

Cultivating of Emotional Teaching Value to Art Design Undergraduate Students' Aesthetic Ability in China

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Abstract

Aesthetic ability is crucial for students' quality because it helps them better appreciate the appeal of artistic creations, enhance their art education, and advance in their future growth and development. It is important for the students to establish positive aesthetic value and cultivate their aesthetic ability for the social trend's revitalisation. For art education, the aesthetic ability is an effective tool to improve student learning outcome. Art students' learning involves with craft design courses which encourage them to build a good learning environment in order to cultivate students' sensitivity to aesthetics, strengthen students' imagination, creativity and hands-on ability, and to improve students' aesthetic ability. In order to improve the efficiency of undergraduate art design education, it is necessary to continuously optimize the teaching mechanism of undergraduate art design education and innovate the teaching methods of art design education courses. The purpose of this paper is to investigate the role of emotional teaching value on the students' aesthetic ability. This study used a survey strategy for primary data from 89 undergraduate students from Art programme at Chinese Universities. The findings of the study reveal that the emotional teaching value is positively associated with students' aesthetic ability and their positive outcome. Moreover, the effects of different factors were to be a mediating reason in the relationship to their positive learning outcomes is important for students' performance and creativity. This study explored an important role of teacher to use emotional teaching value to enhance students' aesthetic ability and the findings showed some important implications at the end of the study. This study also provides strong evidence that emphasising feelings in art and design classes can improve students' academic performance and help them adapt to healthier practices. Within this objective, it may be useful for Art Design undergraduates to consider their own feelings as they create their work.

Keywords: Aesthetic Ability, Emotional Teaching Value, Art and Design Subject, Undergraduate Students, China

Introduction

In art education, the aesthetic ability of students is important to enhance students in depth understanding of art education. The personality and experience of teacher can be enhanced

to building community, connecting individuals, and sharing their belief in the students. Cultivating emotional teaching enable students to create an appropriate environment for students to actively observe, think, and guide students to explore and discover beautiful things in life, enrich their emotional experience and aesthetic taste, and strengthen students' understanding of objective things. Teachers can guide students to understand the essence of objective things from multiple senses such as vision, hearing and touch. Those who are proficient in the way of thinking about emotions can also conduct divergent thinking through sensory superposition and cross-integration and make use of the way of emotional thinking and perception. It is important for the student to have interpersonal skills to build emotional literacy. The role of emotion plays important in education especially for Art education to enhance positive learning emotions within students to build their interest, curiosity, passion, creativity excitement and commitment. It enhances the value and the development of students' self-worth and to respect.

The Teaching Content of Art Design is Too Programmatic

Learning experience for art in higher education learning is different than others. The art teaching method needs to pay attention to the fun of the classroom. The art involves with comprehensive subjects that involves with literature, culture and others that stimulate logic thinking and emotions. If the purely theoretical teaching is carried out, it will be difficult for students to focus and will make students feel bored in the classroom. The process of teaching to art students must be able for them to find and express their uniqueness and creativity to deepen their knowledge in the classroom. In art education learning, both emotions and experiences affected the students' process of creative (González-Zamar & Abad-Segura, 2021). The emotional creativity of students can be developed during the academic process in the educational stage (Mackey, 1993). It is important for the teacher to give space and time to share for the students. For example, in the design teaching class for students, the teacher taught the students to draw the sun. The teaching steps are as follows. First, the teacher demonstrates the design. After the teacher draws, the students imitate the pattern according to the pattern drawn by the teacher. The teacher uses the image of the sun as a circle to make a high-level summary of the shape, the inside of the circle is painted red, and the light outside the circle is painted yellow. This design teaching method will greatly limit students' imagination and creativity. The motivational systems with behavioural, experiential and cognitive mechanisms influenced by the experience and imagination of personal situations that shape their creative interpretation (González-Zamar & Abad-Segura, 2021). The role of teacher in art education learning is not only to unfold the students' experiences and make it theoretical, but also to value the artistic engagement for students to have opportunity to make connections and self-discovery (Karkou & Glasman, 2004). The students able to use a unique thinking mode in the process of cognition of objective things. This thinking mode has a strong divergence and will greatly promote students' future aesthetics and creativity. It is also can stimulate students' imagination and makes them prefer to imitate rather than create in the process of learning and thinking.

