

Research on Effective Methods of Flower and Bird Painting Interesting Teaching in Children's Traditional Chinese Painting

Ning Zhang

Moscow Art Institute, Weinan Normal University, Weinan, 714099, China

Abstract: Traditional Chinese painting is an excellent traditional culture in China. It has the characteristics of China, and children should receive appropriate education to inherit this essence from ancient times. This paper studies new models of Chinese painting education, so that children can find fun from the seemingly boring teaching of Chinese painting. On the basis of traditional teaching, new ideas are created. Copying and sketching are the main training methods, which can create fun for children, achieve the effect of interesting teaching, and make children better accept Chinese painting of flower and bird.

Keywords: Children; Chinese painting; Flower and bird painting; Interesting teaching

1. Introduction

China has a long history and countless excellent traditional cultures. Chinese painting is one of them. Every art teacher who works in schools has the obligation to pass on traditional Chinese painting to children. However, this is a brand new era. It is not a period of the emergence or prosperity of traditional Chinese painting. For the inheritance of this ancient culture, whether we stick to conventions smoothly as ever, or use our new things to create new teaching in a new era, the answer is clear. Without doubt, innovative and interesting teaching will be the right choice.

2. Current Situation of Children's Traditional Chinese Painting Education

2.1. Current model of children's traditional Chinese painting education

Since ancient times, one of the education models for the flower and bird painting of children's Chinese painting is copying, which is thought the right way to copy the creation of the ancients mechanically. Another kind of traditional Chinese painting teaching model is sketching, which is also very popular today. Traditional Chinese painting pays attention to the artistic conception. Compared with the superficial things, it pays more attention to the spiritual level. Copying can learn the methods of ancestors, while sketching can shape a person's creative ability to works. The above sounds reasonable, but in fact, children's ability to highlight in traditional Chinese painting is not much. Some interest classes simply let children copy ancient paintings, but only have a slick result. In this situation, children's thoughts cannot be exploited,

but they are bound, which is not in line with the spiritual tradition of traditional Chinese painting, nor the level of modern education should be.

In fact, many children's learning of painting is not traditional Chinese painting. Most of the curriculum types of modern children's painting teaching are Western paintings, such as watercolor oil painting. Combined with some artistic creations that need to be created by hands, the types with more hands-on links attract children deeply, but the teaching of children's traditional painting is relatively lacking. In the final analysis, there are very few professional Chinese painting creators engaged in education, and few people will choose this direction in their professional study. In addition, people have not given children's Chinese painting teaching a proper position. Children's traditional Chinese painting is not just their random scribbling, not just giving them a chance to develop their interests and hobbies; the basic operation of traditional Chinese painting is not simple, and children's ability to control traditional Chinese painting is weak.

The ability of younger children is relatively limited, and painting is more like an activity close to play for them. The teaching of traditional Chinese painting is to guide children to realize and appreciate the joy of creating traditional Chinese painting, and to learn and explore the world around them in the process of drawing traditional Chinese painting, so that they can grow up happier. The ability of the older children in all aspects will gradually strengthen, and they can gradually master the technique of using brush to carry out painting. However, once the course is too boring, the techniques of Chinese painting are too profound, the children will still be difficult to understand, which will limit their use of painting to ex-

press their inner feelings and let them fade away from the interest in traditional Chinese painting.

Therefore, the purpose of children's traditional Chinese painting education is to show the interest of traditional Chinese painting to children, to teach them with interest, to let them learn to express their feelings in the form of traditional Chinese painting, and to learn some basic techniques of traditional Chinese painting. Children and those masters of traditional Chinese painting differ for decades, their aesthetic and ideas are difficult to overlap, and it is difficult for them to recognize each other. Forcing children to conform to those aesthetic standards is very likely to lead to children's rebellious psychology, makes them feel that traditional Chinese painting is boring, and even a little resentment. Only by appropriate guidance and appropriate learning topics can bring children interest in learning traditional Chinese painting.

If children's traditional Chinese painting education wants to go a step further, it needs a new model to change all this.

