

Construction of Three-dimensional Interactive Art Education System in Ordinary Colleges and Universities

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Abstract. To clarify the problems existing in art education in ordinary colleges and universities, and to demonstrate a three-dimensional interactive art education system through examples, including: the horizontal combination of art disciplines; the first classroom of art education and the second classroom Longitudinal combination; the radiation effects produced by the combination of vertical and horizontal and the development of the chain of art education and research based on cultural creativity. Finally, a summary is made, summarizing the system construction model and related issues that need to be solved.

Introduction

In the development of art education in ordinary colleges and universities, almost all colleges and universities have opened public courses similar to "Music Appreciation", "Art Appreciation", "History of Chinese and Western Music", "History of Chinese and Western Art", The overall quality of teachers has improved significantly from the initial stage, and most of them are served by professional teachers. However, the actual teaching situation of various colleges and universities is not ideal. Many students regard art courses as a machine for earning credits, and they do not care whether their artistic accomplishments and comprehensive qualities have been effectively improved.

Ordinary colleges and universities are non-art majors. The implementation of art education is definitely different from the art profession. Non-art major students are involved in various subject areas such as science, engineering, literature, law, agriculture, medicine, and economic management. Obviously, they cannot be implemented traditional art professional education methods for non-art majors.

In response to the above questions, the author intends to create a standardized, diversified and time-based "three-dimensional network interactive" art education system for the main body of education in colleges and universities. The so-called "three-dimensional network interactive", as the name suggests, is a line of lines, a line of weaving, a surface network, a targeted multi-angle, multi-level, multi-faceted all-dimensional three-dimensional art education system. Let's take an example from art education as an entry point to discuss how to build this system.

Art Education System Construction

Horizontal Integration of Various Art Disciplines

In the classroom, it is necessary to comprehensively improve the artistic accomplishment of ordinary college students, and it is necessary to carry out horizontal and organic integration of relevant art disciplines involved according to the content of the lectures. Taking the teaching of Western music history as an example, teachers usually only give a brief introduction to the development background of some music art genre in music history, and give a brief overview of the style characteristics of the genre. Then, students will appreciate the relevant musical work. As far as the results of the author's field visits and random unannounced visits are concerned, if the students have never touched the relevant knowledge fields, the process of listening to the works only has a

combination of the content of the dictation of the teacher and the music being listened to, but this understanding will probably be very Big deviation. Shortly after the end of the course, students are gradually forgetting the course content, and even facing similar music styles, it is difficult to “awake” the relevant memories of the mind.

In order to avoid the hollowness and boring of pure theoretical research, I am now trying to prepare an art course for ordinary college students with the theme of Western "Impressionism". First of all, we must sort out the background and origin of "Impressionism" from a historical perspective. In the late nineteenth century, when the romanticism of literature and art became extremely popular, there was a tendency to formulate and rigidize the style. A group of young artists who wanted to reverse the status quo began to reflect and reform. In 1874, the French painter Claude Monet (1840~1926) exhibited in Paris, "Sunrise Impression", which was contrary to the romantic style, was ridiculed by the critics at that time, calling it "impression" Doctrine." The work merely records the direct, emotional, and superficial impression of the artist while observing the object. No one would have thought that the “impressionism”, which is full of derogatory, has thus embarked on the historical stage and has produced immeasurable influence in the art field. At this point, the teacher should present Monet's work to the students. For the sake of viewing, it is recommended to use high-resolution reproductions of the works, which can be displayed by electronic courseware or printed in paper.

Next, let the students further introduce the common creative ideas and creative techniques of the Impressionist painters based on the visual direct feeling of the painting. Impressionist painters try to capture the light that the scenery gives to the human eye, rather than depicting its external form. Impressionist painters believe that all colors are derived from light. All natural phenomena should be observed from the perspective of light. It is advocated to paint in the outdoor sunlight with its own visual experience as the dominant feature, revealing the mystery of nature. Because the light changes with time, capturing the momentary light became the center of the study of Impressionist painters. People in the nineteenth century have discovered that the different colors exhibited by objects are caused by the absorption and reflection of different light by the object itself. Any object in nature will be affected by the light color of the light source and other objects, so the absolute pure natural color is nonexistent. Even with the same light source, the object will display different colors at different times; the angle of the object received by the light, the surface material of the object, and the distance from the light source will affect the relationship between light and color. At the same time, the discovery of the "complementary color" phenomenon enables people to analyze and identify colors more objectively and accurately. The traditional concept of inherent color has been completely broken, and people have revolutionized the color. In order to make the color of the object of the painting have a more realistic and vivid effect on the canvas, the Impressionist painters use the method of juxtaposition of color blocks, color lines or color points to truly reflect the charm of light and color on their pictures.