Emotional Expression in the form of Design Expression

Most artists use concrete or abstract emotional release using methods such as large-span perspective contrast to achieve control of space, and the use of different colours to reflect the artist's personal emotions. The valence and experience emotions arousal affected on the motivational process and positive activating emotions can be found to increase motivation to

learn, however negative deactivating emotions such as boredom and frustration can undermine motivation (Plass et al., 2020). The design attributes such as shape, expression, colour and dimensionality can be interpreted and transfer through emotional expression. Although artists in different periods have significant differences in techniques, colours, shapes, however, most artists will consider an important content in the creative process, to use their own artistic expression methods to capture people's senses. Human senses are roughly divided into five types, namely shape, sound, smell, taste, and touch. Artists' works of art capture one or two of their perception systems, and use synaesthesia to superimpose, fuse, and shift perceptions Interlacing, and then achieve the double exchange of thinking and psychology. The theory of contradiction once clearly pointed out that all things do not exist in isolation, and there is a certain degree of connection between all things. The expression of students can be provoked by emotion-inducing situations where it involves all major subsystems or organismic functioning represented by five components such as cognition, physiological regulation, motivation, motor expression and monitoring-feeling (Banse & Scherer, 1996).

Motivating design for emotions can be driven by not being aware of the effects that can generate unexpected and unwanted user responses and to stimulate intended user responses (Desmet & Hekkert, 2009). Most artists regard emotion as a connection between things, thinking based on the dual basis of psychology and physiology. The communication of thinking and perception is a complex process of mutual transmission of multiple senses formed by the stimulation of external objective things on the five senses of human beings. This process can add rich special artistry to works of art with a single characteristic, and then give viewers multiple aesthetic senses such as vision, hearing, and touch. The famous Spanish painter Picasso's representative work "Guernica" was a famous anti-war work at that time. In terms of colour selection, the artist used black, white and grey that express a gloomy atmosphere to give the picture a strange and painful emotion. In terms of technique, the author focuses on three-dimensional composition, and uses geometric elements to fully express the painful expressions of people and animals caused by war persecution from various angles, so that viewers can hear the aftermath of the bombing during the appreciation process. The understanding the emotional responses of product users can help in the designing products that surpass the mere satisfaction experience that would elicit emotions like attraction, fascination and inspiration (Desmet & Hekkert, 2009). It is important for the viewers to understand the rules of the artist's emotional activities to a certain extent and generate emotional resonance. For example, as part of the syllabus for undergraduate art design education, the use of appreciating works in the way of emotional education can enhance students' appreciation ability and aesthetic perception ability, to stimulate students' initiative during learning, to improve the emotional education of modern students, and to make them have a certain degree of sympathy in learning and life.

The inner link between emotional education and design teaching learning

Emotions are described as individual's decision about the world that arouse as reaction and communicate with certain stimuli (Li et al., 2020). Emotions are very important to foster students' judgement, decisions perceptions and other cognitive functions to be creative and flexible in making decisions (Li et al., 2020). Emotional education is based on the commonality of the senses, and emotionally perceives the external form, colour, shape, and cultural connotation of objective things, and then understands the essence of things more deeply. As

a special group, students' aesthetic ability has yet to mature, and they rely more on instinct to explore the essence of objective things. The use of emotional education in teaching is helpful to improve students' perception ability and independent thinking ability.

