

Research on Mongolian Traditional Pattern Teaching Taking a Public Art Class in an University of Inner Mongolia Autonomous Region as an Example

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ABSTRACT

The traditional Mongolian pattern is an important part of Mongolian folk art. It has rich and colorful cultural connotations and features of artistic symbols. Also, it is a visual expression of Mongolian culture. This article takes the W University of Inner Mongolia Autonomous Region as an example, and analyzes the significance of setting up the Mongolian pattern course in this university for the inheritance of national culture. Through the analysis of the problems existing in the current situation of Mongolian traditional pattern teaching in the public art class, this article also proposes reforming teaching methods and suggestions for breaking through traditional teaching methods, and improving innovative teaching methods.

Keywords: Mongolian, traditional pattern, teaching

I. INTRODUCTION

In the long course of human history, the civilization of different races and nationalities together constitutes the brilliant human civilization. As an important part of the Chinese nation, Mongolian has a long and splendid history and culture. In the long years of change, many excellent traditional cultures have been accumulated and have been handed down to today. Mongolian traditional pattern is an important part of Mongolian folk culture.

Most of the Mongolian traditional patterns come from the daily life of the Mongolian people, such as the vast grassland, the fat cattle and sheep, the sun, the moon and stars, and so on. They also reflect the Mongolian spiritual life, such as the worship of natural things and the blessing of a better life. Mongolian traditional patterns not only inherit the national culture, but also reflect the Mongolian people's indomitable national spirit. It is very important and necessary to carry out Mongolian traditional pattern teaching in universities.

II. RESEARCH DESIGN AND METHODS

A. Research area

The research area of this paper is Inner Mongolia Autonomous Region in China. It is the hometown of Mongolian people living for generations and the birthplace of Mongolian culture. With the continuous exchange of world culture, Mongolian culture attracts

people from all over the world with its unique charm. The research of Mongolian traditional patterns in the source area of Mongolian culture is the inheritance and protection of Mongolian culture.

B. Research objects

This paper mainly takes the teachers and students of W University in Inner Mongolia Autonomous Region as the research objects. Through the research on the teaching of Mongolian traditional pattern in the public art course of the school, this paper explores the reform of the content and method of the Mongolian traditional pattern teaching, hoping to better inherit the traditional Mongolian pattern culture in the universities in the Mongolian inhabited areas.

C. Research methods

This paper mainly uses the methods of literature, questionnaire and interview to collect and sort out the data, so as to reveal the effective methods of spreading Mongolian traditional pattern culture. Through the literature method, this paper collects the research literature of Mongolian traditional patterns, sorts out and summarizes the current research results and teaching situation of Mongolian traditional patterns. Through the questionnaire survey of students' understanding of Mongolian traditional patterns in W University, it shows the students' understanding of Mongolian traditional culture. By interviewing with the teachers and students of the public art class in the university, people can understand the teaching situation of Mongolian traditional patterns in the current

curriculum, as well as the suggestions for teaching reform.

III. THE CURRENT SITUATION OF MONGOLIAN TRADITIONAL PATTERN TEACHING IN PUBLIC ART COURSES IN COLLEGES AND UNIVERSITIES

A. Students have little understanding of Mongolian traditional pattern elements

Through the questionnaire survey of the students, the students from Inner Mongolia Autonomous Region live in the national autonomous region since childhood, and have more or less understanding of Mongolian traditional patterns in their life. Some of the students in the university come from the areas outside the Inner Mongolia Autonomous Region. They don't know much about it. Many students have seen some patterns with Mongolian traditional elements in TV or movies. Whether students from Inner Mongolia Autonomous Region or students from areas outside the region, their understanding of Mongolian traditional pattern elements is limited to seeing relevant patterns, and they do not understand the deep meaning of the patterns. Even Mongolian students do not have much understanding of the significance of traditional pattern elements. The main reason is that many Mongolian students have left grassland since childhood. And the inheritance of Mongolian traditional pattern elements from elders and schools is mainly in daily life, and there is no more thinking about the meaning of pattern elements. In the public art course of university, the students who take this course are only a part of the students in the university. Most of the students who take the course like the art course very much, while the other students are in order to meet the credit requirements.

B. The teaching content of Mongolian traditional pattern is less

In colleges and universities, public art courses are usually set up in the form of elective courses. In the public art class, the teaching content about pattern only accounts for a small part of the teaching content. Through the understanding of courses related to art in the university, students majoring in fine arts have some knowledge of the elements of traditional Mongolian patterns in the teaching of pattern content, but other majors seldom have access to the teaching content of traditional Mongolian patterns. The public art courses offered by universities are conducted in the form of elective courses. Because they are optional courses, students do not pay enough attention to the study of the courses. In the course teaching, the teaching of patterns is only one part of it. When teachers make the explanation, they are more willing to teach according to

the existing art textbooks. Such textbooks are often popular textbooks, which do not consider the content of folk art in ethnic minority areas, or simply involve the content of folk art of ethnic minorities. In the process of teaching, due to the limitation of the syllabus, teachers rarely have the initiative to teach the content beyond the provisions of the syllabus. The teaching of Mongolian traditional patterns can only rely on the interpretation of the syllabus by the teachers themselves, and the teaching of Mongolian traditional pattern elements can be carried out within the allowable scope. Generally speaking, there is little content about Mongolian traditional pattern teaching in public art courses.