Introducing the impressionist paintings here, together with the direct presentation of the paintings, students should have a clearer understanding of the origin of the "Impressionism" creation concept and the source of the creative techniques. Next, teachers can begin to introduce the concept of “Impressionism” music. The representative figures of Impressionist musicians are Ravel and Debussy, who briefly introduce their lives and point out that Impressionist music has raised people's direct feelings of sound to an unprecedented height. Just as the position of color and light in painting, the ultimate goal of impressionism music is to pursue sound that can satisfy the instantaneous auditory impression, so the “colorful” harmony is particularly important. Due to the special structure of the piano, the piano can accurately express various sounds and sounds. In particular, the use of overtones can best express the impression of nature in impressionism music. At this point, the teacher can choose to broadcast an impressionist piano work, keep all the students in the class quiet, close their eyes, and use their ears to capture the "color" just heard. At the end of the music work, the teacher can let everyone speak freely, tell what "colors" they have heard, and what "views" have been heard. After passing through the student channel, the teacher can summarize the basic characteristics of impressionism music: short tunes, novel motives, irregular

beats, weakened driving force, and a flowing state; music image determines the tone; tonal concept expansion; The full-tone scale; the harmony color is prominent; the sound is rich and unique; the arrangement of the orchestration and the texture is novel; the structure is fuzzy. Later, the teacher can pick an impressionist-style piece of music, such as Debussy's prelude, *The Overwhelmed Cathedral*. This is a process of using music to express the inundation of churches in folklore. It is very clear and is considered to be one of the most popular works of Debussy. At the same time, the slides can be used to cycle through Monet's 20 series of paintings, *"The Cathedral of Luang"*, which shows the continuous color change of the Cathedral of Rouen from early morning to evening. Teachers should encourage students to take the initiative to find the timbre changes in the music and the light color in the paintings, so that students understand that impressionist music and painting are separated from religion and politics, and use timbre and color to express everything.

After listening to Debussy's *"The Overwhelmed Cathedral"* and watching Monet's *"Cathedral of Luang"*, as the backbone of art - literature cannot be ignored. From the "church" art theme, the teacher can expand the knowledge clue to the Western religious mythology, which leads to Debussy's good friend, the poet Stephen Mallarmé's symbolic poetry *"The Pastoral of the Pastoral"*, which first familiarizes the students with the content of the poem. Then, play the same name of the orchestral impressionist poem by Debussy. Here, students can be taught three aspects of knowledge: First, impressionism music is influenced by the influence of the Impressionist School, and is also influenced by the symbolism literature of the time. Second, impressionist music works in addition to piano works, orchestral music and other types of instrumental music can also express the characteristics of impressionist music; the third is to introduce the concept of "poem", and more directly express the connection between music and literature. At the same time, students can leave a space for thinking, that is, what is the difference between symbolism literature and impressionism literature? The Goncourt brothers, Pierre Loti and others were once regarded as the representative writers of impressionism at that time by the French literary history circles. Some of their works do have the characteristics of "capturing the impression of the moment", but not this is true of all works. Because of the vague definition of the style of impressionism literature, there are very few writers who devoted their life to the creation of impressionist literature. Therefore, it is not as dazzling as the impressionist painting and music in the history of art development.

When teaching the artistic style of "Impressionism", teachers have a profound and clear understanding of the historical background, and organically combine music, art and literature. For non-artistic students in ordinary universities, it has a comprehensive understanding of all aspects of the three-dimensional, and at the same time, because human vision and hearing are most active in the "art sense", "audio-visual synaesthesia" has brought a bond between visual art and auditory art. Therefore, the relationship between various art forms is not isolated, but mutually infiltrated and influenced. This kind of teaching effect is obviously much more obvious than the single explanation of the effect of an art subject on ordinary professional students.

