

Investigation on Art Psychology of Primary and Junior-Senior High School Students in Jinan City and Study on Education Docking

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Abstract

This paper adopts the qualitative research method, and uses the qualitative research approaches like questionnaire survey, classroom observation, interviews on teachers and students, case tracking, educational probation, educational practice, etc. to investigate and analyze the attitude on art, art ability development characteristics and law, and psychological basis of the contemporary primary and junior-senior high school students from the perspective of psychology, so as to reveal the prominent problems existing in art education teaching of primary and junior-senior high school students in China, and to discuss the strategy of docking the art education of higher normal universities with that of primary and junior-senior high schools and to improve the quality of art education of higher normal universities and primary and junior-senior high schools by combining the problems existing in art education of higher normal universities.

Key words: Art psychology; Art education of primary and junior-senior high schools; Art education of higher normal universities

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INTRODUCTION

As for Jinan City, the major of fine arts in higher normal universities (for teachers' education) have supplied a mass of art teachers for primary and junior-senior high schools in Jinan over the years. On the one hand, such teachers' teaching effect reflects the quality of art education of normal universities in Jinan, yet on the other hand, the continuously emerging prominent problems in teaching put forward more requirements on art education of higher normal universities. It is indisputable that there are many problems existing in current art education teaching of primary and junior-senior high schools in China, involving from the superficial cognition on art education by the teachers and students and the society to the problem that unreasonable art education system and teaching materials result in the stereotyped teaching modes and the unsatisfactory classroom teaching effect. This paper, mainly from the perspective of art psychology of primary and junior-senior high school students in Jinan, analyzes the concrete problems existing in art education teaching of primary and junior-senior high schools, dissects the crux of problem in art education teaching of higher normal universities, and explores the strategy of docking the art education of higher normal universities with that of primary and junior-senior high schools so as to promote the quality of art education both in higher normal universities and in primary and junior-senior high schools.

First of all, we need to define the key concepts mentioned in this paper. Art psychology refers to the cognition and attitude of primary and junior-senior high school students on art, as well as the art behaviors and abilities reflected by them. The art education of higher normal universities mainly refers to the art education of regular universities and colleges in China where the fine arts (for teachers' education) undergraduate major pilot courses are executed. The primary and junior-senior high schools of Jinan City refer to the primary and

junior-senior high schools situated in urban districts and villages and towns of Jinan City. The study is conducted by dividing regions (urban districts and villages and towns) and by dividing stages: The primary and junior-senior high schools in Jinan City are divided into 7 stages in accordance with the students' psychological characteristics and the art teaching characteristics, including the grades 1-2 of primary school, the grades 3-4 of primary school, the grades 5-6 of primary school, the grade 1 of junior high school, the grade 2 of junior high school, the grade 3 of junior high school, and the senior high school. We strive to carry out the questionnaire inquiry activities in scientific, objective and strict accordance with the requirements and methods of random sampling survey, and to investigate and analyze the attitude on art, art ability development characteristics and law, and psychological basis of the contemporary primary and junior-senior high school students from the perspective of psychology by adopting the qualitative research method and combining the action research forms such as classroom observation, interviews on teachers and students, case tracking, educational probation, educational practice, etc. so as to reveal the prominent problems existing in art education teaching of primary and junior-senior high school students in China.

It goes without saying that the fine arts lesson plays an important role in the present school education, just as Barzun noted that: Only a society gets married with the art, can a son of culture be born; if it gets divorced with the art, only savages will be produced, and the society will become the desert of culture thereby (Tang, 2009). In addition, Mr. Cai Yuanpei spoke out powerful words as well: The art plays an essential role in making the national quality improved and re-energized. As the times develop up to now, especially under today's visual culture context, can the students recognize the value and meanings of the art on the growth of themselves? What is art right for them? Dose they love the art, and why? However, from the survey conducted by the author, the results are disappointing, which are expressed in the following aspects:

1. ART PSYCHOLOGY OF PRIMARY AND JUNIOR-SENIOR HIGH SCHOOL STUDENTS OF JINAN CITY

Through the investigation, the art psychology of primary and junior-senior high school students of Jinan City can be identified from the following 3 representative problems:

1.1 Cognition on Art: What Is Art?

In the process of survey, many primary and junior-senior school art teachers with years of art teaching experience point out that through the exchange with students either in class or after class, they feel very regretful and can

not deny that under the present art teaching environment, leaving aside the primary school students, the cognition of junior-senior high students on the art discipline is disappointing as well. For example, in the art classroom of Grade 1 of Jinan Yuying Middle School (which is honored as one of the best junior high schools in Jinan), if the teacher questions what the art is, or what elementary classes the art has, the students almost answer none of them. One girl student from Class 1, Grade 4 of The Primary School Attached to Shandong Normal University (The Primary School Attached to SNU for short, known as the best primary school in Jinan City) says that: "I like art lessons very much, but I think that we only draw pictures in art classroom and thus learn many drawing tricks, yet no knowledge obtained." A boy student from Class 2, Grade 4 says that: "I like art lessons, but I feel that we just draw pictures most of the time and I feel boring sometimes." From this, it is shown that the cognition of primary and junior-senior high school students on art still rests on the level of "drawing pictures". Such cognitive level of many students still maintains without any change or any significant change even till they graduate from junior high school. This is related to the junior high school students' rational thinking development level and to their understanding degree on abstract conception. In some knowledge domains, they still can not be easily and plainly express their cognition with language. However, as for the art lessons set since primary schools, their attitude and thinking level at present simply can not reach and meet the standard and objective required for students at the art stage of junior high school.

1.2 Attitude on Art: Are You Interested in the Art and Art Lessons?

From the investigation and research, it can be seen that the primary school students have a passion for art lessons and they generally like art lessons as they feel that the art lessons are easier and more interesting than other lessons. It is evidently shown from the students' response and teaching effect in art classroom: In the art classroom of primary school, the atmosphere is lively, and the students are proactive, raise their hands one after another, speak enthusiastically, and even rush to answer questions. The primary school students think that the art lesson once a week (twice a week for lower grades) is very interesting, in which they can not draw pictures but also make some creative works by hands, thus richening their life at school further. By junior high school, the students begin to become calm or even silent, the number of students raising hands to answer questions significantly decreases by half, with the enthusiasm greatly reduced, but at this time there are still many students actively standing up to answer questions. Yet by senior high school, few students will stand up actively to answer questions, and the teacher has to call the roll for proceeding. Most of the senior high school students are impassive to art lessons without

the passion in primary schools. One of the reasons is that most of the art lessons in senior high schools are art appreciation lessons, and the teachers can not give lessons with simple, plain easy, humorous and vivid language, which makes the students uninterested. In addition, the courses in senior high schools are busy, major courses impose great pressure and take up too much time, the students are too busy to pay attention on art lessons, and the art lessons impose no examination stress on students, hence the students do not value or have no free time and spare energy to value the art lessons. When asked that “if the academic test results of art lessons are included into the graduation or entrance assessment, can you accept or not”, the answers of students ranging from the grade 1 of primary school to the grade 2 of senior high school (no art lessons for grade 3 of senior high school) involve from total acceptance (primary school students) to non-accepting (senior high school students). The students at primary school stage can accept the examination to test their studies on art lessons. They think that the art examination is nothing but drawing pictures and doing handwork, which has no difference from the normal classes. However, the students of higher grades, especially the students at the stage of senior high school, think that they are under too much pressure to accept. This is because that the art lessons of senior high school are generally appreciation lessons, and if an examination is held, which will undoubtedly involve a large amount of theoretical examination questions, thus it will cost the students certain energy and time.

1.3 Art value: Is the Art Useful for You?

The art value mentioned herein refers to the significance of art on primary and junior-senior high school students, which are presented by virtue of the following questions during the investigation: Is the art useful for you? To be specific, whether or what significance the art will impose on your study, live and even on the future (live, work, etc.)?

Qian Chuxi, a teacher from East China Normal University, had conducted a survey: What impact do the fine arts lessons impose on the youth? Mr. Qian interviewed hundreds of current undergraduates or young people engaging in various jobs both at home and abroad to inquire what kind of impact do their art learning experience at the stage of primary and junior-senior high schools and the art learning impose on their study in universities or their current jobs, yet with disappointing answers acquired. Most of them had not remembered the art education accepted at the stage of primary and junior-senior high schools already, only a few young people had a good or bad memory of the art lessons at primary and junior-senior high schools, and few persons talked about that the fine arts learning imposed positive impact on their study in universities or on their current jobs.

