

Discussion on the Application of Speech Skills in the Teaching of Art Majors in Colleges and Universities

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Abstract—With the rapid development of art education in colleges and universities, it has gradually become in line with international standards. The speech skills of art-based professional teachers in teaching are increasingly valued. In view of the particularity of art professional education, this paper combines the author's own experience in the teaching history of art to explore some of the current internationally accepted speech skills in practical teaching and give corresponding suggestions, in order to contribute some useful thinking and construction ideas for the promotion of teaching effect in college art teaching as well as for the professional teachers to explore and upgrade their own speaking skills.

Keywords—college art professional education; speech skills; teaching and teaching reform

I. INTRODUCTION

Chinese art education has developed rapidly in recent years. Compared with other professions, it has its own particularity. For example, it has strong practicality, the capacity of lecture classes is generally small, the interdisciplinary expertise is more integrated; all kinds of flowers of the genre blossom together, and it has the needs to integrate with the internationalization. Therefore, adhering to the educational philosophy of teaching students in accordance with their aptitude, the lecturer's speech skills play a crucial role in the quality of teaching. In the lectures of art majors, inspiring guidance and open thinking can effectively avoid the drawbacks of theoretic statement. Compared with other professional professions, art knowledge usually has less data citations, and it rarely has a large amount of theoretical knowledge defined below, on the contrary, it has mostly practical knowledge and paradigm explanations. Therefore, in the class lectures of art majors, there are a lot of digestion and crossover of knowledge. The flexibility of its knowledge, various definitions, as well as time nodes, categorization, and academic nouns remain controversial to date. For example, "Gardner's Art Through the Ages", "Art Philosophy" and "Art Story" have different opinions on the ages, division of history, definitions, influences and evaluations of the various schools of art history.

II. SPEECH SKILLS

For the needs of teaching, teachers tend to over-structure, theorize, and mechanize the practical knowledge, which also leads to the stereotype of the language style of teachers in the classroom. In the classroom teaching, the common speeches are flat and straightforward. Although the speeches closely stick to the topic, the teaching atmosphere is dull and the taught knowledge is of weak practicalness. The art history course of art can be taken as an example. If you simply explain the linear history node and succinctly describe its concept, it often leads to boring speech, which is difficult to arouse students' enthusiasm for learning. On the contrary, when the speaker freely exerts with excessive "ramble" and enjoys excessive liberalization, it will also have negative effects. Excessive pursuit of skills can lead to unclear context, lack of effective knowledge points and memory points. Therefore, the current international community generally advocates the introduction of enlightening thinking, and seeks an optimal balance between language stereotypes and over-liberalization to enhance students' enthusiasm and effectiveness in learning. However, incorporating inspiring thinking into the teacher's classroom lectures also puts higher demands on the speaker's own knowledge structure, on-the-spot resilience, judgment on knowledge point selection and personal charm. Therefore, in order to improve and enhance the teaching and speaking skills of art-based professional teachers in colleges and universities, so as to enhance students' enthusiasm for learning and learning, this paper recommends drawing on seven kinds of speech skills that are generally praised in the world:

A. Main Line Guidance

The term "main line" is often used in the analysis and creation of drama and film. At the same time, for the professional lectures in the art, the main line is used in tandem with the above-mentioned cross-disciplinary knowledge, extensive controversial conclusions, and different genres for knowledge categorization, to achieve inspiring guidance, can effectively improve speech skills. Under the guidance of the main line, the teachers are the lecturers and directors, the classroom is the theater, the platform is the stage, and the students are the audience, so each speech should have a main line. The main line can help