C. The systematicness of Mongolian traditional pattern teaching in public art courses is not strong

In the teaching of public art courses, according to the needs of teaching objectives and content, Mongolian traditional pattern elements are involved in the course. However, the introduction of Mongolian traditional pattern elements is limited to a simple analysis of the pattern elements, such as dots, lines, planes and colors, as a case study, rather than a comprehensive and systematic introduction of pattern elements, resulting in the phenomenon of "knowing how, but not knowing why" in the process of learning pattern elements. The teaching arrangement of Mongolian traditional patterns is not systematic enough.

D. Mongolian traditional pattern teaching is mainly based on traditional classroom teaching

In the current public art teaching, the teaching of Mongolian pattern elements mostly adopts traditional methods. Through classroom teaching, it mainly introduces the characteristics of Mongolian traditional patterns and displays some pictures, so that students can understand the traditional patterns through pictures and appreciate the patterns on some clothes and utensils. This traditional teaching method make the students remember through the pictures. Without immersive experience, it is often easier to let people forget.

IV. COUNTERMEASURES AND SUGGESTIONS

In view of the problems existing in the teaching of Mongolian traditional patterns in the public art course of W University, the following suggestions are given, hoping to help the teaching of Mongolian traditional patterns through these countermeasures, achieving better teaching effect and inheriting Mongolian culture.

A. Creating a good teaching atmosphere

In the daily environment of the university, efforts should be made to create a good atmosphere for inheriting Mongolian culture. The application of Mongolian patterns can be reflected in all aspects of the school. For example, the display board of the school

can have Mongolian traditional patterns as ornaments; there are Mongolian traditional pattern decoration venues in large-scale activities; and there are traditional patterns of Mongolian costumes in literary performances, etc. Through these daily activities, it is required to make full use of traditional Mongolian patterns to display Mongolian culture and embody Mongolian customs.

B. Increasing the teaching content of Mongolian traditional pattern and forming the teaching characteristics of public art courses in local colleges and universities

The traditional Mongolian pattern is of great significance to the inheritance of Mongolian traditional culture. The inheritance of national culture is carried out in many ways, and traditional patterns are one of them. The traditional Mongolian patterns reflect the Mongolian grassland life in the past and the present, and the strong spirit of fighting against nature. As colleges and universities in Inner Mongolia Autonomous Region, they should take responsibility for inheriting Mongolian culture in school education, and make contribution to the inheritance of Mongolian culture by using local national characteristics to construct distinctive public art courses.

In the teaching of public art course, teachers can design the teaching content of Mongolian traditional pattern according to the characteristics of ethnic areas. From the teaching content, teachers should reconstruct the teaching content of Mongolian traditional pattern, and reform the teaching methods. For the universities with conditions, they should take the study of Mongolian traditional patterns as a public elective course, so that more teaching time can be given to learn traditional patterns.

C. Carrying out systematic teaching and better inheriting the traditional Mongolian culture

Mongolian traditional pattern teaching should be systematically studied. From the origin of Mongolian traditional patterns, college students in the main Mongolian inhabited areas understand the cultural origin of Mongolian traditional patterns and how the traditional patterns are inherited and developed in the long history. With great changes in today's society, the development of traditional patterns needs to face the problem of common change with the times. It is necessary to carry out systematic teaching on the classification, composition and representative significance of Mongolian traditional patterns. Combined with the application of traditional patterns in practice, it can inspire students to explore ideas, innovate applications and apply Mongolian traditional patterns to more practical life.

D. Teaching methods should be combined with practical application, so as to break through traditional teaching and innovate teaching methods

In terms of teaching methods, it can be combined with practical application. Teachers can take students to visit the museum and carry out experiential teaching on the Mongolian traditional patterns on the cultural relics in the museum. Students can also watch the patterns on traditional costumes, living utensils, gold and silver jewelry, and deepen their understanding of the meaning of traditional patterns through real feelings. With the development of the times, Mongolian traditional patterns have also been affected by the changes of the times. Traditional patterns are no longer only applied to real life utensils such as clothing, food, housing and transportation, but also applied to graphic design and web page design of the Internet. For example, in some websites with Mongolian culture flavor, in order to distinguish them from other websites, the designers of the website add patterns with Mongolian traditional elements on the page. When people see these patterns, they can associate with the vast grassland and brave grassland people, and convey and express the cultural and spiritual connotation of the Mongolian people.

As an important part of Mongolian folk culture, Mongolian traditional patterns shoulder the important mission of inheriting and spreading Mongolian culture. Universities in Inner Mongolia Autonomous Region should undertake the responsibility of inheriting and spreading Mongolian culture in the field of higher education, and make contributions to the prosperity and development of national culture.

V. CONCLUSION

The inheritance of national culture is inseparable from various art forms with national elements. Mongolian traditional patterns come from Mongolian life and reflect all aspects of Mongolian traditional life and culture. The inheritance and innovation are closely related to the development and change of Mongolian culture. The inheritance and development of Mongolian traditional patterns can better protect and inherit Mongolian culture. Starting from the reform of public art courses in universities, the teaching of Mongolian traditional patterns will shine brilliantly in the public art courses of colleges and universities, further promote national culture and make contributions to the inheritance of national culture.

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