Our investigation proves Mr. Qian's conclusions again. During the investigation, when the students surveyed were

asked the question “What kind of relationship in-between the art and your life”, most of the middle school students think that the art does not have any real relationship with their life and it seems as if the art is just related to the artist. Although the students may repeat the words like that the art can improve their appreciation level, cultivate their taste, mold their character, etc., yet after further exchange with the students, it can be found that they have no clear idea why the said can be improved and how to improve. For students, the art is lofty and reachless. Compared with other courses, the fine arts lessons are easier, and the students can do homework, read extracurricular books. Or even nod at art classroom if the teacher is not strict.

When asked the questions “What do you think that you will learn from the fine arts lessons?” or “Is the art useful for you?”, the students always answer that they can learn a lot. However, if we ask in detail what kind of specific things do they learn, the students will make an ambiguous statement and can not explain very clearly. Most of the students will give out a generalized response “draw pictures, such as draw cartoons”. A boy student from Class 3, Grade 4 of Xingzhi Primary School of Tianqiao District, Jinan City says that “The fine arts lessons are useful for me. In the fine arts lessons, I learn to make some handwork, which improves my hands-on skills”. A girl student from Class 4, Grade 3 of The Primary School Attached to SNU answers: “The fine arts lessons improve my aesthetics. For example, through the course of learning color, I can well match the color of clothes in daily life to make myself dressed better.” In the process of the author's 14 years of educational probation and educational practice, one question is repeated heaps of times. When an art lesson ends, if the students are asked “Understand?”, they always answer “Yes”. If we further ask “Tell me, what you learn from this course?” or “Is this course useful for you, what kind of usage?”, then the students can not answer. In fine arts lessons, what do the students really learn, and what is the most notable significance of learning the fine arts. For such questions, the students have no idea and the teachers also have difficulty to control. Therefore, why on earth the course of fine arts is set up, what kind of function the fine arts lessons impose on the growth of students, and why the fine arts have such functions? It seems as if everyone neither clarifies such problems nor pays serious attention or consideration on them. The author joined 2014 National Contest of Fine Arts Lessons of Primary and Secondary Schools, wherein an evident problem existing in the process of teachers' teaching was that many teachers did not pay enough attention the relation in-between the art and the life and culture during their teaching and the art teaching is divorced from the students' life experience. From this, we can understand that why the students can not clearly understand and elaborate what the function on earth the art imposed on them.

During the investigation, many students point out that their art teachers do not attach much attention to the fine arts lessons. It is obviously shown that the art teachers give lessons perfunctorily. In some courses, the teachers only give simple instructions, and then let the students to draw pictures by themselves. For the students' homework, the teachers' evaluation exists in name only or there is no evaluation at all. A boy student from Class 6, Grade 2 of Jinan Yuying Middle School says that: The teachers maybe want to pay attention on the fine arts lessons in fact, so do we, but it can not be explained that why we do not value them in the end. Due to the teachers and the students' downplaying and non-insistence, the phenomenon of applying for replacing the fine arts lessons with other courses is very popular in primary and junior-senior high schools of Jinan City. This is more serious especially at the time close to the midterm and the final examination. Among the 20 primary and junior-senior schools surveyed by us, all the schools appear with the phenomenon of replacing the fine arts lessons with other courses, only except for Jinchanjie Primary School of Tianqiao District, Jinan City due to the teachers' insistence. On the agreement of ceding the lessons, many art teachers explain that: the students do not value the fine arts lessons, and it does not matter to teach or not; we feel comfortable and easy without giving lessons; the school wants to increase the enrolment rate, and we have to assort; it is not necessary to destroy the harmony in-between the colleagues just for several lessons.