the speaker to better use enlightening thinking, and then use ideas to deeply inspire and enlighten the audience. Art teaching is the cultivation of the creativity of art. The transmission of ideas is especially important. It transmits the thoughts to the audience through sound, images, body movements, language and other media. This way of guiding the main line is not the same as the fact that the speech has only one subject, or a single direction of advancement, but it is the reorganization and concatenation of the fragmented knowledge. Barry Schwartz¹ emphasized the role of the main line in the speech, especially to show only one idea and to show this enlightening idea in a limited time. It is combined with the purpose of art education. The power of thought transmission depends on the power of text deletion. In the main line guidance, less is more, the less the theme is used, the better the transmission effect. The education reformer² Salman emphasizes the idea of finding a more enlightening thought in the main line-directed speech and using the practical experience of the speaker to prove this enlightening thought. In view of the practicality of the art major, the author believes that for the main line method, the speaker should sort out the core ideas of the pre-talk, guide the practical experience of the speaker with the main line, and in this way to better enlighten the audience to think actively.

B. Oral Training

Regarding training, the speaker needs to train regularly after class. He should practice and test with a person who can represent the audience, continuously test the operation and advancement of the main line, use less written form, and use the oral mode. Oral mode allows the speaker to test which point of the main line is clear or lacking, and then improve later. Usually, the way teachers prepare lessons is mainly written, and the result of such writing is contrary to oral training, which easily leads to the theorization and mechanization mentioned above. Therefore, in the preparation of lectures, teachers should try to use the oral mode to test the guidance of the main line.

C. Building Trust

Trust is the best bond in the speech. Before passing the thought to the audience, it is the first prerequisite to open the heart and build trust. There are very big differences between listening to the lectures on the scene, listening to the recordings, watching the videos and reading, that is, the focus of the scene is on people. Not easy to trust is an important means for human beings to protect themselves in the process of evolution and resist the destruction of their own worldview. Therefore, building trust is often the first step in a speech, and it is more important for a series of

¹ Barry Schwartz (August 15, 1946-) is an American psychologist, professor of social theory and social action. He often publishes editorials in "New York Times", applying his research on psychology to current affairs, and his research involves ethics, decision-making, and the interrelationship between science and society.

² Salman Khan (October 11th, 1976-) is an American educator and mathematician who has established a free online education platform, Khan Academy, and has collaborated with the organization to produce more than 6,500 video lessons. He teaches a variety of academic courses and his initial focus is on mathematics and science.

courses in teaching. In the first quarter of the series, if you lose the audience's trust, it is conceivable that the advancement of the follow-up course will become boring. Eye communication is one of the means to quickly build trust with the audience. As a speaker, confidently walking around the podium, looking around and making brief eye contact with individuals from time to time and keep smiling can quickly establish emotional bonds. According to the research on the social fear of "neurons" by the professor Xu Han of Zhejiang University, the two glances can trigger a series of mirror neuron activity that causes the other person to fully accept and mirror the emotional state. Smiling and making eye contact can convey warmth and trust. For art professional education, it is precisely because of the uncertainty, controversy, practicality and flexibility of art knowledge that makes art different from the definition, formula and conclusion of relative authority similar to mathematics. It is often easy for viewers to doubt or even confront the speaker's point of view. The effective way to get rid of this kind of alert is to show vulnerability. Especially at the beginning of the lecture, it is a good way to start by showing the vulnerability of the speaker and putting down the authority of speaking on the platform. When the audience puts down the alert, the psychological distance between the speaker and the audience will be closer, and the bond of trust will gradually be established with the enlightening thinking.

D. Two-dimensional Language Interpretation

When explaining obscure concepts of art majors, teachers can use civilian non-professional terms to explain obscure concepts. If you blindly use the terminology to explain in the classroom, the audience may not even reflect the meaning of each term before the end of the class. In comparison, it is much more efficient to use a simple two-dimensional structure language to advance the main line. If you observe closely, it is not difficult to find that often excellent speakers in the explanation of obscure concepts, try to avoid the use of technical terms, instead, they often use metaphor and storytelling language to explain. Compared with the boring language style of the scripted speakers, the former is more able to convey ideas and knowledge to every audience. An important finding of cognitive psychology is that long-term memory relies on the interlocking construction of content coherence. The challenge for the speaker is to use a substantially one-dimensional language medium itself to express multidimensional, hierarchical and intersecting structures word by word.

