

# Inheriting the Spirit of Chinese Painting Context – A Study on the Strategy of Constructing Chinese Painting Teaching in Primary Schools

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**Abstract:** Carry forward traditional Chinese culture and inherit the spirit of traditional Chinese painting context. The goal of children's art education is not to train painters to learn specialized techniques and methods, but to take "humanistic quality" as the purpose. Especially, Chinese painting in primary schools is an important part of children's art education. Teachers should carry out teaching activities from the aesthetic thoughts and cultural connotation of Chinese painting, rather than directly and simply imparting a certain technique. From the knowledge standard to the core quality standard, through the study of Chinese painting, to arouse students' exploration and thinking. Through learning Chinese painting, we can appreciate the relationship between traditional culture and Chinese painting, so as to feel the unique charm of Chinese painting that has been passed on for thousands of years, and enhance the sense of national cultural identity.

**Keywords:** Chinese painting teaching; Culture; Aesthetic connotation; Teaching strategy

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In recent years, there are many theories and case studies on Chinese painting teaching in primary and secondary schools, especially children's ink painting. Famous art educators Yin Shaochun and Professor Li Lijia have written important articles and works on Chinese painting teaching in primary and secondary schools and children's ink painting, and there are many outstanding classroom cases in China. For example, Wei Ruijiang, a special grade teacher in Tianjin, Zhu Guohua, a special grade teacher in Zhejiang, Pan Bin, a special grade teacher in Guizhou, Zhao Manli, a senior teacher in Heze Children's Painting Academy in Shandong, Qi Yahong, a senior teacher in Chongqing, and Ding Lanhai, a teacher in Hainan, have carried out research on children's Chinese painting teaching in the form of individuals or teams. Although the teaching practice cases are rich, they lack integrity and systematization. The universality and regional regularity of integrated Chinese painting teaching in schools and colleges are still to be explored. Combined with many years of teaching experience, the author has talked about the Chinese painting teaching in primary school.

## 1. Make clear the goal of Chinese painting teaching in primary schools

The goal and focus of the art course of national education (Li Lijia) is: Through the art performance (practical) experience activities, so that all students can develop the identification of traditional Chinese culture, preliminary understanding, resonance, participation in activities, social care and other humanistic qualities. Yin Shaochun: "As the basic art course of civic education, its goal is not to cultivate specialized techniques and performance skills in the art discipline, even if the understanding, learning and preliminary grasp of the subject knowledge, but also for the future growth and sustainable development of students." We need to understand that the essence of an art course for everyone (all students) is to educate people. As an important part of the popularization of traditional art culture, the teaching of Chinese painting in primary schools is not aimed at the learning of specialized techniques and methods of painters, but at the purpose of "humanistic quality". Through learning Chinese painting, students can appreciate the relationship between traditional culture and Chinese painting, thus feeling the unique charm of Chinese painting that has been passed down for thousands of years and enhancing the sense of national cultural identity.

## 2. First take emotion as the leading, establish the aesthetic consciousness of Chinese painting

This paper theoretically discusses the specific landing plan of the aesthetic connotation and cognitive law of Chinese painting in the teaching of Chinese painting in primary schools. After thousands of years, Chinese painting, as an ancient civilization and a unique kind of painting, has a unique school on the world stage. First of all, it has unique cultural attributes and theoretical attribution in aesthetic consciousness, cognitive laws, forms of expression, material techniques and other aspects. In the teaching of Chinese painting in primary schools, the first emphasis is to establish the aesthetic consciousness of Chinese painting, which is dominated by emotion rather than irrationality. Professor Yin Shaochun (2012) put forward that in addition to the two themes of what to paint and how to paint ink painting in Zhejiang Province, the more important thing is how to guide students' inner emotions. Zhao Manli of Shandong Heze Children's Painting and Calligraphy Academy put forward the teaching concept of "no trace", deepening the knowledge and understanding of ink painting through the vivid language of stories and children's songs. The author has studied many primary school art classes and found that although Chinese painting is popular in primary school art classes, the teaching effect is often not very ideal, that is, how to concretely establish the traditional culture and aesthetic connotation of Chinese painting in practice, and how to simplify the understanding and application of primary school children is a difficult point. Secondly, many teachers themselves imitate the cat in Chinese painting, and do not have a deep understanding of the traditional culture and aesthetic connotation of Chinese painting. Figure 1 is the panda drawn by Mr. Wu Zuoren, which is a classic representative of the combination of pen and ink with image and form. Although it is difficult for beginner students to draw, the main structure of each panda should experience the vivid ink rhyme trace produced by the changes of different parts of the brush, and learn to appreciate the beauty of this trace.



Figure 1 Panda by Wu Zuoren

### 3. Pay attention to the expression of the image, the first pen and ink reconstruction

In Shaikh's six Fa theories, the first is called "Qi rhyme vivid", followed by the bone method with a pen, according to the image shape, with the class of color, transfer the mold writing. In the shape concept of Chinese painting since ancient times, the natural shape is in the "spirit charm" and the second, the so-called image shape, that is, "a few strokes, do not seek resemblance" to write God in shape, the pursuit of "beauty between the like and not like" focus on the voice-over, plus the unique form of Chinese painting poetry, calligraphy and painting printing, more to enhance the spirit of voice-over expression.

