

Research on Illusion Teaching and Curriculum Advancement in Art History

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Abstract—Art history teaching itself is a teaching process of image history. An image is an illusion in some cognitive situations. As a teaching method, illusion teaching has always played an important role in the teaching of art history. For the advancement of the curriculum of art history, if the illusion teaching is used properly, the combination of illusion encouragement, illusion design, illusion competition and course advancement will play a role of half the effort.

Keywords—art history; illusion teaching; curriculum advancement

I. INTRODUCTION

Art history teaching itself is a teaching process of image history.

When the audience appreciates and rationally understands a piece of art, this piece of art has been created for the second time. This kind of creation is the personal cognition of the artwork reflected in the human brain. It must be a new understanding of art and artistic phenomena of the audience. Since it is a new understanding, it will be accompanied by a series of imaginary cognitions such as imagination, association, and even misunderstanding to complete the acceptance of artistic phenomena and art history.

An illusion is also known as an image, or appearance, or the surface of a thing's essence or a distorted image. Lenin pointed out: "The appearance of something is a provision of essence, one aspect, and one link."¹ Therefore, not only is the essence objective, but the illusion is also objective. Illusion teaching, "First is to determine the concept system in which it is located, second is to define its connotation, and finally it is to delineate its extension."² The teaching illusion is the deliberate implemented act of the actor who knows that he will violate the reality of the thing itself, carry out imagining, association, guessing, due to certain interests or external pressure.

For the teaching of art history, illusion teaching has a very positive effect. In addition to promoting the teaching of

the course to a certain extent, it is also conducive to grasping the rhythm of the curriculum and providing certain favorable conditions for the final completion of the teaching plan. How illusion teaching can promote the teaching of the course faster and better can be specifically showed in the following aspects.

II. ILLUSION ENCOURAGEMENT AND CURRICULUM ADVANCEMENT

In general, encouragement is an effective way to promote the teaching of the curriculum, which has improved the enthusiasm and effectiveness of students' learning. In the way of encouragement, illusion encouragement is an effective way of encouragement. The illusion encouragement is that it can adapt to the teaching objectives in the fastest and most convenient way, and implement encouragement so that students can get the satisfaction and sense of accomplishment of learning.

However, the illusion encouragement can be merely understood as general verbal encouragement, or virtual encouragement, which can make this illusion encouragement temporary and false. Of course, it is not that the illusion encouragement's transiency and falsity do not have value and meaning, but that illusion encouragement should also be characterized by continuity and stability.

As for the transiency and falsity of the illusion encouragement in the course of the course advancement, it is not discussed here, but the performance of the continuation and stability of the illusion encouragement is explained according to the practice, so that it can be better combined with the practical teaching of art history and effectively promote the teaching of the course.

First, the institutional nature of illusion encouragement needs to be combined with the advancement of the course.

In the course of the course advancement, the most important way to avoid the transient nature of illusion encouragement is that illusion encouragement must be institutional. Especially in the teaching of art history, the institutional nature of this illusion encouragement is very easy to form.

Case 1: Chinese art history course, 52 students, 32 class hours.

¹ Lenin, Collections of Lenin [M] Beijing, People's Publishing House, 1985, vol.55, p110.

² Wang Ying, Preliminary Exploration of Illusion Teaching [D] Master's Thesis of Inner Mongolia Normal University, 2010, p12.

Every two classes, each student must spend 5 minutes to introduce a painter, or a painting, or a painting theory. And they must make the form. Each person who accomplishes it will sign under his name as an illusion encouragement.

The results of the first week and the second week were not obvious, and almost half of the students were still slack. When the third week begins, a small number of students complete the teaching goals and get the illusion encouragement of the sign under their name. This means that although this small group of students does not necessarily have a sense of accomplishment, they will certainly have superiority over those who have not completed the task. When they are learning, their body and mind are also relatively relaxed, which will cause other students not to ignore this encouragement, and it is easy to accomplish through hard work.

Some students will have a sense of crisis. They believe that if they do not complete this goal and they are not encouraged by the signature, they will have an impact on the evaluation of learning. By the fifth week, most of the students had already participated in this system of illusion encouragement.

Because this illusion encourages the system to be deterministic and stable, it is easy for students to form a part of the course travel mode and generate a certain early warning system. After the formation of the early warning system, the students will prepare for the illusion encouragement in advance to complete the classroom requirements.

There are many similar illusion encouragements, such as fixed goal encouragement, achievement encouragement, and small gift encouragement to promote the advancement of teaching courses to a certain extent. Since the illusion encouragement entering into the fixed environment of the curriculum and becomes a system, it will naturally have stability and continuity, and it is easier to grasp the progress of the curriculum. It is a labor-saving and time-saving teaching method.

Second, the standard of illusion encouragement is combined with curriculum teaching.