E. Language Strategy and Figure of Speech

Convincing the audience to change their concept and break the old viewpoint is the first step. The philosopher³ Daniel had a wonderful explanation for this. He created the term "intuitive guidance" to refer to a metaphor or language strategy that intuitively makes the conclusions more reasonable. In the speech, the use of various language

³ Daniel Clement Dennett (March 28, 1942-) is an American philosopher, writer, and cognitive scientist. His research focuses on philosophy of science, philosophy of biology, and especially topics related to evolutionary biology and cognitive science.

strategies such as reasoning, humor, metaphor, and "paving a way for a joke", together with the use of various rhetorical devices such as metaphor, comparison, exaggeration, and allusion provide an effective way to solve the problem of art professional lectures. In the following, the author will focus on the teaching cases that he has experienced to explore the practical use of various speech techniques.

III. THE APPLICATION OF SPEECH SKILLS IN THE TEACHING OF ART HISTORY

The following is a case study of the author's teaching practice in the introduction of art history, and it will further explore the use of speech skills in practical teaching:

A. *The Basic Form of Teaching, Teaching Objectives and Teaching Difficulties*

The basic form and teaching objective of teaching is to explain the art forms of each period under the positioning of history in a linear way and explain the origin and development of fine arts by analyzing and comparing examples, so as to deepen students' cognition of art history, aesthetics and creation theory.

However, the difficulty in the teaching of art history is that students of art majors usually have experienced basic training in painting, including sketching, color and sketching. But most of the students' aesthetic thinking is limited to painting thinking and classical art aesthetics. Through the education of art history, students are required to transition from painting thinking to multi-historical thinking, as well as from classical aesthetics to modern aesthetics.

B. *Teaching Plan Formulation*

The author mainly uses the various types of speech techniques mentioned above, and carries out the teaching design by combining the main line guidance with a large number of visual materials.

As for the time guarantee of instructional design, it will be taught for 2/3 of the class time, including interactive questions and answers during the lecture. A detailed question and answer discussion is conducted in 1/3 of the time. Heuristic, interactive, and question-based methods can be used to enhance teacher-student interaction and improve students' initiative; stories and examples can be used to visualize abstract problems through videos, animations and pictures. Teaching in an illustrated manner, highlighting and emphasizing the focus can improve students' interest in learning and facilitate their mastery of memory. Using scientific speaking methods to adapt to the personal speaking style of students in the new era is also necessary. The blackboard-writing and multimedia design should be eye-catching, artistic and easy to understand and remember and effectively cooperate with the classroom lecture. The blackboard-writing and multimedia design should be eye-catching, artistic, easy to understand and remember and effectively cooperate with the classroom lecture.

For the overview, it is necessary to use the method of lecture to surround the origin and aesthetics of art and

aesthetics, combine with multimedia equipment to organically combine visually intimate pictures, videos and PPT, emphasize key points and clarify difficulties, link the foundation with real life and make full use of teachers' teaching skills: expressions, body language and so on. While enhancing students' interest in learning and creating a relaxed and active teaching atmosphere, it is also possible to strengthen their understanding of knowledge content and enhance their exploration on this basis.

C. *The Use of Speech Skills and Main Line Advancement*

The author takes the teaching experience of the first lesson of art history as an example to discuss the use of art professional speech skills. The linear arrangement of the speech begins with a story. The author tells the story of the frustration that he has just entered the art profession as an opening story, with humorous stories as well as eye contact and interaction with students. The story of this self-experience begins to show weakness at the beginning of the speech, drawing the attention of the audience. And with a dramatic story, the students' curiosity is brought forward, and the students' interest in learning is triggered when the speech begins.

