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Research on the issues of Comprehensive printmaking teaching in art teaching in primary and secondary schools

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Abstract:
Printmaking is an indirect art that achieves the creative process and personal expression through transfer and printing. Directly selecting common ready-made products or mixed materials in daily life to participate in the printing process of prints. Prints printed after mixing materials are called "Comprehensive printmaking".The research of this article takes the classroom teaching cases of five primary schools in Tianjin as the research object, and conducts investigation and research from the level of teaching practice. Discuss the significance and scientificity of applying Comprehensive printmaking to primary school classroom teaching practice, and design the application and implementation strategies of Comprehensive printmaking in primary and secondary school teaching. Better carry out art teaching, thereby inspiring and cultivating more outstanding artistic talents.

Keywords:
Art education, Comprehensive printmaking, materials, inspiration, creative thinking

1.Introduction

Tianjin Binhai New Area enjoys a high reputation as the "Hometown of Printmaking". After more than sixty years of accumulation and development, it not only occupies a pivotal position in the Chinese printmaking industry, but also has given birth to many outstanding printmaking artists. Here, printmaking art is like a bright pearl, shining at the intersection of traditional culture and modern creativity. Many schools, such as Xinqiaoyuan Primary School and Guilin Road Primary School, have integrated printmaking art into daily teaching, and have long-term special art education courses dedicated to cultivating children's aesthetic ability and creativity. Among them, four schools have won the honor of being awarded the honor of Printmaking Characteristic Education Demonstration School for their outstanding educational achievements.

This study takes five primary schools in Tianjin as the research objects, goes deep into the classroom, and observes and analyzes the implementation of Comprehensive printmaking teaching in primary schools. The research not only focuses on the teaching of printmaking skills, but also focuses on its unique value in cultivating students' comprehensive quality and stimulating innovative thinking. Through empirical research, this article reveals the profound impact of Comprehensive printmaking teaching on art education, and provides

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strong theoretical support and practical reference for the innovation and development of primary school art education.

2.Materials and Methods

This article interviews and investigates the factors affecting satisfaction with printmaking teaching in art courses in Tianjin Binhai New Area. The interviews are statistically analyzed from three aspects:

1. The implementation level of the course itself;

2. What impact does it have on students from a cultural perspective?

3. What impact has the long-term promotion of printmaking courses had on the lives of community residents.

Through this survey, we can gain a comprehensive and objective understanding of the implementation level of printmaking specialty education and the current situation of art education in Tianjin Binhai New Area. as well as existing problems and deficiencies, and put forward effective improvement methods and suggestions.

The research of this article selected 40 teachers from five primary and secondary schools in Tianjin Binhai as the subjects of the investigation, including 20 full-time teachers and 20 external teachers. Mainly because they all hold art teaching jobs, have certain theoretical foundations and practical teaching experience, and have been engaged in teaching work for different lengths of time in front-line teaching positions. Have certain expectations and influences on teaching plans. Comprehensive printmaking teaching content, methods and effectiveness and other aspects. It can provide certain support for research. The researcher used questionnaires and interviews to understand their views and experiences on Comprehensive printmaking courses in the art education process.

This article uses a questionnaire survey to understand the impact of Comprehensive printmaking courses on three aspects of art education curriculum, culture, and community, and interviews school leaders, teaching and teaching research team leaders, full-time teachers, and external teachers to collect relevant information. The specific details are as follows:

First, a questionnaire was distributed to 40 teachers to understand the current situation of art teaching and the impact of Comprehensive printmaking courses.

Secondly, 13 people including the school director and art subject director were interviewed to understand their views and expectations on the teaching objectives, content, and methods of Comprehensive printmaking.

Thirdly, the researcher will interview teachers who participate in Comprehensive printmaking teaching to understand the problems and solutions they encounter in teaching Comprehensive printmaking courses in terms of teaching objectives, teaching content, teaching methods, and teaching effects.

Finally, the researcher collects and compiles statistical data from the above process to obtain valid research results.

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3.Results and Discussion

Based on the results of the interviews, this article explores the factors that influence the degree of impact of Comprehensive printmaking on art teaching in primary and secondary schools in Tianjin. Next, this article will analyze the three aspects of the course itself, culture, and community, and analyze solutions to improve the influence of Comprehensive printmaking teaching based on the times, society, and educational development.