What kind of function does the art impose on students? It is clearly set forth in *Compulsory Education Art Curriculum Standard (2011 edition)* and *The Art Curriculum Standards in Regular Senior High Schools (2003 experimental edition)* that as the qualities owned by the fine arts lessons such as visuality, humanity, practicalness, joviality, etc., thus the fine arts lessons should be able to improve the students' aesthetic judgment and enhance their quality of life, and even for senior high school students, the art learning can widen their development space and benefit their life planning as well; be able to adjust the students' psychological states, and promote their physical and psychological health; be able to stimulate the students' innovative spirit and improve their practical ability; in the meantime, through the art learning, to inherit the culture, spread the humanistic spirit, and widen the students' artistic vision so as to make them look upon the world's multi-culture in an objective and fair way. That is to say, the art learning can effectively enhance the students' quality as a whole. But what is the truth?

During the investigation, we find that the truth is: the students' aesthetic judgment was improved very limitedly and narrowly. As for the cognition at the level of culture, the students do not have comprehensive and deep cognition and understanding on the national culture, and most of them rest on the superficial and shallow perceptual

cognition level, having difficulty in understanding the reason and value of the existence of the world's multi-culture; the improvement of imagination and innovation ability becomes empty talks. The manual dexterity is improved to some extent, but the students are not clear about the reason and objective of improvement, and are short of sufficient cognition and operational wisdom on the relationship and integration among various abilities, and such improvement is short of close relevance with the life, rendering no wisdom for transferring the abilities and knowledge into life. Based on the conservative educational idea and stereotyped teaching, it is not possible to promote the students' personality development through qualitative evaluation during art learning. For example, during the investigation, a boy student from Class 3, Grade 4 of The Primary School Attached to SNU says that "I usually can not draw things that I like in fine arts lessons. This is because the teacher says that nothing but the homework can be drawn on the exercise book. Thus I can only complete my disliked homework in class." When asked why not treat doing homework as that you like, the student answers that: "The art homework required by many textbook are not interesting, I do not like them, and I do not want to spend much energy."

In an effective art class, the teacher shall adopt many kinds of methods to lead and help students to learn to use the methods of fine arts and to make the creativity practicality. The teachers should lead the students to explore and discover in concrete situations by adopting the methods of integrative studies and inquiry learning. But this is not true, which is mainly reflected in the aspects like the teachers' inner character, the problems of teaching materials themselves, the students' attitude on fine arts, etc.. For example, a girl student from Class 2, Grade 5 of Licheng Experimental Primary School points out that there are too many appreciation lessons and too less drawing lessons at Grade 5, which results in that they can acquire little inspiration, and make slow progress due to repeatedly drawing the same things. A girl student from Class 3, Grade 4 of The Primary School Attached to SNU says that:

I like cartoons very much, but do not like the current fine arts lessons. The teachers always teach as per the textbook in the class now. I know that the textbook is very useful and has much knowledge, but there are quite a number of limitations for many model pictures on textbooks. The teachers should show us more things, and should show us on the blackboard more frequently.

During the investigation, quite a few students point out that their teachers largely follow the textbook step by step in the class, and teach in a straight and narrow way without innovations. For the seatwork, the students from higher grades, especially the ones from junior and senior high schools, generally think the seatwork is too easy and simple, and the teachers underestimate them and always deem them as children. They feel that they sufficiently can create many great works by themselves and do not

hope the teachers to arrange seatwork for them at a lower requirement standard level. A girl student from Class 7, Grade 5 of Licheng Experimental Primary School says that: "We are not children at the stage of Grade 5. We have our own ideas, and the teachers should not treat us as the ones at the stage of grades 2-3. They should more guide us to learn rather than impart knowledge into us".

1.4 The Injured Art Psychology: The Teachers Do Not Listen to Us Seriously

The student-centered learning is undisputed. The art teaching with creative orientation and great influences in the middle of 20th century especially emphasizes to take the creationism teaching as the core and pays attention on students' personality development. It is also emphasized in the basic idea of curriculum by China new curriculum standards at the stages of compulsory education and senior high school to stick to the educational idea of orienting all students and taking students as the subject. In the classrooms of primary and junior-senior high schools, we also advocate the cooperative learning of taking students as the subject over the years, but Manabu Sato, the famous Japanese educationalist, has pointed out in *The Challenges for Teachers* that the relationship of cooperative learning was based on the relationship of listening to each other (Qian, 2013). In order to ensure the good effects of classes, the teacher should first listen to each student carefully. For example, the teacher put forwards a question (the teacher should determine the type of question as per the teaching objectives: closed question, open question or semi-opening question, etc.), and the teacher should carefully listen to the students' speeches, even though their speeches do not follow the line planned by teachers. The teachers should also carefully listen the contents to the end instead of interrupting the speech or leading the students' thinking about the established objective for rushing to finish the teaching contents. Otherwise, it will directly result in: the students' interests are stopped, their confidence disappears, the imagination is cut off, and the relations between students and teachers tend to be unhealthy, etc.. Such consequence may be corrected in need of longer time and greater efforts.