The current undergraduate art design education focuses not only on the mastery and proficiency of the techniques of a single course, but also on an all-round and multi-angle analysis of the course content, including key mastery, thinking innovation and emotional integration. It is important for the emotional education to teach the students on how to recognise, comprehend, and manage their emotions and feelings. Integrating emotional education in design learning enable students to enhance their confidence and self-esteem, as well as their motivation to learn new things. The students' motivation and their capacity in decision-making reflected to their performance in academic and help students to establish a good outlook on life and values. Undergraduate art design education is not a single design course, and its content can involve many design-related contents. Teachers can appropriately integrate history, literature, music and other aspects according to the course content, and use emotional teaching to carry out the teaching content. integration. Taking the production of batik by students in the course teaching as an example, firstly, when describing the origin, techniques, and craftsmanship of batik, teachers need to take corresponding methods to analyse the content of batik. In the process of learning, teachers can actually feel the process of batik making. Teachers can ask students what they see and feel during the observation process, inspire students to analyse the steps of batik from different senses, and make students subconsciously use synaesthesia to perceive visual effects. The senses are transferred to the auditory and tactile senses, making it as if you personally heard the sound of wax oil dripping when the batik craftsman lighted wax, and felt the high temperature of the surrounding environment when the paint was boiled, which stimulated students' interest in batik making; in practical operation, Teachers can specify a broad theme for students to play freely, and can appropriately demonstrate and supervise a certain step in the production process, try to let students explore the batik process, create their own methods, and let students understand during the operation process. The hard work of the batik craftsman and the craftsman are empathized with the craftsman, which indirectly achieves emotional connection, so as to respect the hard work of the batik craftsman from the heart, make students love traditional Chinese culture, and establish a correct outlook on life and values for the future development of students.

Cultivating Students' Perceptual Thinking and Aesthetics

The development of undergraduate art design education is not only aimed at the reform of the curriculum system and teaching mode, but teachers need to shift from the one-way input technique teaching to the two-way output model with equal emphasis on emotion and thinking. The relationships between cognitive and emotional development are involves the acquisition of knowledge of emotion through experience and instruction (Buck, 1983). The development of student education at this stage is not only aimed at the reform of the curriculum system and teaching mode. Teachers need to shift from the one-way input technique teaching to the two-way output model with equal emphasis on emotion and thinking. Teachers can start from the construction of the curriculum system, the teaching environment of students and the organization of special aesthetic training activities, so that students can use emotional teaching mode to observe objective things and use perceptual thinking to explore the essence of things and the cultural connotations they carry. to lay a

certain foundation for students to explore beauty, perceive beauty, analyse beauty and create beauty in the future.

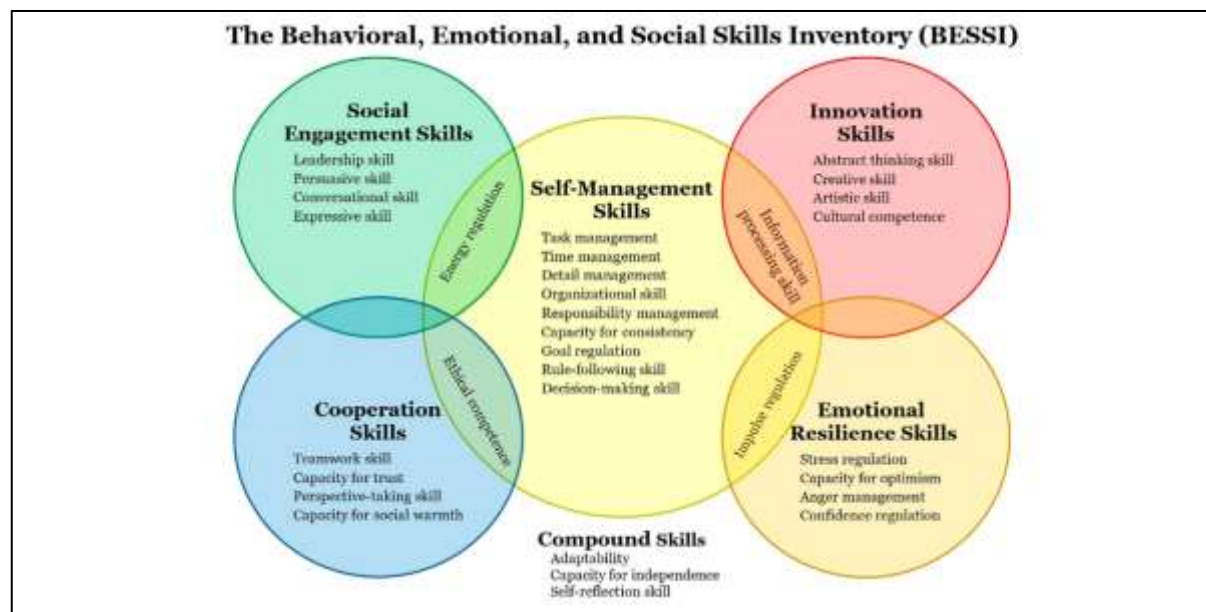


Figure 1. The Behavioural, emotional and social skills inventory (BESSI). Adapted from (Napolitano et al., 2021).