Encouragement is itself a critical interaction with student behavior. Although the illusion encouragement is an illusion, it cannot be arbitrarily judged at will. It needs to have a certain standard, that is, a standard of judgment. Only the standard is available, this kind of illusion encouragement can proceed smoothly. Otherwise, there is no rule to follow, which can easily lead to the loss of credit in the judgment of illusion encouragement, and the enthusiasm of students in class learning, which is not conducive to the completion of the teaching objectives of the course.

Of course, the standard of such illusion encouragement cannot be changed. It should be changed according to the specific conditions of the course professor, the difficulty of the course content, and the progress of the course. This kind of change is a gradual change, a modest adjustment, which especially need to taboo too much adjustments, and large and empty encouragement contents to.

If the illusion encouragement makes a excessive adjustment, the stability and continuity of illusion encouragement will inevitably be affected. As a result, the symbolic link of students to illusion encouragement will be not conceptual and ignorant. Naturally, it cannot form a fixed early warning mechanism.

At this point, it can be seen that although the illusion encouragement of improper use in the course teaching is not great, if the use is appropriate, it can greatly promote the curriculum teaching, and it is very easy to mobilize the students' enthusiasm for learning.

Moreover, the illusion encouragement needs to be combined with the teacher's personal charm.

In the teaching process, the personal charm of the classroom is a very persuasive quality of teaching.

The teacher's single action, single question, and single eyesight may affect the student's classroom learning. Since encouragement is formulated and implemented by the teachers themselves, the illusion encouragement must be consistent with the teacher's own qualities. If it is the illusion encouragement method implemented by other teachers, it may not be useful to use it on another teacher, and it cannot meet the actual situation of teacher's course teaching.

The teacher's own quality will be reflected in the course teaching. It is the embodiment of the teacher's personal charm. The illusion encouragement will be combined with the personal charm of the teacher to a large extent. For example, the use of eyesight, questioning, and teaching methods can be combined with the use of illusion encouragement, which can make the role of illusion encouragement be exerted.

Because the teacher's personal teaching practice is different, the illusion encouragement has different situations. That is to say, if the teacher's personal charm is higher, the illusion encouragement can better promote the course teaching; if the personal charm is lower, the illusion encouragement can promote the course teaching, but the effect is likely to be worse than the former.

In short, illusion encouragement is a common teaching method in course teaching and curriculum promotion. It not only reflects transiency and falsity, but also reflects the characteristics of continuity and stability.

Therefore, the continuity and stability characteristics of illusion encouragement more rationally in the teaching process should be properly used. In the process of teaching promotion, it will definitely play the role of half the effort, reduce the burden for teachers to better promote the teaching of the course, and finally complete the teaching task.

III. ILLUSION DESIGN AND CURRICULUM ADVANCEMENT

Illusion design is more common in the teaching of art history.

In the course of art history, when reproducing a master painting, or a school of painting, it is necessary to carry out the illusion design according to the situation at that time to

reproduce the life state, national psychology and regional environment of the people at that time, which can produce that kind of painting thoughts. Why did the painters at that time finish the paintings with specific techniques will be found out the rules to follow.

In this way, the illusion design can instantly enter the art image environment, and analyze the artistic phenomena, artistic trends, and artistic works in the art history, which can greatly promote the teaching of art history courses. Specifically, there are several aspects to the illusion design and curriculum advancement:

A. The Illusion Design Context and Curriculum Advancement

The design situation in the course of teaching has many advantages in the teaching of art history. Although it is a commonplace, it is not out of date. Due to the development of modern teaching technology, the application of PPT and digital media technology has reduced the difficulty of recurring the situation to a certain extent. However, the illusion design situation is still a teaching link that can be realized after a combination of various factors. It is necessary to associate, imagine, and deduct between teachers and students to realize the re-emergence of the situation.

The two most important factors in the context of illusion design are storytelling and imagery. It can be said that the story should run through the entire illusion design situation. First, the story can enhance the understanding of the illusion design scene. Second, the story can deepen the memory of the art history. The imagery is combined with the story as an important node to complete the memory and study of art works and art history.

Case 2: Illusion design: "The 19th century French Romantic School and the Neoclassical School Debate".

Party A: Ingres, the standard-bearer of the neoclassical paintings in 19th century.

Party B: Delacroix, a typical representative of the 19th century Romantic School of painting.

Party A's point of view: Advocating the beauty of classical style, melting classical beauty into nature, and following the "quietness of the great, the sublime of the simplicity", the painting method is neat, the color is simple, the shape is stable, and the image is elegant. (Example of PPT work)

Party B's point of view: Emphasizing on color and light and shadow performance, it is no longer limited to the classic style of classicism, with strong dynamic and dramatic, revealing sadness and distinct personal feelings. (Example of PPT work)

Both Party A and Party B debated, and then they made a summary under the guidance of the teacher.

