding significance for improving the comprehensive quality of college students, enhancing their professional ability, attaching importance to cultural connotation, improving national self-esteem, strengthening national self-confidence, integrating traditional handicrafts with contemporary art, integrating its essence with modern art design in university art education, docking with the market and enterprises, combining "knowledge" with "economy," inheriting and promoting traditional handicraft culture, exploring the way of inheritance of college students' innovation and entrepreneurship, and creating conditions for college students to develop cultural and creative products are the duties and missions of university education[1].

### **3. THE ROLE PLAYED BY TRADITIONAL INTER-CRAFT ARTS IN THE TEACHING OF AESTHETIC EDUCATION IN COLLEGES AND UNIVERSITIES**

The role played by traditional inter-craft arts in teaching aesthetic education in colleges and universities is considerable. Because of the cultural and social values embedded in traditional crafts, they provide a unique and compelling platform for promoting aesthetic education. The arts among traditional crafts provide an opportunity to emphasize the importance of aesthetics and creativity in a broader educational program. These art forms can be considered as a medium for teaching students about the origins of cultural traditions and the broader stylistic principles involved.

#### ***3.1 Appreciating the Essence of Traditional Culture and Highlighting the Charm of Artistic Treasures***

The Chinese culture has a long cultural heritage. Over the course of more than 5,000 years, a number of folk arts have gradually developed that are rich in national characteristics and artistic charm. When teaching aesthetics at university, when the teacher introduces the development history of folk crafts to the students, the students will have a kind of reverence for the wisdom of the ancients from the bottom of their hearts. When the students read and get to know each art category, the students' hearts will be deeply impressed so that the students' hearts will be sublimated so that the students' hearts will be sublimated so that they can appreciate the vast and profound techniques of state craftsmanship.

#### ***3.2 Highlighting the Teaching Effect and Diffusing the Artistic Atmosphere***

Folk art and craft works possess a rich historical reference value and unique aesthetics. In the process of conducting teaching design, when teachers show students physical works related to folk arts and crafts, they can improve their aesthetics and comment on them, thus allowing students to change their aesthetic concepts so that they can keep up with the trend of the times and interpret enduring artistic treasures with new theories in a new era and context. This not only improves students' ability to explore independently but also fills their classrooms with an artistic atmosphere, allowing them to quickly get into their own learning.

#### ***3.3 Effectively Enhancing Humanistic Literacy and Cultural Connotation***

Combining ethnic folk art with university art education is of great significance in improving the overall aesthetic quality of students. In ethnic folk arts and crafts, the artistic connotations reflected by their exquisite modeling characteristics, dazzling color combinations, and forms of expression are different from the aesthetic teaching of art majors. For example, the oddly shaped "Wutan" mask is a kind of expectation and trust for the blessing of heaven; what are the art forms of face sculpture in Shanxi, and what are the nodes in which the face sculpture products are expressed? The emergence of traditional ethnic handicrafts is rich in cultural connotation, which can stimulate the interest of college students, inspire them, develop their

innovative ideas, broaden their new cultural perspectives, and improve their innovative consciousness and ability to integrate local traditional culture with contemporary art. The integration of traditional craft culture and modern creative design can provide a unique perspective for the cultural quality education of universities, as well as a practical way for the reform and implementation of art courses, which in turn can effectively improve the humanistic and cultural connotation of college students.

### ***3.4 Promoting Traditional Culture to Enhance Aesthetic Identity***

Traditional arts and crafts are inextricably linked to the production and life of the people. From the development history of conventional national arts and crafts, some of them, such as folk activities, handicraft skills, and traditional art interpretation, are extracted from the production and life of the people and contain rich and abundant Chinese traditional culture. Chinese traditional arts and crafts have diversified and rich artistic characteristics, for example, in traditional scrapbooking and sculpture works, the primary forms of figures are striking; in vernacular architecture, they have distinctive symbolic features; in daily life, they are to achieve artistic aesthetics and artistic beauty; they have unique shapes and exquisite production techniques, and so on. These traditional handicraft works have both outstanding craftsmanship and profound heritage, which can demonstrate their unique charm and enhance students' art appreciation [2].

## **4. AESTHETIC EDUCATION TEACHING STRATEGIES TO EFFECTIVELY PROMOTE LOCAL TRADITIONAL FOLK CRAFTS**

Effective teaching strategies are critical to promoting local traditional folk crafts in an aesthetic education context. An essential approach is incorporating experiential and project-based learning into the curriculum, where students can explore traditional inter-craft arts first-hand through workshops and apprenticeships. This approach allows for theoretical and practical knowledge while providing students opportunities to engage with local conventional craft communities.