The big five personality consists of social engagement skills, cooperation skills, emotional resilience skills, innovation skills and self-management skills associated with a wide range of interpersonal behaviours as shown in Figure 2. The skills and traits sharing the same behavioural referents and it correlated with the developmental interplay of experience, skill and disposition (Napolitano et al., 2021). In early childhood, these social, emotional and behavioural skills are important in promoting the early development of foundation skills in early life. Cultivating emotional values among undergraduate art designs students enable them to fostering self-knowledge, self-esteem and developing behaviours that allow them to perceive and express feelings and self-regulating as well as developing assertive communication skills aimed at improving conflict resolution (Santamaría-Villar et al., 2021).

Integrating emotional teaching into design teaching curriculum system

The construction of art design courses is one of the important ways to cultivate students' perception ability and enhance students' aesthetic concept. The construction method is based on students' interests. Integration and interpretation through the perception of synaesthesia not only improves the style of students designing courses, but also stimulates the enthusiasm of students to participate in the classroom.

The construction of the curriculum system is initially carried out from the aspects of course content, course teaching form, course evaluation and feedback, etc. During the construction of the new course system, the characteristics of students should be considered and different teaching objectives should be set. When constructing the content of new teaching courses, teachers should cultivate students' ability to use synaesthesia thinking to analyse objective things, set up a new model of design basic courses for the core of the curriculum, and use synaesthesia thinking to analyse the essence of objective things. That is to use the thinking of emotional education to analyse the essence of objective things on the basis of designing

courses in the past. Focus on interest teaching and thinking guidance. During the design process, you need to exercise your own observation and analysis skills and focus on using multiple senses to analyse the characteristics of objective things. For example, when teachers are teaching design courses, the theme elements that students need to draw are Butterfly, students need to pay attention to the general shape of the butterfly when designing and innovate on this basis. For example, the colour ratio of the butterfly colour can be matched according to the students' own preferences, and the form can also be improved to a certain extent, so as to train students' creative ability and imagination; when drawing a butterfly, a certain amount of observation ability is required. For example, when drawing a butterfly, you can observe details such as the opening range of the butterfly's wings and the bending degree of the tentacles in the reference picture, and accurately control the flying position of the butterfly. Dynamic; when drawing butterflies, it is necessary to flexibly use synaesthesia thinking to perceive butterflies and achieve flexible switching of perception systems. The combination can accurately grasp the dynamics of the butterfly.

In the form of course teaching, teachers follow the concept of "student-oriented" and adopt guided learning methods to cultivate students' independent learning ability and synaesthesia thinking ability. In terms of course evaluation and feedback, multi-category evaluation scales such as teaching mode evaluation, teaching concept evaluation, and theme content evaluation are carried out, and the evaluation of different student groups is revised and improved to continuously improve the implementation effect of student-designed teaching courses.

Building New Environment for art Design Undergraduate Students

In art education, it offers a dynamic way to increase the power and relevancy of environmental education by providing an alternative means of furthering learners' ecology literacy (Inwood, 2013). For undergraduate art design education, schools should provide students with a good learning environment. Although the teaching environment planning cannot have a direct impact on the themes and contents of students' design of teaching courses, the combination of space, colour and graphics can play a role in supporting students' education and strengthen students' understanding of space, colour, graphics and so on. sensitivity. For the arts-based learning, the need of art education is crucial, and it is the affective way to environmental education. The art education helps students to have value-based and subjective orientation of learning which have impact to their attitudes, behaviour because the arts have the potential to become powerful allies in cultivating environmental learning (Inwood, 2013). The classroom environment can be a powerful teaching tool; it can influence the behaviour of teachers and their students. The awareness of the relationship between physical surroundings and behaviour is important for planning, organising and adjusting a learning environment, environmental concepts enable teachers to predict behaviour in certain settings (Alawad, 2012). Taking the campus environment construction as an example, the environment construction is divided into two parts: outdoor and indoor. Creativity has been viewed as an aspect of intelligence and an unconscious process and it is important to mental well-being where it is coping with life's daily stresses, its emergencies and crises' (Alawad, 2012).