2.2. Importance of interesting teaching of children's traditional Chinese painting

In this new era, China not only needs to face up to the economic opening up and exchange, but also must carry out opening up in the aspect of culture.

In the new era, people's living standards have been improved. The time of pursuing food and cloth has passed away. People's pursuit of material has risen to a high level, but spiritual culture has gradually been forgotten. In the era of culture opening and exchange, various cultural ideas from different parts of the world quietly permeate the life and learning of everyone in the world. People regard rich multiculturalism as a trend, while traditional culture and art are ignored. As a traditional Chinese art, traditional Chinese painting has become a lack of contemporary Chinese cultural thought. The current situation of traditional Chinese painting can be described as the fall of the crisis.

In the information age, people even don't use pen and paper to write letters. Who cares about the outdated culture and art? This is not the case. It is precisely because the whole world is becoming one that we should stick to our traditional culture and brand ourselves with Chinese blood. At the same time, these excellent traditional arts are not outdated. They can express the thoughts and feelings of the new era with the unique style belonging to our Chinese people.

Therefore, even today, out traditional Chinese painting should still be inherited. We should start from children, start from children's traditional Chinese painting education, and act on the foundation of traditional Chinese painting education, and we will have young and vivid successors.

3. Effective Methods of Flower and Bird Painting Interesting Teaching in Children's Traditional Chinese Painting

3.1. The first thing is to stimulate children's interest in Chinese painting of flower and bird

The reason why people study is because they are curious about the world around them. Childhood is the most intense time of curiosity in a person's life. During this period, they will constantly explore and think, and gradually have their own thinking. If a child is intercepted halfway on his own way of exploring, and is forced to do something else in other ways, his or her interest in this thing may be greatly reduced.

Most children attend traditional Chinese painting interest classes because their parents are eager for them to learn a skill, regardless of whether they want to sign up or not. Most of the teaching methods of interest classes in traditional Chinese painting are boring and unified, and there is no space for children to imagine and create. Over time, these children will naturally lose interest in traditional Chinese painting.

Counselors should not influence the idea of children, instead of forcing children to learn Chinese painting in the existing way, it is better to guide children to explore the fun of traditional Chinese painting. Painting is a form in which these children express their inner world. Teachers should respect their ideas rather than dogmatic analyze of their works, and at the same time it is necessary to infiltrate the knowledge of Chinese painting of flower and bird to children.

Traditional Chinese painting of flower and bird has a long history, and it has been able to integrate the unique culture and art of China, the way of appreciation of paintings, the way of thinking and ideas into one, forming a complete set of artistic system. Traditional Chinese painting is an excellent traditional art in China and an irreplaceable artistic treasure in China's national culture [2]. In order to let the teaching of traditional Chinese painting really enter children's life, it is undoubtedly necessary to stimulate the participation consciousness and enthusiasm of children, so that the classroom is no longer the teacher's place, but the children's world, and let children become the main body of the classroom of traditional Chinese painting of flower and bird.

The teaching method has been in a traditional mode for a long time. There are still many difficulties in the teaching of traditional Chinese painting. In childhood, children are younger, the operation of traditional Chinese painting is more difficult, and traditional Chinese painting is relatively boring. Children may doubt the purpose of learning traditional Chinese painting. The rigidity of the teaching mode will lead children to experience frustrations on the way of learning traditional Chinese painting, but not necessarily get good results.

Interesting teaching should start with the game, and see the whole from a small place. Through the game-like methods which are not serious, the teachers can make children feel the interest of traditional Chinese painting. Teachers should start from the simple painting works, to let the students slowly contact the Chinese painting of flower and bird, so as to interest them because of slow rhythm. The teacher's teaching content should be seen from an early age, as far as possible to narrow the distance between students and traditional Chinese painting, so that students are easy to learn and willing to learn.

3.2. Appreciation and copying should be combined reasonably

There are many great Chinese painters in China. Many of their works are displayed in museums. Teachers can take children to museums to learn about the history and development of traditional Chinese painting. While appreciating famous masterpieces, teachers can also introduce the authors' lives. Children like storytelling environments, and they will be interested in the ups and downs lives of painters. This will help children to have an interest in traditional Chinese painting while absorbing knowledge of traditional Chinese painting, and deeply understand the charm of traditional Chinese painting.