This case is through an illusion design situation of the debate between the representative of the 19th century neoclassical school of painting, Ingres, and the 19th century romanticist school of painting, Delacroix. Based on historical

facts, students can effectively clarify the main points of the two schools, as well as the representative paintings and painting characteristics, further understanding the main aesthetic ideas of the two schools.

The reproduction of such an illusion design is undoubtedly an effective way to promote the classroom. It not only increases the interest of the classroom, but also makes it easier to deepen the impression. It is one of the excellent ways to complete the teaching objectives of the art history course.

B. The Illusion Design Goals and Curriculum Advancement

The setting of teaching objectives is one of the motivations for the completion of the teaching plan and the benchmark for self-evaluation after the completion of the course. Since the creation of teaching objectives is inherently subjective, the goal of illusion design must be based on the teaching objectives, in line with the requirements of the art history curriculum.

In specific teaching practice, the illusion design goal can be either phased or non-phased; it can be either holistic or non-holistic, and there are no restrictions. Such illusion design goals can make the teaching content modular and easy to analyze. On the one hand, the teaching plan can be promoted in stages, making the whole teaching method more effective and more acceptable to students. Especially for the genre in art history in many times, this illusion design goal will definitely play its role.

For example, during the Renaissance, there were many paintings. Because of the mainstream influence of the Renaissance, they had many common features, but they also had their own characteristics. The illusion design goal does not necessarily mean that the students master all the paintings, but after mastering the mainstream painting school and the main painter, can they master two or three painting artists.

When the illusion design goal is achieved, it is tested according to the students' knowledge that the goal is in line with the teaching objectives. In this way, it not only supplements the teaching objectives, but also the extension the teaching objectives, or even the testing of the teaching objectives.

What should be explained here is that the illusion design goal is not the teaching goal. It is freer and more changeable than the teaching goal. It can gather the pieces to the whole or adjusted in time. It is the goal of illusion design in the teaching process. In a certain sense, it can be said that it is an effective means of teaching objectives.

C. Illusion Design Obstacles and Curriculum Advancement

In the teaching process, illusion design obstacles have always been a means and method of teaching and learning. Especially in the development of art history, because of one or several historical factors, painting thinking may be deflected in other directions. Moreover, for students, the obstacle learning method itself is a very clever and practical method. Due to the objectivity of illusion, illusion design

obstacles play a certain role in understanding art genres, artists and works of art in the teaching of art history, especially the formation of artistic phenomena.

Case 3: Yuan Dynasty painter: Zhao Mengfu

Illusion design obstacles one: If the Southern Song Dynasty did not perish, what the appearance of Zhao Mengfu's poetry, essays, writing and paintings would be?

Illusion design obstacles two: At the beginning of the Yuan Dynasty, if Zhao Mengfu and Qian Xuan were the same, not choosing to be an official, would his paintings be influenced by the court?

Illusion design obstacles three: If Zhao Mengfu did not propose the same origins of paintings and calligraphy, what would be the theoretical basis of the later Four Masters of Yuan Dynasty?

The students discussed and recognized Zhao Mengfu's paintings, painting theories, and influences.

This case uses reverse thinking, illusion design obstacles, and reversely understands Zhao Mengfu from the historical reasons, personal reasons, and influence of Zhao Mengfu's era. To a certain extent, it deepens the students' understanding of Zhao Mengfu's paintings and the characteristics of the paintings of the Four Masters of Yuan Dynasty under the influence of Zhao Mengfu.

In general, illusion design obstacles are very conducive to the students' reverse thinking in the teaching process, inspiring students to think about the problem and acquire the knowledge. As an important means of teaching, illusion design is easy to operate on the one hand, and it is practical on the other. It can quickly cut into the classroom, exert the imagination of students, and deduct the logic ability. It is easier for students to accept the knowledge of teaching materials and understand the content of teaching materials.

IV. ILLUSION COMPETITION AND CURRICULUM ADVANCEMENT

Competition is a phenomenon that will inevitably occur in the process of collective learning.

The significance of the illusion competition is to mobilize the enthusiasm of students to learn, adjust the classroom atmosphere, promote the quality of teaching, and finally effectively implement the curriculum and achieve the teaching objectives.

In the teaching of art history courses, illusion competition is not once and for all, nor is it only positive influence. Despite the illusion competition, if it is over-competitive, it is not conducive to the advancement of the classroom, and even affects the quality of teaching. Therefore, in the case of maintaining the positive role of illusion competition, the following three aspects should be noted in avoiding the drawbacks of illusion competition:

A. *The Illusion Competition Has Its Imperceptibility*

Under normal competition rules, students adopt normal competitive means to surpass presumed opponents, such as using information media, actively uniting and cooperating among students, and improving learning efficiency. But not all competition is benign, especially some invisible illusion competition. If the competition is overdone, it is not easy to find in the classroom, and even affects the continuity of after-school learning. For example, some students deliberately keep silent teachers' questions in order to preserve their learning strength; for example, among learning cooperation groups, in order to defeat each other, they will make intentionally sophistry, etc., and these are not normal means of competition.