The outdoor environment is transformed with a natural and harmonious theme and highly greened. Teachers can build a series of facilities such as gazebos, gardens, and ponds according to teaching needs, so as to lead students to perceive the beauty of nature.

Understand the characteristics of objective things, so that they can inadvertently improve their perception ability and exercise their emotional thinking. Teachers can let students try to draw their favorite plants, animals, and scenery after their observation and thinking, and match the observed content with reasonable scenes, so as to cultivate students' creativity, spatial ability and imagination ability. The construction of indoor environment design education space can be divided into two dimensions, one is to combine local cultural resources with excellent traditional Chinese culture, and use wallpapers, wall paintings, etc. to draw; For example, the classroom floor can be designed using the composition of Mondrian's famous painting "Red, Yellow and Blue", and the wall decoration can be decorated with Kandinsky's abstract works. Because the painting styles of the two famous painters are cold abstraction and hot abstraction respectively, the simultaneous appearance of the works of the two painters in the same space will give a certain stimulation to the visual senses, and then stimulate students' curiosity about this spatial form. The new environment for undergraduate art design education is a learning environment that integrates greening, beautification, purification, and art. It allows students to carry out a series of content for student design teaching through subjective perception, hands-on practice, empathy, communication and collaboration, etc.

Enhancing art undergraduate courses suits with traditional Chinese culture

The largest education system is China and 'culture of learning' affect students' expectations, attitudes, values and beliefs on how to communicate and accomplished the social structure (Jin & Cortazzi, 2006). Universities is the highest level of education in China and it takes only few students from senior middle and vocational schools as shown in Figure 2. Chinese identity acquired well defined practices of learning including demonstration, modelling, tracing, repeated, copying and ultimately active memorisation of the precise movement, that associated kinaesthetic and aesthetic awareness and socio-cultural knowledge (Jin & Cortazzi, 2006). This learning shapes the students being creative from their repeated practices and cultivate their moral principle through learning. However, for traditional Chinese craft design is condensation the Chinese culture. Combining undergraduate art design education with craft design can greatly enrich the undergraduate course categories and improve the single mode of courses. For example, uses Hunan Province's art design culture, the students can incorporate Hunan's unique folk crafts, such as Hunan's famous embroidery, Hunan's famous pottery, Liling pottery, and Hunan's characteristic paper-cutting, *tiger-chiselling* and other elements, and infiltrate it into the routine of design education. In the classroom, when mask decoration is used as the main content of teaching, students can discuss mask making methods with teachers, and students can discuss and learn independently during the learning process, such as material selection, pattern selection and colour selection for mask making. Interpret the decoration of individual masks according to the students' interests and hobbies, so that students can understand the cultural connotation and truly empathise with traditional crafts charm. Another example is that when students are learning folk paper-cutting in Hunan, they will have preliminary understanding of folk paper-cutting, appreciate the beauty of paper-cutting, and stimulate students' interest in paper-cutting. This enables the students dynamically understand the China traditional culture in-depth. Therefore, it is the focus of the reform of the student curriculum system in the future to integrate the teaching of craft design and art design, to make the curriculum system more complete in the future, and to increase the types of courses for students.