Teachers should choose appropriate works for children to copy. Children's creative ability and acceptance ability is relatively limited. Choosing paintings suitable for their age will make it easier for children to find self-confidence in their paintings and thus generate interest. In teaching, teachers should pay more attention to what children express, rather than mistakes in techniques, leaving them some space to imagine and perform. Children's thoughts are simple, and they don't have too many concepts for objective things. Their works are often the true feelings of their hearts. They have no excessive restraint on their inner expression. Children's traditional Chinese painting will be a new design of the original painting, adding a lot of fun to the traditional copying.

3.3. Sketching is the main teaching method

Flower and bird painting is a description of nature. Without a deep observation of nature, it is impossible to draw excellent flower and bird painting. Painting flowers and birds, you must learn from the natural world, gradually cast your own painting style in the natural world, and have an understanding of flowers and birds. Look at the development of traditional Chinese painting, no matter in which dynasty, the emergence of a painting can't avoid a tour, observation and sketching. It can be seen that sketching has been an important way to learn traditional Chinese painting of flower and bird since ancient times. Through the process of sketching, painters can observe natural objects, flowers, birds and insects, accumulate

materials in nature, and form their own flower and bird painting through processing and creation.

The teaching of children's traditional Chinese painting is mainly consists of two parts, one is the traditional way of copying, and the other is the sketching with sufficient practicality. The sketching teaching of children's traditional Chinese painting is more suitable for older children. It is a sketch method that forms a figure by changing lines, and records it after observing a specific target. From the beginning of traditional Chinese painting to the continuous development of today, the lines have always been an indispensable skeleton of traditional Chinese painting. Painters can use various changes of the lines to express the flowers, birds, insects and fish they see.

Traditional Chinese painting can be taught in a new way, but some traditional benchmarks should be observed. In the teaching of children's traditional Chinese painting of flower and bird, proper sketching exercises should also be carried out, which can not only improve children's ability to observe things and shape images, but also lay a solid foundation for children's study of traditional Chinese painting of flower and bird and accumulate more material. Chinese paintings created by children should be more imaginative and expressive, rather than limited to a specific way of expression, so children should be given a more free space to express the flowers, birds, insects and fish in their hearts. In the "Painting Bamboo by Wen Yuke", Su Dongpo said, "If you paint bamboo, you must first make it in your heart." The article tells the reason why he and Wen Yuke can draw bamboo so vividly. The reason is very simple, because he observes bamboo every day, and has already deeply remembered the appearance of bamboo. It can be seen that observation is of great significance to the creation of traditional Chinese painting of flower and bird. The teaching of children's traditional Chinese painting uses the sketching method of expressing the body by changing lines, so that children can observe it first, and only when they have a thorough understanding of it, can they paint very well, thus using children's unique creativity, no longer being bound by the objective shape, open the door of imagination, and unfold the wings of creation to draw flowers, birds, insects and fish in their hearts. This is also the purpose of children's traditional Chinese painting teaching to enable children to participate in sketching activities.

4. Conclusion

We not only want to see children's paintings of flower and bird, but also need children to master the techniques of painting, master the knowledge of traditional Chinese painting, and inherit the endangered traditional art, so that they can create smoothly by their own creative paths in the future. Their creativity can be used not only in painting, but also in life and career. In a word, the teach-

ing of children's interest in traditional Chinese painting is of great significance to society, talents and culture.

References

- [1] Zhang Qian. Preliminary exploration on the practice of teaching methods of chinese painting for children outside school. *Art Education Research*. 2018, (15), 56-58.
- [2] Zhang Xiaoying. How to Integrate Traditional Chinese Painting into the Teaching of Children's Painting. *Mei Zhong Times*. 2016, (01), 12-17.
- [3] Guan Xin. Discussion on the creative teaching of children's traditional chinese painting in the new era. *Digital Space*. 2018, (01), 50-78.
- [4] Wu Qiuzhong. Research on creative teaching of children's traditional chinese painting in the new era. *Good Parents*. 2018, (37), 62 – 67.