### ***4.1 Reform and Innovation of Teaching Concept***

The art education and teaching activities of the university are based on the curriculum and the art education practice base is opened, which plays a certain role in promoting the art education work of the university and provides support for the relevant indexes in the art education assessment work. The relevant courses are constantly improved to make it an art course with the core of cultivating humanistic and aesthetic qualities, the core of cultivating creative ability, and the core of inheriting and developing excellent Chinese traditional culture.

The "artisan spirit" is a new concept that has emerged in recent years under the aesthetic education mode of colleges and universities. The four distinct cultures of "artisan creation," "artisan works," "artisan system," and "artisan spirit" constitute the "four-in-one regional artisan cluster culture system" of "Chinese artisans." In today's society, in the face of the influence of multiple cultures, the spirit of "craftsmanship" is of great practical significance to the cultivation of the innovative consciousness of contemporary university students in the pursuit of excellence [3].

### ***4.2 Enriching and Diversifying Teaching Strategies***

Modern media and various information media showcase ethnic and Chinese handicrafts. Competitions on the theme of "ethnic handicrafts" were held to showcase "ethnic handicrafts," such as "ethnic handicrafts" and "Challenge Cup." The platform of "innovation and entrepreneurship" competition was built, and the education system of "promoting learning through competition" and "double-driven learning and research" was established to improve students' ability to "independent entrepreneurship" in the competition. The interactive, non-linear, virtual, and other artistic expression characteristics of new media technology are given full play, allowing traditional folk handicraft skills to be presented in three dimensions, thus promoting the integration, innovation, and development of conventional folk handicraft arts in digital information[4].

### ***4.3 On-line and Off-line Publicity and Interaction***

Online virtual reality (VR) display and digital self-help (DIY) design can overcome physical

barriers and enhance traditional folk crafts' social impact and cultural significance. It can also be combined with big data operation mode to collect and describe user data, thus changing audiences' backward perceptions of traditional crafts and cultural products. Through "click diversion" and "data mining," goods and services can be accurately delivered to users to increase public interest and attention to traditional crafts, culture, and related products, thus expanding their dissemination and improving their influence. In addition, strategies are recommended to convert digital customers into physical visitors by promoting in-person engagement through one-day cultural pop-up stores or experiential centers. In these stores, in addition to displaying traditional artworks that they can touch and use up close, you can also prepare workshops for them to learn and do by themselves, so as to increase their interaction, thus forming a closed loop for communication between online and offline, thus increasing their participation rate and deepening their understanding of the essence of traditional crafts. This will increase their participation rate and deepen their knowledge and understanding of the essence of traditional crafts.

#### ***4.4 Industry-Education Integration Practice Teaching***

At present, traditional handicrafts are taught in more detail in universities, and the knowledge and awareness of folk handicrafts among university students is weak. Collaborating with various companies producing craft and art products and inviting some folk painters to give some academic presentations in schools, teachers use these activities to engage students in traditional crafts through several formats. Based on this, the researcher expands everyone's knowledge of ethnic arts by establishing ethnic arts associations. By selecting "workshops," students can experience "handicrafts" through "hands-on experience." Through the creation of "workshops", students are able to experience the charm of "handicraft" through "hands-on" methods[5].

The practice and innovation in the combination of industry and education is mainly through the technical training led by the Association of Traditional Folk Artists with the support of the state, while large local companies provide the students with raw materials such as scraps, and the school provides the students with training venues and learning opportunities on this basis, thus forming a "second classroom". The three companies together

are a complete supply chain. The integration of technological innovation with ethnic handicrafts promotes the innovative development of traditional ethnic culture, and provides a good foundation for fresh graduates and people interested in starting their own business.

## **5. CONCLUSION**

Integrating and innovating folk crafts with art education in universities will fully demonstrate the charm of traditional culture in the process of inheriting and developing traditional crafts culture, and try to strengthen the influence of national traditional art culture in today's world. In aesthetic education classes, emphasis should be placed on strengthening the content of national traditional crafts and promoting the spirit of craftsmanship so that students can receive proper guidance in the process of enjoying artworks.

## **REFERENCES**

- [1] Zhao Gang. Study on the modern aesthetic value of traditional arts and crafts [J]. *Literary Life - Wenhai Yiyuan*,2019(9):146-147.
- [2] Wang Tao, Liu Linlin, Wang Chengcheng. Exploring the aesthetic value of folk arts and crafts[J]. *Figure Drawing: Upper Journal*,2020,000(008):P.1-1.
- [3] Wei Dongyu. Research on the teaching of folk paper-cutting in high school "design-craft" course [D]. Guangxi Normal University, 2019.
- [4] Ma Chunmei. Exploring the aesthetic education value of folk arts and crafts [J]. *Shenzhou*,2020(11):1.
- [5] Zhang Zongdeng, Zhang Hongying. On the aesthetic education value of folk arts and crafts--Taking the teaching of design majors in colleges and universities as an example[J]. *Research on Fine Arts Education*,2019(10):2.