The Vertical Combination of Art Education in the First Class and the Second Class

The above-mentioned horizontal integration of the various categories of art is done in the context of the first classroom, but it is obvious that the improvement of the artistic accomplishment of students is limited only by the art classes of one to two per week. In the first class, it is unrealistic to let students participate in art practice 100% due to various restrictions on time and place. Then the opening of the second class is very necessary.

The second class of art education in colleges and universities mainly includes various forms of extracurricular art activities. Colleges and universities have generally established student art groups composed of art specialties students, which have played an active role in enriching the campus art culture. Student art troupes usually have art professional instructors, regularly rehearsing, and public performances or participate in various art competitions inside and outside the school.

In addition, colleges and universities also have art-based student associations led by school league committees, which are voluntary groups established by students who have a common interest in art. It has an important role to play in developing students' artistic hobbies, cultivating students'

sense of social responsibility, improving students' comprehensive quality, enriching campus cultural life, and participating in campus culture construction. The school league committee is organized by various art student associations. Each year, the school organizes various forms of student art activities on a regular basis to provide more opportunities for teachers and students to reach out to the arts, create a campus art atmosphere, and enhance the quality of campus art. . The second class of art education in colleges and universities is an important supplement to the first class, and it is a necessary means to generally improve students' artistic accomplishment and cultural quality. Therefore, in the second class of art education in colleges and universities, it is necessary to have a model leader of art students with "quasi-professional" level, as well as the enthusiastic participation of all students in the school, In order to meet the basic requirements of this second classroom.

The author still uses the teaching content prepared in the previous section to propose some improvement plans for the organization of the second class. As the main force of the second class, all kinds of student art groups should not only focus on the "pure art" mode of activity, but the students' majors or other specialties in the group should be fully utilized. The 19th-century Impressionist painters based on the results of optical research at the time, they found that when objectively observing the object from the perspective of light source and environment, the shadows are also enriched by the reflection of ambient light and the reflection of the environment. The color is not a single gray, black, or brown color, and this part is usually opposite to the color of the light source. In order to achieve the instant sensation of the objects in the eyes of the Impressionist painter, the color pigments are used to fix the beauty of the light and shadow on the canvas by the juxtaposition of color blocks, color lines or color points.

Therefore, we can invite optical students to participate in experiments, use the basic knowledge to analyze the principles of light and color in impressionist painting, and even set relatively simple painting objects, and combine them with the theory developed. His own hobby of art, personally "reproduce" "impressionism" style on the canvas.

Another example is to invite students in the acoustics to study Debussy's musical works, select several groups of harmony that sound distinctly different from romanticism, and use the piano as the sounding body to determine the frequency of each sound in the harmony. Professional analog audio analyzers detect and analyze different harmony sounds, especially to pay attention to the extensive use of overtones, make relevant records, and explore the setting rules of harmony of a certain description object in impressionist music works. Try to explore other harmony configurations based on this rule.

On the basis of full understanding of the art of impressionism, students of literature majors can discuss the similarities and differences of impressionism literature and symbolism literature and their development trajectories, and preserve the results in the form of papers according to the content of the seminar.

If students also have other relevant skills other than music and art, they can also fully contact and use. Computer video and audio production enthusiasts can process the content of the teachers in the art class and concentrate them into a short film with plots.

Linking art to the students' professional or other strengths may be more effective than ever. Whether it is the experiments, thesis or the digital results mentioned above, it is not limited to the internal communication of the student associations. It is undoubted that the "art achievements" of these students will be patrolled regularly or irregularly on campus or outside the school. More broad attention, if the other positive effects brought about by the students, such as the students' scientific creation, are recognized by the appropriate artistic elements, the students' interest and enthusiasm for art will naturally be re-mentioned to a new height.

Therefore, in the construction of horizontal and vertical systems, a radiant art education system with a wider coverage area can be realized.

Promoting the Development of Industry, Education, Industry and Research Chain with Cultural Creativity

Generally speaking, people think that the art production, study and research chain of colleges and universities should be aimed at the art majors in colleges and universities. Non-artistic teachers and students generally do not involve this field because of their "non-professionality". With the accelerated development of society, the links between disciplines have become more and more close, and compound talents have become popular. The cultural and creative industry is a concept put forward by the developed countries that entered the era of knowledge economy in recent years. Its rise originated from the explicit concept of "creative industry" in the "British Creative Industries Path" issued in 1998[1]. The cultural and creative industry takes creativity as the core, cultural and creative talents as the focus, and attaches importance to the cultivation of cultural and creative talents is a new requirement for the cultivation of talents in colleges and universities in the new era. A qualified cultural creative talent must have excellent professional skills, open innovation and good cultural and artistic accomplishments.