In the teaching process, when the illusion competition appears, it is necessary to intentionally adjust the learning rhythm of the students, or adopt the methods of reorganizing the study group and adjusting the classroom seat to prevent the problems caused by the illusion competition. It is precisely because of the hidden features of illusion competition that teachers should find out early and actively guide. Otherwise, it will inevitably affect the advancement of the teaching curriculum.

B. *The Illusion Competition Has Its Falsity*

The biggest feature of illusion competition lies in its falsity.

When the competition goal is achieved, the students will first question the results with a lot of energy. And secondly, the curriculum will be denied. This is a bad illusion competition. If the teacher can actively guide, even if the illusion competition can bring a sense of pleasure and accomplishment to the students, this is a good illusion competition.

Case 4: Chinese Art History Course

Student: 49 students Duration: 32 class hours.

Illusion competition setting: within two hours; each classmate needs to face the teacher, recites the painting theory of about 100 words, which the content cannot be deliberately the same. Then under the name list, the teacher will put a small red sticker. And, in every lesson, the teacher put this paper on the wall.

At the beginning, some students did not pay attention to this small game rule. After the fourth lesson, this class of students will find themselves lag behind their classmates. In the end, most of them rushed to join the team of reciting painting theories.

Even so, not all students can achieve their goals at the end of the semester. Although this small assignment is not a major part of the grade, some students liked the classical painting theory, and even put too much energy on the back painting theory. Originally, only one paragraph needed to be recited to finish the homework in these two class hours. He has recited many paragraphs in private and feels proud among his classmates. But at the end of the semester, his achievements in Chinese art history were not among the best.

He doubted the painting theory and thought that because he recited the theory so that he should be better than other students, or he would have more advantageous in the course of Chinese art history.

This is a problem that arises in the illusion competition. At this time, teachers need to be actively guided to intentionally correct some of the competition problems that arise in student learning.

Therefore, the falseness of the imaginary competition is a double-edged sword. On the one hand, it promotes the advancement of the curriculum; on the other hand, it may also have a bad understanding of the curriculum evaluation. This requires teachers to pay attention to the learning dynamics and psychology of the students in a timely manner, so that the imaginary competition develops in a positive and beneficial direction, and finally makes the curriculum advancement a healthy and benignant development.

Furthermore, the illusion competition is targeted and purposeful.

In the process of advancing the art history course, the illusion competition is not blind, nor chaotic, but has certain goals and targeted competition. This kind of illusion competition does not lie in the competition of actual interests, such as scholarships, learning prizes, etc., but after setting goals, a comparison is made through a competitive illusion. This illusion can be you and yourself, or it can be imagined as an opponent, or sink into a specific illusion environment to compete with the opponent, such as when imagine to compete with an ancient person, what kind of works did the ancient paint at what age, and how high was his painting thoughts? This is the method of illusion competition and an entry point for students to understand art history problems.

Through such illusion competition, the performance of students in the classroom will be significantly active, the interaction between teachers and students in the classroom is relatively sufficient, and they can actively cooperate with the teachers to teach the content of the teaching materials, and even put forward some inspiring views. In this environment, illusion competition is easy to promote the course teaching. Both sides of the teaching will get a certain sense of satisfaction and accomplishment.

In this way, the explicit and targeted setting of the illusion competition firstly avoids blind competition and blind learning. And secondly, it will enable students to clarify the knowledge points of the textbooks, and clarify the problems required for the art history curriculum and the goals need to be achieved in the course learning. Otherwise, the goal is not clear, the steps are not clear, which hinders the progress of the course and affects the quality of teaching.

The introduction of competition into the curriculum itself is a positive and meaningful means. The illusion competition sets the competition target in a freer and more reasonable way, and the multi-competitive approach enables the classroom teaching to proceed smoothly and healthily.

V. CONCLUSION

In summary, the illusion teaching of art history has a positive effect on the promotion of the curriculum. If used properly, it will fully play the role of illusion encouragement, illusion design, illusion competition and curriculum advancement. In the teaching of art history, the way of illusion teaching makes it diverse and applicable. In this way, it not only can the illusion teaching be used to maintain its continuity and stability in the course of the curriculum advancement, but also can be combined with certain teaching mechanisms to form a specific link in the course of the curriculum advancement. This will improve the quality of teaching, the completion of teaching objectives, and even the continuous promotion of students' extended learning.

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