Table 1 Problems and challenges faced

Theme	Frequency	Response
The unclear objectives of aesthetic education teaching	5	T4: Our school has not yet formulated Ning Que's teaching goals. Five teachers independently set teaching goals according to the syllabus. T8: Our school has not yet formulated Ning Que's teaching goals, and teachers will independently formulate teaching work plans. Comprehensive printmaking has just been included. T11: Mainly relying on past experience and past traditions, teachers formulate course content and schedule.
Teachers' comprehensive level of artistic theory and practice is limited	4	T1: The school has insufficient teachers. The school has always hoped to have better T7: professional painters to help improve the teaching of printmaking courses. The overall teaching level of teachers needs to be improved. T11: Art teachers have insufficient theoretical training. They have participated in training before teaching, and they learn and teach now. T12: The teacher responsible for art teaching currently feels that his knowledge reserve is insufficient and his teaching work is somewhat inadequate. T13: There are no teaching talents in the school to guide and standardize the design of Comprehensive printmaking courses.
Insufficient hardware facilities	5	T4: Although there are class schedules, there is a lack of teaching facilities. T7: There are insufficient books and materials, and there are no teaching facilities (professional printmaking studios, printmaking machines).
Students lack in-depth understanding of art history and underlying principles	3	T10: Students have a superficial understanding of art classes, without any theoretical knowledge or understanding of art history, and their learning is blind. T8: Students have no theoretical knowledge, only operations and production under the guidance of the teacher, and are not influenced by art.

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Insufficient communication with society	3	T1: The school has always hoped that better professional painters can help improve the teaching of printmaking courses, but it has not yet invited professionals in printmaking to come to the school for guidance.

3.1 The unclear objectives of aesthetic education teaching

Comprehensive printmaking courses have a profound impact on art teaching in primary and secondary schools. It not only improves students' artistic literacy and creativity, but also helps students better express their emotions and thoughts. However, if the goals of aesthetic education teaching are not clear, a series of problems may arise. During the interview, many teachers expressed their opinions on this.

Unclear aesthetic education teaching goals may affect the improvement of students' artistic literacy. An important goal of the Comprehensive printmaking course is to improve students' artistic literacy, including aesthetic ability, creativity and expression ability. If the teaching objectives are not clear, students may not be able to effectively improve in these aspects, thus affecting their all-round development.

Zheng Zhuying (2023) also mentioned in related research: "The implementation of art printmaking courses in primary and secondary schools in Fujian is not smooth, and the original art course time will even be allocated to other courses, which is not conducive to the realization of the expected results of art printmaking teaching."

Unclear aesthetic education teaching goals may also affect the effectiveness of teaching evaluation. If the teaching objectives are unclear, teachers may not be able to accurately assess students' learning outcomes and provide effective feedback and guidance on students' problems. This may cause teaching to fall into an ineffective cycle and fail to truly improve students' artistic literacy and creativity.

3.2Teachers' comprehensive level of artistic theory and practice is limited

The teacher's comprehensive level of artistic theory and practice is related to students' interest in the course and learning gains. In art teaching, teachers must be required to continuously learn and improve themselves. Art itself has the characteristics of being multi-category, spanning time and space, and being cross-cultural. Take Comprehensive printmaking as an example: it is a modern concept in printmaking art. In the process of art teaching in primary and secondary schools, the role of teachers in conveying, guiding and inspiring is very critical. The definition of "print" is unprecedentedly broad. Most art teachers have not had the opportunity to go deep into traditional printmaking art theory and creation, nor have they had in-depth experience in Comprehensive printmaking (except for some teachers who have work experience in printmaking specialty schools). Therefore, for the quality of art class teaching and the effective development of comprehensive printmaking courses, teachers must have higher professional qualities and abilities in addition to having a sense of responsibility and goal requirements.

Zhang Chunjian (2023) also mentioned in related research that "most schools have insufficient relevant teachers."He also gave his own suggestions on this: "Before launching printmaking teaching, the school should provide professional training for teachers involved in teaching to improve their printmaking production level. At the same time, it should also establish a professional team of printmaking teachers."

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Art teaching needs to constantly innovate and try new teaching methods and means to stimulate students' learning interest and creativity. However, if teachers have limited artistic theory and practice levels, they may lack the ability and courage to innovate teaching and can only use traditional teaching methods, which may make students feel boring and lose interest in art learning. Teachers' artistic literacy and level will directly affect the improvement of students' artistic literacy. If teachers have limited artistic theory and practice, they may not be able to provide students with a good artistic atmosphere and role model, nor can they guide students to deeply understand and appreciate works of art, thus affecting the improvement of students' artistic literacy.

3.3 Students lack learning and understanding of art principles

The principle of art is the foundation of artistic creation, which involves the source, inspiration, expression form and other aspects of artistic creation. If students do not study and understand the principles of art in depth, their creations may only remain on the surface, lacking depth and connotation, and cannot truly express their inner emotions and thoughts. There is a relevant theoretical basis behind every art, and its theory is not an encouragement. Art classes should not only focus on the explanation of operations and production methods, but should follow the principle of "theory guides practice", use the study of theoretical knowledge to guide the cultivation of students' art literacy, and stimulate students' interest in art.

Dong Yajun (2021) also confirmed this in related research: Comprehensive printmaking can fully reflect subject knowledge, which can stimulate students' awareness of active participation in the process of students learning art. Teachers should not use fixed templates in teaching, and should let students know more about the principles, not just the operating steps.