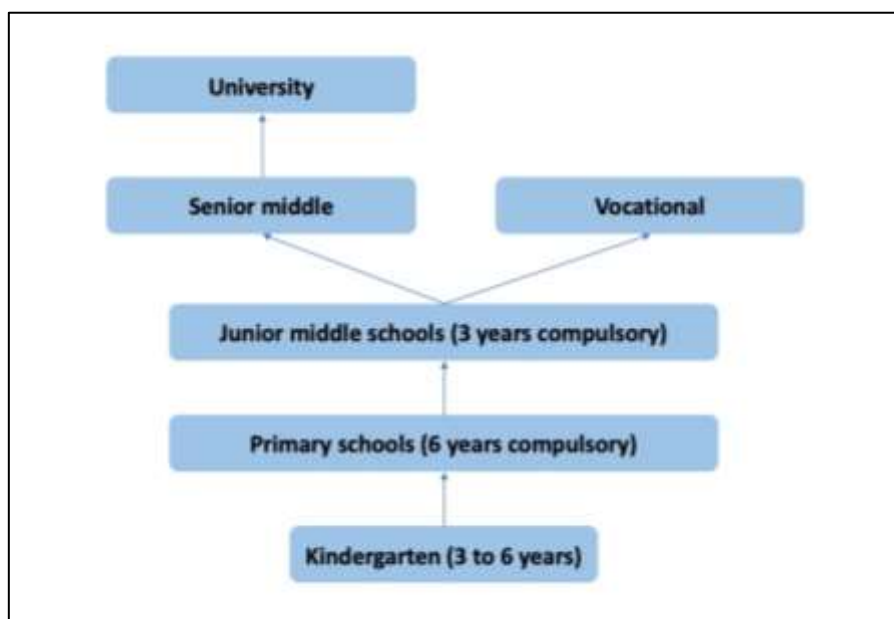


Figure 2. A schematic representation of Chinese education. Adapted from Jin & Cortazzi (2006).

The 'four treasures' are compulsory for the undergraduate students which are; 'Fundamentals of Marxism (the Basic Tenets of Marxism)'; 'Mao Zedong's Thought and Chinese Characteristic Socialism'; 'Outline of Modern Chinese History' and 'Moral, Legal and Civic Education' and work closely together to frame the thoughts of Chinese university students within the party ideological and political structure (Zhang, 2017). It is important to adapt emotional education in the art design subjects rather than using highly partial text to enhance students a complex and critical thinking. Students' aesthetic training activities are completed with the support of design course teaching and teaching environment. It is also a later continuation of undergraduate art design education. Teachers can make full use of local excellent folk art resources to carry out aesthetic appreciation activities. In-depth excavation of the colours, shapes and cultural ideas conveyed by the works of art, and makes the students feel the intensity of Chinese craft design through personal operation after appreciation.

Firstly, in the classroom's activity, it is mainly to guide students to interact with multiple senses by cultivating synaesthesia thinking, and to deeply understand the charm of art. This is encouraging the students to appreciate and the meaning of art. Secondly, teachers can set up craft appreciation activities according to regional culture, including craft appreciation, analysis of production steps, analysis of colour application and analysis of element application". This part is based on the appreciation process. Through the practice process, students will fully understand the essence of handicraft works through multiple senses, understand the cultural connotation contained in the form of expression of handicraft itself, and then expand students' aesthetic vision and improve students' aesthetic ability and aesthetic sentiment. Finally, group evaluations are carried out according to the students' enthusiasm for participation in the above activities, behavioural attitudes, etc. Based on the above activities, teachers conduct appropriate tests on students, including dynamic observation tests, emotional expression tests, innovation and creativity tests, and appreciation tests, so that teachers can accurately grasp the improvement of students'

aesthetic ability during the training activities, and make future courses reasonable improvements. This research shows that teaching about emotions in art and design classes can boost students' grades and encourage them to adopt healthier habits in their daily lives. To achieve this goal, it could be instructive for undergraduates studying art and design to take into account their personal thoughts as they work. Moreover, understanding and describing emotions involves a multifaceted process that includes analysis and interpretation of conditions, the expression of emotion, the preparation for action, and the resulting changes in one's physiological and cognitive states.

Conclusions and Further Research

Chinese culture seems to value and give priority to harmony and avoiding offence or confrontation rather than searching truth regardless and there is no equivalent for the term 'critical thinking' in the Chinese language (Zhang, 2017). It is important to adapt emotional value within teachers in the art design education to enhance students' critical thinking. The modifications and new approaches in art design education can shape students' beliefs and attitudes and able to integrate with global market. It would be important to place this research within broader context of the dynamic and how emotional values can be adapted in learning in art design education can have massive impact to the students' creativity and their aesthetic ability to create positive social energy. The emotions and feelings cultivate positive students' personality, and it develops the aesthetic sense for the beautiful and sense of proportion in developing their perception, experience, creating, evaluating and expressing abilities. The teacher should encourage students in emphasising the aesthetic experience in analysing the art design and adapted in education programmes. Further research could be conducted to a different cohort of art design students or expanded to a larger sampling size or geographical area so that the result may be reflective of the actual undergraduate student's aesthetic ability in China. For example, learning art design subject may play an important role in shaping students' social and emotional development with broader environment.

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