

# Analysis of the Diversified Training Model of Appreciation Teaching of Boneless Flower and Bird Painting

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**Abstract:** Chinese culture is extensive and profound. After 5,000 years of development, Chinese traditional flower and bird painting has formed many mature painting techniques. Therefore, in the process of art teaching, how to strengthen and improve students' appreciation ability of boneless flower and bird painting, and how to cultivate students' appreciation ability from multiple levels, has become an important research topic. In the following research, researchers are used to combining boneless flower and bird painting with the aesthetic bias of the times, language and art forms to introduce this art form in detail.

**Keywords:** Appreciation ability; Innovative education; Diversified teaching and training model; Boneless flower and bird painting

## 1. Introduction

In the traditional Chinese painting process, the painters directly painted flowers and leaves by colors, omitting the steps of drawing "brush bones" with fine brush and ink lines. This painting method has been popular since the Five Dynasties and it is called "boneless painting". Boneless flower and bird painting is developed from meticulous painting. On the basis of meticulous painting, it incorporates freehand painting techniques and is influenced by foreign paintings, forming a unique style of the boneless flower and bird painting. On the one hand, it has a deep connection with meticulous painting and freehand painting. On the other hand, its "wild and leisurely" style seems to reflect the wild and bold destiny of painters of the past generations, showing a unique charm.

## 2. The Development Status of the Boneless Flower and Bird Painting

### 2.1. The development process of the boneless flower and bird painting

In recent years, the research on the development trend of Chinese painting and the exploration of the technique of boneless flower and bird painting have been further developed. The research on boneless flower and bird painting has been paid more and more attention by academia. Generally speaking, the basic principle of boneless flower and bird painting is to use light ink for light color and heavy ink for heavy color. According to the different needs of painting, water is used to produce the ink color that meets the requirements. When delineating lines, the general requirement is that the lines should be smooth

and straightforward. Boneless painting does not mean that Chinese painting lacks "handwriting" and "bone spirit". In order to maximize the expressive tension of Chinese painting, it develops a new style, adopting the method of "color dotting" and the unique aesthetics of elegance, which makes boneless flower and bird painting become one of the important forms of Chinese traditional flower and bird painting.

The stone carvings and pottery paintings in the new period are the basis for the formation of boneless flower and bird painting. Although the painting tools of this period were not meticulous enough, the planes used in painting were relatively simple, which led to certain restrictions on the level of painting at that time, but these factors did not prevent the birth of freehand spirit of the boneless flower and bird painting. By reading a large amount of historical data, it can be found that from the new era of the 10,000 years ago, to the Paleolithic Age and after entering the agricultural era, stone statues, murals and paintings have been well developed. From the evolution and development process of these forms of painting, it can be seen clearly that the existence of the freehand spirit has great significance on the performance of painting.

The boneless flower and bird painting first appeared in the Five Dynasties. Chinese art has a long history, and it is from this time that many painting schools began to have a detailed division of labor. The development of flower and bird painting in the Sui Dynasty and Tang Dynasty has also reached a glorious period. While many scholars and literati wrote poems, they also began to innovate in the painting techniques of alternative flower and bird painting, which made the component elements

of the boneless painting appear early. As early as the Five Dynasties to the early Northern Song Dynasty, ink brushes began to be used in the flower and bird painting, which is the time when the boneless painting began to appear. Since the boneless flower and bird painting omitted the step of depicting bone lines, its focus-dot dyeing was very difficult. The ink brushes in this period were widely used in painting and the freehand spirit in Chinese culture during the pre-Qin period has basically formed these two basic conditions, which has greatly promoted the development of the boneless flower and bird painting. In Song Dynasty, there was a new breakthrough in the boneless flower and bird painting. During this period, Sun Long no longer followed the rules, breaking through the restrictions of ink and brush on the flower and bird painting, creating a new style of boneless flower and bird painting with a strong texture effect. Sun Long's works are sparse, elegant and comprehensive, and his painting skills are quite different from the traditional ones. Some of his works had great influence on the painters of that time. The bone painter Mr. Yan Nantian also got a lot of enlightenment from his style and inherited his elegant style, which can be seen from many of his works of boneless flower and bird painting. In the Song Dynasty, the boneless flower and bird painting began to become a unique branch of flower and bird painting techniques.

The boneless painting reached its peak in the early Qing Dynasty. The representative figure of this period is Yun Nantian. His unique elegant style gives a new painting style to the boneless painting, which makes the development of the boneless painting reach an unprecedented height. The elegant keynote of Yun Nantian's paintings in this period also influenced the works of later boneless painters. During the Qing Dynasty, the literati used poems to express their minds and used landscape paintings to reflect the magnificent landscape of the motherland. As an important branch of landscape painting, the boneless flower and bird painting is often used in paintings. Because of its advantages of fully expressing details, the boneless painting developed rapidly in this period and reached its peak level in a short time.

## **2.2. The appreciation status of the boneless flower and bird painting**

Chinese education advocates the all-round development of moral, intellectual, physical, aesthetics and labor education. The "aesthetics" here refers to art. In order to improve the appreciation and recognition of students and the public for the beauty of art, so that they can understand and grasp the charm of beauty in excellent art works, we should guide these viewers from many aspects, let them learn to use the eyes of exploration to understand the world and develop the world, so as to discover the shining points of art, so that their comprehensive quality can be better cultivated. However, there are still

many shortcomings in the appreciation of the boneless flower and bird painting by students or the public at this stage.