The Comprehensive printmaking course aims to improve students' comprehensive artistic literacy, including aesthetic ability, creative ability, appreciation ability, etc. If students lack learning and understanding of art principles, their comprehensive artistic literacy may not be fully improved, thus affecting their overall development in the art field.

3.4 Insufficient communication with society

Art teaching, especially courses such as Comprehensive Printmaking that require rich materials and equipment, can provide students with more practical opportunities and resources if they can establish cooperative relationships with social art institutions, enterprises, etc. However, if there is insufficient communication between schools and society, these valuable resources may not be fully utilized. Art is not just about talking on paper, but also needs to be connected with real society and life. If Comprehensive printmaking courses are out of touch with society, students' works may appear too abstract, lack practical significance, and fail to resonate and be recognized by society.

Yu Wufeng (2024) also pointed out in related research: Printmaking teaching should encourage students to enter life and pay attention to life.

Students have great curiosity and desire for learning in art classes. The limited knowledge brought by art classes sometimes cannot meet students' needs for knowledge. In this regard, students can be organized to

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participate in various activities such as art lectures, exhibitions, competitions, and research outside the school, participate in community, aesthetic education, and art-related activities, beautify the environment, serve the surrounding groups, and learn from it and cultivate social practice abilities.

4.Conclusions

4.1 Based on the results of the survey, we can draw the following conclusions:

First of all, the goals of aesthetic education in current school art courses need to be further clarified. As an important way to cultivate students' aesthetic ability and creativity, aesthetic education should have more clear and specific goals to guide the effective development of teaching practice.

Secondly, there are deficiencies in the construction of teaching staff and professional facilities. Teachers play a vital role in art education, and the improvement of professional facilities is also an important guarantee for improving the quality of education. Therefore, it is necessary to strengthen the construction of the teaching staff, improve the professionalism and teaching ability of teachers, and at the same time increase investment to improve art teaching facilities and provide students with a better learning environment.

Thirdly, students' knowledge reserves of art theory are insufficient. Art theory is the basis for art learning and is of great significance for improving students' artistic literacy and creative abilities. Therefore, in art teaching, we should pay attention to the teaching of art theoretical knowledge and help students establish a systematic art knowledge system.

Finally, art class learning is relatively closed and needs to go out of the classroom to achieve open expansion. Art teaching should not be limited to the classroom, but should be actively integrated with social culture, natural environment, etc. to carry out a variety of extracurricular art activities to broaden students' artistic horizons and stimulate students' innovative thinking and creativity. At the same time, schools should also actively cooperate with communities, museums, art galleries and other institutions to provide students with more practical opportunities and learning resources.

4.2 Based on the survey results, the researchers made the following recommendations:

Clarify the goals of aesthetic education and establish a teaching model that suits the school situation and students' growth needs as soon as possible

The significance of aesthetic education courses is far-reaching. The arrangement of art courses in primary and secondary schools should be scientific and reasonable, and their implementation should be effective and produce corresponding good effects and influences.

Yi Yuanqian (2020) "Comprehensive printmaking is a new type of printmaking compared to traditional printmaking. Creators use a more open mind to extend and expand the concept of printmaking to break the limitations between types of printing.Adopt diversified methods to create to promote the expansion of their thinking. "The significance of aesthetic education is not only the cultivation of knowledge and skills, but also the guidance of emotional attitudes and values. Through the study of printmaking courses, students can be

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inspired to love art, love nature, and love their hometown, thereby achieving the effect of shaping personality. Increase investment in manpower and capital

4.3 Complete teaching facilities are the basic condition for the smooth development of the course.

Teacher strength is the key to improving the overall level of teaching and is the guide of teaching activities. With high-level teachers, the quality and effect of teaching will be improved. It is a good measure to supplement the strength of the school's teachers. Greater efforts will be made to introduce outstanding printmaking artists from outside the school to give lectures and lectures at the school. The effective implementation of these two is oriented to reality and the future, and continuously optimizes the influence level of Comprehensive printmaking teaching in primary and secondary art education.

4.4 Establish a relatively open art classroom

In order to comprehensively improve students' artistic literacy and creative abilities, students should be regularly organized to participate in various art lectures and exhibitions. By listening to experts' explanations, students can gain an in-depth understanding of the connotation of art and the stories behind creation, thereby broadening their horizons and stimulating their love and pursuit of art. At the same time, visiting the exhibition can also allow students to intuitively feel the charm and expression of art, broaden their creative ideas, and provide inspiration and reference for future artistic creation.

In addition, students should be encouraged to actively participate in various art exhibitions and competitions. By displaying their works, students not only gain honors and recognition, but also gain motivation and confidence. Competitions and exhibitions are a platform for mutual learning and communication. In the process, students can discover their own shortcomings, learn from the strengths of others, and continuously improve their artistic level. At the same time, this is also a stage to showcase your talents and personality, allowing students to find themselves in artistic creation and realize their self-worth.

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