Listening to the students speeches means to accept his speeches in the following three relations: a) Why does he make speeches like this, inspired by what? b) Do his speeches have any relationship with others, if any, what is the relationship? c) What are the relevant in-between his speeches and the speeches made by him previously? Manabu (2012) points out that "Whether the cooperative learning can take shape in teaching or not, which to a great extent (almost 70%) depends on whether the dignity of each child is honored or not, while the teachers' experience, learning theory, and teaching skills only account for 30%.

Why do the primary and junior-senior high school students possess such art psychology, which is closely related to the causes such as the teachers' quality (professional ethics and professional level), the influences imposed by the system itself, the popular

cognitive attitude in the society, the serious disjuncting of the art education of higher normal universities from that of primary and junior-senior high schools, etc.. What kind of significance should we attach to the fine arts lessons? Or, how to carry out the fine arts lessons? How to effectively improve the teachers' quality", and other problems all should be emphasized and resolved with efforts. Otherwise, the art education teaching problems of primary and junior-senior high schools in China will persist.

2. THE PROMINENT PROBLEMS EXISTING IN THE ART EDUCATION TEACHING OF HIGHER NORMAL UNIVERSITIES

Through the study on the art educational probation and educational practice over the years by the author, we can easily discover that the art education of higher normal universities is seriously disjuncted from that of primary and junior-senior high schools, which is mainly shown in the following aspects.

2.1 The Cultivating Mode of Art Education in Higher Normal Universities Is Unreasonable and Incomplete

The art education of normal universities and colleges is roughly similar to the cultivating mode of specialized institutes of fine arts, does not clarify the characteristics and distinctions in-between the ordinary art education and the specialized art education radically, overemphasizes the art functions while ignores the educational function, and makes the art teachers cultivated by higher normal universities for primary and junior-senior high schools having difficulty in adapting to the realistic context and the contemporary educational needs. Compared with other students graduating from the fine arts major of non-normal universities and colleges, they are not competitive. They will neither become artists nor fit to the art teaching needs of primary and junior-senior high schools. For example, on the one hand, they are short of the art education theoretical teaching methods (although the universities set the relevant courses like theory on art education, the history of art education, etc., and also provide the opportunities for educational practice. However, as for the cultivation orientation and cultivating modern such courses exist in name only, and the students are totally unconcerned and do not treat them seriously. For instance, with regard to the art educational practice, most of the students go to practice by themselves or do not practice, and only a few students join team practice. As for the practice by themselves, the students usually find one acquainted school for sealing so as to cope with the inspection of universities, and even the ones joining team practice, the practice effects are often greatly disappointed

due to many reasons like the personal quality, teaching ability, practice attitude, practice tutor, etc.). On the other hand, their artistic skills are ordinary in general and most of the students do not develop with an expertise of one-hit wonders (due to various causes, which will be discussed in another paper), neither do the students graduating from the art education major of higher normal universities. In the meantime, the cultivation mechanism construction of higher normal universities is old-fashioned and lagging. For instance, the practical teaching system is singular and scattered; the cultivation platform of art teachers' professional practical ability is put up imperfectly without pre-service and in-service teacher education formed, as well as no integration of probation, study and practice, failing to promote the docking in-between the art education of higher normal universities and that of primary and junior-senior high schools forcefully and effectively.

2.2 The Curriculum System Is Not Perfect

This involves the unreasonable curriculum setting, irregular teaching materials, divorcing from the students' life experience, imperfect curriculum assessment system, etc.. Many higher normal universities do not set Pedagogy and Psychology in allusion to the students in art education major, not to mention the specialized and subdivided juvenile psychology. The shortage of comprehensive and deep cognition on the art psychology of teenagers makes the speciality of art education major in higher normal universities weak, and difficult to have a definite object in view upon confronting the art teaching at different stages of primary and junior-senior high schools. Moreover, there are other problems such as the neglecting of traditional culture education and the lacking of scientific teaching methodology in the curriculum, the curriculum's serious disjuncting from the art practice of primary and junior-senior high schools, etc..