Shun shape and Yue shadow, from the revelation of projection to grasp the object, ignore the real details, grasp the overall charm, such as Tang Dynasty Xiao Yue view the bamboo shadow on the wall and paint bamboo, Ming Dynasty painter Xu Wei "all things take the shadow, write bamboo is more appropriate", while writing that the shape of Chinese painting is silhouette, is flat, not three-dimensional. Secondly, the shape of Chinese painting has a great relationship with its unique tool materials. Conical brush can be thick or thin, and can produce rich changes in point shape, line shape, surface shape, etc. At the same time, this change is different from the point line and surface shape of Western painting. Through water as a medium, it produces rich changes in shade, dry and wet, etc., occasionally producing many natural shapes and unexpected effects. These "magic strokes" often have unexpected effects. Line is the lifeblood of Chinese painting, how to make this line full of life, or fresh or withered, must be written through the wrist action and strength changes such as the form of writing, that is, calligraphy pen, there are many rules and techniques here, since ancient times there are a lot of articles about "brush", such as the five dynasties Jing Hao's "brush record". There are eighteen strokes, and the brushwork is flat and round, but after summary, it is nothing more than to strive to change the line and echo the breath, and echo and play a vivid role with the qi rhyme. Pay attention to the combination of handwriting form and image. To draw dead trees and stones, use the side peak flying white to draw, to show the vicissitudes of dead trees or stones, to draw lush trees and branches and leaves, use the bell text to draw, showing round, flexible lines. Such as cone painting sand, twists and turns, house leaks and other calligraphy into painting, is a historical accumulation, this accumulation has formed people's pursuit of line quality. In the specific practice, it is suggested that the brush and ink should be shaped first, and the aesthetic awareness of traditional Chinese painting should be established first, so that children can fundamentally understand how the brush and ink change and how the trace of the brush and ink

is beautiful, and gradually understand the combination of the brush and ink. Among them, the aesthetic concept under the guidance of the “freehand spirit” should run through every link, and the change of the brush and ink under the guidance of the freehand spirit should run through every link from change to combination shape. Just as children play with building blocks, they first start from understanding blocks and then consider what shapes they combine under the drive of thinking. On the one hand, this kind of thinking consciousness is related to children’s own physical and mental development, but also has a closely related impact on children’s visual basis and aesthetic experience, that is, the inventory shape already in their own minds.

#### **4. Hierarchical teaching strategies**

According to the study method of Chinese painting, children’s art psychology and performance characteristics, the hierarchical teaching is carried out. According to the division of age, it is divided into five teaching stages: point line surface, ink trace, line modeling, ink and shape, and heart writing shape. In the early stage, children’s art shows a natural and primitive state, which is why children’s random graffiti is amazed and imitated by many artists. Mr. Feng Zikai said that children’s painting is the essence of art, so in the early stage of Chinese painting learning, we do not emphasize the boundaries of painting types, but cultivate the universal laws of art, so that students can stimulate their interest and enthusiasm in games and entertainment. Cultivate the understanding of artistic beauty, and this is similar to the unrestrained graffiti behavior of children’s early painting. Secondly, from chance to necessity, the second part begins to enter the continuous teaching process of Chinese painting, strengthening the internal aesthetic and emotional guidance from rich perceptual experience to visual experience, gradually introducing the relationship between line and form, and the relationship between pen and ink from the expression of lines, and finally returning to the relationship between form, pen and ink and heart (that is, the internal aesthetic relationship). All this must be based on the first part of the article to establish the aesthetic consciousness of Chinese painting on the basis of going through the guidance, for example, how the teacher to treat, evaluate the form of the problem, directly affect the children’s aesthetic concept and their own judgment. “Take its potential from a distance, take its quality from a close look” can summarize the process of primary school children learning Chinese painting, from the big feeling gradually into the fine portrayal. From the observation method, thinking judgment, performance decision, teacher evaluation and other aspects of specific teaching methods and strategies.

Chinese painting is the crystallization of Chinese traditional culture, is the spirit of Chinese people’s thought and culture, full of distinctive Chinese aesthetic and philosophical connotation. Secondly, the origin of Chinese painting is to respect nature and life. The tools and materials used in Chinese painting, such as pen, ink, paper and inkstone, are all natural, which is more suitable for the physical and mental development laws and characteristics of primary school children. Thirdly, Chinese painting is the refinement of pure art, which is the pure art of dancing with the brush on the paper, and the law of art is also suitable for the physical and mental development of primary school children. Therefore, the development of Chinese painting in the primary school art curriculum is of great value. In addition to the study of techniques, it is more important to study teaching strategies from the connotation of Chinese painting culture and aesthetics, so that students can understand what Chinese painting is and why Chinese painting is painted as it is, and fundamentally inherit the spirit of Chinese painting context and enhance the sense of national identity.

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