First of all, at the beginning of the first teaching node, the author begins with the ppt speech of two works of different art history periods with great contrast. The former work is relatively familiar to students, while the latter work is relatively avant-garde and difficult to understand, thus creating contrast and conflict and provoking thinking. It is necessary to connect to the main line, use this contrast to inspire students to think, and make students be interested in knowing more about the development of art history. In the face of this expectation, the author does the opposite way without doing too much in-depth explanation, so that students will have a little regret, and their desire to explore and learn will be increased. At this time, paving a way for a joke and leaving suspense is to continue to incite curiosity, to ensure that the audience's "reasoning game" is brought into the whole process. It is necessary to turn the course into a reasoning game. Students follow the teacher to think about the problem from the contrast, look for clues, and continue to find answers along the display of art history works.

Secondly, after entering the main line background, it is needed to first lay out the story and tell the simpler ancient art that everyone knows. It will be easier to start from the relatively familiar content and then gradually push to the key point and leave a "warm-up". Chinese students generally have a relatively good understanding of early classical art, and have little accurate understanding of modern and postmodern art. Therefore, with the means of laying out, students will not immediately enter the incomprehensible or difficult dilemma. So at this time, it is necessary to start by explaining the familiar knowledge of the audience, take it as a hot field, gradually improve the difficulty, and give the audience an adaptation period.

Then, teachers can through the time linear explanation of the works: "Spanish Cave Murals", "Ancient Egyptian Undead Book", "The Arnolfini Portrait", "Starry Sky", etc.,

to replace the boring narrative with storytelling from ancient art to modern art, officially entering the main line. Through the definition of the highest degree of recognition from the international academic community, concise keywords can be summarized: the natural beauty, the meaningful form and the generalization of classical art, modern art, and contemporary art of the third field beauty. Then, the interpretation of key concept terms can be gradually expanded. It's necessary to express multidimensional structure with one dimension language and explain obscure concept. Structural theory should be introduced here to serve as a connecting link. Once again, it is necessary to link the timeline and guide the modern art timeline through a series of modern works such as "Bearded Mona Lisa", "Golconde", "Gernica", "Red, Blue and Yellow Composition", etc., and analyze the development and changes of each period. In the process of continuous exemplification, the layers of visual data can be carried forward. In the above explanation of the high-definition large picture of the work, the secondary other information is removed, and the historical explanation is concentrated. Because this lesson is an overview lesson, the follow-up will explain each work in detail. The purpose of the first lesson is more inspirational, which aims to establish a preliminary, macroscopic memory point.

Finally, when entering the interpretation of contemporary art, teachers can lead to several reflections on contemporary art through the intervention of a large number of works, pictures and videos, such as: what is the meaning of imitation? Why imitate? How to imitate? What is realistic painting imitation? What is design imitation? What is the unspeakable of art? What is the meaning of misreading? These key thoughts can be used to connect the main lines of contemporary art. Instead of trying to be comprehensive, the purpose is to find the most enlightening one among the various related questions. And by assuming a "pseudo" definition, it is overturned by reasoning. For example, the definition of art can be spoken. It can be elicited that language can express a painting, a piece of music, that is, language can express melody, and the ineffability of art can be then obtained. The raise of problem is only appearance, and its main line is promoted through problems caused by enlightening ideas.

IV. CONCLUSION

In the classroom teaching, teachers tend to use the method of teaching routine knowledge that is too rigid and stereotyped, and ignore the clever use of many speech techniques mentioned by the author in the text. Therefore, how to find the optimal balance in the excessive stereotype and liberalization of speech skills has always been one of the hot issues in college education. In order to help college teachers overcome this problem, better integrate enlightenment thinking into the classroom of art professional teaching, so as to better stimulate students' enthusiasm for learning and improve teaching effect, the author combines his teaching practice in art history. In view of several practical speech techniques advocated by the international community today, some discussions on the use of art teaching and lectures have been made, and corresponding

suggestions have been given. The author hopes to contribute some useful thinking and construction ideas to improve the teaching effect of art teaching in colleges and universities, explore and upgrade the speech skills of professional teachers in the context of education reform in the new era, against the background of education internationalization and against the new forms and new demands of interdisciplinary background of art education.

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