2.3 The Faculty of Higher Normal Universities Is Weak

The weak faculty of higher normal universities makes the problems existing in the art education of higher normal universities maintained. Moreover, the problems existing in the art education teaching of primary and junior-senior high schools largely attribute to the faculty. Eisner has clearly pointed out that if the teachers fail to transfer the value of art in the school education, then the children will not realize the importance of fine arts, and will have difficulty in throwing themselves into the art learning to acquire various abilities required by the contemporary and the future society. The problems existing in art teachers of higher normal universities are mainly found in the lagging educational idea, weak disciplinary episteme, and low degree of specialization.

For the problems occurring in the art education teaching of primary and junior-senior high schools, the

higher normal universities supplying art teachers for basic education should take on the responsibility. If a university fails to shoulder its own duties and mission, and fails to cultivate qualified art education teaching talents, then the destiny of basic art education can be imagined. Mr. Liu Daoyu, the original president of Wuhan University thought that "Look at a country by referring to its universities" (Manabu, 2012).

Mr. Mei Yiqi, the previous president of Tsinghua University thought that "What make a good university is the amount and quality of masters it owns, instead of the amount and quality of buildings that stands". The cognition on the university's status, mission, style, and others influences the education vision and education quality of universities profoundly. If the university cultivates a person following the system, serving the politics, catering to market demands, failing to take on responsibility, being reluctant to devote himself, not having the rational and free spirit, and being unable to think, learn and research independently, then he is just one screw instead of the real backbones. In this way, how could he influence countless primary and junior-senior high school students with his own knowledge and character, as well as with his own words and deeds, to make the students to like the fine arts, knowledge, and life, to carry with dreams, to possess the true humanistic attitude, and to treat themselves and others and to treat the culture and future with rational and free spirit.

Teacher is the one who could propagate the doctrine, impart professional knowledge, and resolve doubts. If the teacher is not virtuous, then to a large extent, these will become empty talks. Fu Sinian, the previous president of Taiwan University has left a powerful and sonorous saying to the teachers and students of Taiwan University: "Devote ourselves to the university with the spirit of the universe". Such solemn and divine "the spirit of the universe" is just a slogan for many universities in today's China.

3. EXPLORATION ON THE DOCKING OF THE ART EDUCATION OF HIGHER NORMAL UNIVERSITIES TO THAT OF PRIMARY AND JUNIOR-SENIOR HIGH SCHOOLS

It is extremely urgent for the higher fine arts discipline (for teachers' education) to establish independent and systematic disciplinary knowledge paradigm and personnel training mode, as well as the corresponding curriculum system and the faculties based on the prominent problems existing in the art education teaching of primary and junior-senior high schools, on the important value of art education for the individual lives, development and even the national quality, and on the university's mission and the value of art education in universities. On the docking

of the art education of higher normal universities to that of primary and junior-senior high schools, this paper recommends the following strategies.

Enhance The Faculty Training In Higher Normal Universities

Strengthen the discipline consciousness, promote the teachers' professional development, construct the knowledge paradigm of art education discipline, and bring up the art education specialized teachers fitting to the practical needs of the society. For the education and development of art educators of higher normal universities, the most fundamental path is to maintain the discipline consciousness and to improve the teachers' degree of specialization. Just like what is pointed out by Yang Li, the vice chairman of Arts Education Committee of the Ministry of Education that the qualified basic education art teachers and the social art education workers should take the specialized development of art teachers' education as target, and orientate the contemporary disciplinary knowledge paradigm as the direction of curriculum design. In 2003, the PE, Health and Art education Department of the Ministry of Education launched the research on "Fine arts (for teachers' education) undergraduate major curriculum setting in regular institutes of higher education", and especially emphasized that the development tendency of the openness of teachers' education and the specialization of teachers, as well as the deepening of basic education curriculum reform, raises new and higher requirements on the education and teaching reform of the major of education for teachers. Early in the 45th International Education Conference of UNESCO in 1996, it was agreed by all that "Specialization is the most promising medium and long term strategy among the entire policies of raising the teachers' status." This is specifically expressed in that the cultivation mode of art education professionals in higher normal universities should embody dual-specialty, namely, the learning for art specialized knowledge and the learning for teacher profession knowledge.