The difference between the boneless flower and bird painting and the ordinary flower and bird painting is low. As a branch of traditional Chinese painting, the flower and bird painting plays a decorative role in many aspects of people's daily life. However, few people can really distinguish boneless flower and bird painting, because this kind of appreciation involves certain professional knowledge, and it is difficult for the general public to learn some relevant knowledge from other channels, which leads to people even if they see boneless flower and bird painting, they can only appreciate it as a general flower and bird painting, greatly affecting people's appreciation of the boneless flower and bird painting. On the one hand, the popularity of boneless flower and bird painting is not very high, the general public people which do not major in art have not even heard of this term; on the other hand, it is similar to the dot-dyeing, sketching and other means used in ordinary flower and bird painting, and it is very difficult to distinguish it from flower and bird painting intuitively.

Lack of environment to appreciate the boneless flower and bird painting. Generally speaking, students or the public can only appreciate the boneless flower and bird painting in some historical museums or historical landscapes. They do not have much chance to see this kind of painting. When they actually see some boneless flower and bird paintings, they will not feel too shocked. There are not many museums or historical landscapes in a city, and these places usually need tickets, which is also a big restriction for the group of students who have no income. Usually, if there is no specific demand, people seldom take the initiative to understand the traditional art of boneless flower and bird painting, so its dissemination in the crowd will be greatly affected by environmental factors, which makes the public generally lack the ability to appreciate flower and bird painting.

The feeling for beauty is not comprehensive. In the above two points, we have already introduced that there are few opportunities for students to contact the boneless flower and bird painting, which will make them feel less strong about the art of boneless bird and flower painting, and it is difficult to form a complete appreciation system. During the school years, students can only learn some art knowledge through art courses arranged by the school, and under the condition of heavy academic burden, students can't spare extra time to appreciate the new painting form such as the boneless flower and bird painting. Furthermore, even if there are more opportunities to appreciate the flower and bird painting, because the students themselves do not understand the charm of the boneless flower and bird painting, it will form an effect of playing the piano to cows. Therefore, under the current

situation, it is urgent to cultivate students and the general public's appreciation ability of boneless flower and bird painting.

### **3. General Idea of Diversified Appreciation Model**

In China, the education for students starts from schools. As one of the main ways to cultivate students' aesthetic education, schools should play their guiding role to students, constantly innovate and develop new training methods, and construct a diversified training model suitable for school education. At present, the overall goal of talent training is to promote the all-round development of students, which also provides a new idea for innovative training programs in schools. At this stage, the efforts direction of schools is to improve the quality of education and the quality of teaching to the greatest extent, and to cultivate high-quality talents for China. This is also the requirement of curriculum reform standards for talents in the new era and the general direction of training students efficiently. In the new historical development period, colleges and universities must take the improvement of the quality of education as the essence, face the opportunities and challenges of the future with new ideas and new ways, and actively explore talent training programs in this process, constantly improve the talent training mechanism and pay attention to the cultivation of innovative talents, so as to create a diversified training model that is innovative, efficient and meets the requirements of the times eventually.

#### **3.1. Paying attention to the teaching principle of teaching students in accordance with their aptitude**

In order to cultivate and improve students' appreciation ability and standardize students' requirements for artistic beauty, schools must design a diversified training model, and provide students with more learning activities by supporting the classification of courses. On the basis of being able to fully reflect the individual experience of the students, it should provide more space for them to choose, and create conditions for teaching with the teaching strategy according to their aptitude. Designing a training model that is personalized and conforms to the development law for students is a requirement of adhering to the people-oriented scientific development concept, and it also requires to pay attention to the individual development of each student. Therefore, the design of the student training model should proceed from the angle of fully respecting the students. In the education and teaching of boneless flower and bird painting, it is necessary to fully combine the individual characteristics of students to meet the different needs of different students, so as to achieve the teaching purpose of teaching students in accordance with their aptitude.

#### **3.2. Strengthening the application of teaching and cultivating students' innovative consciousness**

Teaching application ability is the key component of the major goal of cultivating talents, and it is also the basis of cultivating students' innovative ability. However, the cultivation of application ability has never been done once and for all. It should be subject to the relevant normative system and use the teaching method of combining theory with time to gradually cultivate students' artistic appreciation ability. Schools should cultivate students' practical appreciation ability, improve the content of practical teaching according to the types of teaching materials, and build a multi-level teaching system and modular teaching system. Generally speaking, the purpose of higher education is to cultivate diversified and innovative talents in the field of education. Innovative education is a methodological project. In the process of training, practical application should be taken as the direction and ultimate goal of education, and the education and training model combining various practical methods should be adopted.

#### **3.3. Cultivating the training mode combining professional standards with professional features**

In the context of globalization, the way students are trained should conform to the international level of higher education and cooperate with similar high-level institutions. It should not only fully reflect the characteristics of the school, but also keep up with the trend of the times in terms of curriculum, professional orientation and industry follow-up, so as to further enhance the professional benefits and highlight the professional quality. In the whole training situation, when it comes to the cultivation of innovative practical consciousness, we should take a series of measures to meet the characteristics of the times, actively cultivate students' professional consciousness, and guide students to apply them in their actual daily life. As far as Chinese colleges and universities are concerned, even if the purpose of talent training is similar, the way of talent training is similar, due to the special background of each university, there will be diversified training characteristics. So these schools can be different in the process of innovation or reform.

### **4. Conclusion**

Colleges and universities not only need to cultivate technical talents, but also need to cultivate comprehensive talents in engineering, management, and art. Schools should provide students with a variety of development trends based on their development possibilities and personalities. In order to improve students' appreciation ability of the boneless flower and bird painting, schools must abide by the above principles. On the premise of respecting the individuality and future development of

the students, they should try their best to strengthen the students' professional knowledge and appreciation ability, so that they can form a complete appreciation standard, and make the most suitable evaluation for the boneless flower and bird painting.

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