As an incubation source of cultural and creative industries, colleges and universities must have an art education system that integrates art education, technology training, talent gathering, and scientific research services, and fundamentally assumes an important role in transporting talents for the cultural and creative industries. The ultimate goal of college art education in the face of educators is to create a higher artistic thinking and the ability to perceive artistic creation, and to stimulate the artistic instinct of human nature. Anyone, whether a student or a teacher at school, can fully utilize his or her sense of art while possessing professional skills, and can smoothly connect with the dynamic social and cultural life and cultural and creative industries.

Still inheriting the vertical model of the art education system in the previous section. On the student side, the smooth development of the first class and the second class will open the way of thinking and change the perspective of the art. In terms of teachers, it is beneficial to art teachers and others. The intellectual combination of professional teachers leads students to overcome related industrial projects. For the ordinary colleges and universities that are based on science and engineering and diversified in other disciplines, water conservancy, construction, municipal administration, environmental engineering, information engineering, etc., are ultimately required to complete the combination of production, education and research, especially engineering industrialization. In one stage, it is oriented to people and service people. Some places have cultural needs, and cultural creativity is an inseparable industrial element. If the engineering industry and cultural creativity are artificially separated, it will inevitably cause negative impacts such as waste of resources in the industrial chain and poor information. In other words, a team of engineers with cultural creativity must be the most in line with the requirements of the industry chain.

The charm of art education lies mainly in cultivating people's innovative thinking. Through the examples of the works of art in this article, it can be clarified that all works of art with powerful and influential influence must break the conventional thinking, while the cultural and creative industries need complex talents with innovative thinking. Therefore, the responsibility of art education cannot be said to be insignificant.

Summary

The importance of art education in ordinary colleges and universities to the cultivation of the overall quality of contemporary college students is self-evident. The art education in colleges and universities in China began in the 1980s. After several years of preliminary development, the State Education Commission held a new China in November 1989. The first art education work conference since its establishment proposed to set up an art elective course in colleges and universities, fully define the status of art education in higher education in the next stage, and point out the development direction of art education in colleges and universities. At the same time, the national school art education was promulgated at the same time. Planning for 1989-2000. Since the promulgation and implementation of the plan, the basic work of the construction of administrative

regulations, teaching and research construction, teaching staff construction, and equipment hardware construction of college art education has achieved remarkable results. Entering the 21st century, the first 10 years of school art education planning in the new century - the introduction of "2001-2010 Art Education Plan"[2] puts forward an urgent problem for us: "Education is at the foundation of the formation of comprehensive national strength. The new situation it puts forward new and more urgent requirements for education in cultivating and cultivating a generation of high-quality newcomers in China in the 21st century. Practically strengthening the school's aesthetic education is a current comprehensive promotion of quality education and the promotion of students' all-round development and healthy growth. Urgent task. School art education is the main way and content of school implementation of aesthetic education.... However, school art education is still in a relatively weak position." In summary, the art education system of ordinary colleges and universities can be constructed through the horizontal construction of various disciplines of art, the vertical construction of the first classroom and the second classroom of art education, and the construction of the art education and learning chain based on cultural creativity. These three ways are combined and reconstructed. In this way, we can fundamentally break through the barriers encountered in the art education of ordinary colleges and universities, and can upgrade them to a new height with a bright future. However, it is worth noting that a more reasonable system is inseparable from the grasp and resolution of each key point in the implementation process, otherwise it will only be a piece of empty talk.

Therefore, it is urgent to solve the following problems before constructing this system: 1.How can art teachers break through their professional restrictions, reach the level of integration with sister art, and rationally create a three-dimensional art hall for students; 2.General professional and art How can the profession quickly find an effective combination point and establish it as a collection of joint research and development projects; 3.Will the cultural and creative industry chain affect the original intention of art education to cultivate students' aesthetic ability and comprehensive quality; 4.How to make the whole art education The system is perfect, and where is the weak link, how to strengthen it. Therefore, the construction of the three-dimensional interactive art education system in ordinary colleges and universities is not a one-off effort. Correct understanding, accurate positioning and precise grasp are the compulsory courses for us to construct this system.

References

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