The specific strategy manifests in utilizing the research project to drive the teaching and practice: a) Insist on the higher art education discipline ontology, maintain the practice consciousness in the meantime, and strengthen the combination of the art education in higher normal universities and that in primary and junior-senior high schools, such as prolonging the duration of educational probation and educational practice, driving the teaching and practice through research project, and adopting multiple methods like establishing practice school tutorial system, implementing innovative curriculum teaching, compiling school-based curriculum, and so on, so as to elevate the quality of probation and practice. b) The training for art teachers in higher normal universities, including the pre-service and in-service trainings. In accordance with the teacher's specialized development

theory of "integration of education, research and study", deepen the art teachers' educational research and deepen the art teachers' attention and research on modern education theory and education methods through establishing various platforms and channels. In addition, it is necessary to strengthen the mutual identification and complementation in-between theoretical teachers and skillful teachers. Wherein, it is very worthy to pay attention to the development of personal leadership and influences of art teachers. Professor Fridman, from the Northern Illinois University, pointed out in 2006 that: the curriculum reform in the future needs to walk out of the individual self-contained framework of art teachers, and it is an essential link of specialty development to cultivate the teachers' leadership. That is because that based on the nature and development needs of art discipline, the future development of art discipline is directly related to that whether the support from all parties concerned in the society can be acquired or not, while the teachers' leadership and individual influences will help the radiation of art discipline power and collect more support of social resources. c) Promote the overall speciality and art education influences by virtue of the powers of academic leader, teaching staff, key discipline, excellent course, characteristic course, and so on. Any one of the elites can not sustain the development and growth of one discipline, and the development of art education requires the dedicated cooperation of the entire team. The key disciplines and characteristic courses are both of the important research platforms for facilitating team cooperation and promoting team Development.

3.1 Carry Out the Curriculum System Reform

Strategy: (a) Strengthen the curriculum reform consciousness of the faculty group, orientate the contemporary disciplinary knowledge paradigm as the direction of curriculum design, and perfect the curriculum system. (b) Stress on the cultivation of humanist rationality + art perceptual ability, reduce the teaching hours of art professional skills, and increase the humanistic curriculum. (c) Set up the courses involving the relationship in-between the art studies and the students' physical and mental development. (d) Increase the courses for the art participating in the society. (e) Enhance the combination of new media, visual culture and art education. Through the curriculum reform, promote the specialized quality and overall quality of students of art education major so as to effectively guide the art teaching of primary and junior-senior high schools. In the aspect of curriculum system reform and curriculum setting, the curriculum settings of art education major in foreign institutions such as Michigan State University, Boston University and Ohio State University can be referred in some aspects.

3.2 Pay Attention to and Expand the Art Education Practice

Through the methods like educational probation, educational practice, the training for primary and junior-

senior high school teachers (how to train, what to train, and how to make the training more effective are all problems in need of discussion), and so on, guide the benign development of art teaching work in primary and junior-senior high schools. For example, just like what is advocated by the author, taking the schools in Jinan City as examples to establish the dynamic database of art psychology of primary and junior-senior high school students in Jinan City, and to establish the traceable art teaching effectiveness evaluation system of primary and junior-senior high schools, all of which will provide sustainable resources and research foundation for the future development of art education and teaching of primary and junior-senior high schools. Moreover, carry out the educational probation and education practice in the form of driving practical teaching with research project, such as combining the national graduate entrepreneurship and innovative practice subjects with the educational probation and educational practice, participating in the education and teaching research subjects related to primary and junior-senior high schools, etc..

This unpleasant situation is not brewed in a day. From the investigation on the students' art psychology of primary and junior-senior high school in Jinan City, it can be found that the problems occurring in the art education and teaching of primary and junior-senior high schools involve various causes, various elements and many organizations, and only with the joint attention of the entire society, through effective measures, and by changing the cognition on art education and teaching at macro level, formulating the corresponding policies and strategies, specifying the implementation to each person and to each course, focusing on each single detail, etc., can the benign transformation of China art education and teaching be waited in hope.

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