

Discussion on the necessity of improving aesthetic consciousness to the professional quality of art and design teachers

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Abstract: *The teacher's aesthetic consciousness is an important part of the art design education and teaching process, and is also an important visual information for the interaction between teachers and students. It plays a great role of dissemination and guidance in art design education and teaching. The teacher's aesthetic consciousness is an important means to improve the quality of art and design education and teaching. Therefore, high-quality art and design education and teaching results are guided by the teacher's aesthetic consciousness and acted on the students' aesthetic concepts. After improving the students' aesthetic ability, the students' creative thinking ability and aesthetic ideal form representation ability are externalized.*

Keywords: *aesthetic consciousness, Art of design, Education and teaching, Teacher*

1. Introduction

Aesthetic education is an indispensable part of school education practice. For a long time, most of relevant researches focus on the student dimension, but neglect the in-depth thinking from the teacher dimension. It seems that aesthetic education only requires students to discover beauty on their own initiative, which has nothing to do with teachers' aesthetics, especially those of non-aesthetic education subjects, which is undoubtedly against the original intention of aesthetic education^[1]. If teachers lack sensitivity to beauty, how can they ask students to obtain aesthetic feelings and aesthetic improvement? If we do not have an accurate and clear understanding of teachers' aesthetic sensitivity, the theory and practice of aesthetic education will inevitably fall into chaos. In view of this, this paper intends to the aesthetic improvement of art and design teachers and related issues.

2. The theoretical analysis of teachers' aesthetic promotion

2.1 The theoretical basis of teachers' aesthetic sensitivity

Frankfurt School is not only an important camp of Western Marxism, but also an influential school thought in the field of contemporary philosophy. Many theorists have profound artistic attainments and aesthetic qualities, and have a keen awareness of art and aesthetics. They believe that aesthetic activity related to political practice. Adorno pointed out that "the modernist works of art separated themselves from the world of experience, they were able to witness the fact that the world could be otherwise, so it can be said that these works of art are not yet aware of the planning of social change". Therefore, it is necessary to interpret aesthetics as a kind of "procedural code language" in the society, and analyze and explain it in depth. He believed that social innovation could theoretically begin with aesthetic activity. other words, aesthetic activity includes the factors that change society, and it is also a practical activity aimed at changing the social context dominated by instrumental rationality^[2]. In Adorno's view, maturity must undergo the cultivation of aesthetic sensitivity. The "aesthetic sensitivity" mentioned by the Frankfurt School has profound educational significance. When an individual conducts aesthetic behavior, he can realize that it contains possible future actions. When facing the aesthetic elements in school life, teachers can be keenly aware of the influence of aesthetic activities triggered by these elements on students. It is in this sense that the teacher's aesthetic sensitivity is the teacher's ability to pay active attention to and respond promptly to his own aesthetic activities, as well as the ability to quickly adopt the correct aesthetic behavior. It shows the teacher's basic attitude towards aesthetic activities. In short, teachers should have a certain ability to judge the aesthetic elements involved in school life.

2.2 The inherent attributes of teachers' aesthetic sensitivity

We will analyze the inherent attributes of teachers' aesthetic sensitivity from the aspects of content, object and demand.

First of all, from the perspective of the basic elements that constitute teachers' aesthetic literacy, the academic circle has a wide discussion on individual aesthetic literacy. There are three elements of aesthetic literacy, including aesthetic knowledge, aesthetic ability and aesthetic consciousness, and four elements of aesthetic literacy, including aesthetic cognition ability, aesthetic experience power, aesthetic expression and aesthetic creativity. In general, these studies are aimed at learners, but ignore the discussion of the aesthetic quality of teachers. In order to better understand the aesthetic sensitivity of teachers, it is necessary to examine the content of individual aesthetic quality with the help of academic circles. Generally speaking, the aesthetic cognition ability in aesthetic accomplishment mainly refers to the individual's perception, understanding and evaluation of various beautiful things such as natural beauty, social beauty, artistic beauty and scientific and technological beauty^[3]. On this basis, teachers' aesthetic sensitivity mainly "detects" the core elements of aesthetic education, such as aesthetic elements in curriculum teaching and students' aesthetic interests. Every course has aesthetic education elements, although the academic circles have been emphasizing curriculum aesthetic education for many years, but relatively ignored the teacher is the key to curriculum aesthetic education. If teachers can't find out the aesthetic education elements of the curriculum, they can't integrate them into the curriculum teaching design, let alone put the curriculum aesthetic education into educational practice

Secondly, point to the students and their cultural background. In essence, teachers should direct their professional practice to students, which is fundamentally altruistic. Of course, the teacher's aesthetic sensitivity is no exception. It emphasizes that teachers should make a keen judgment on the aesthetic activities that trigger students' actions from the standpoint of students, and then actively adjust their educational actions on the basis of understanding students' aesthetic feelings, so as to improve students' aesthetic literacy in a more appropriate way. Thus, teachers can accurately, timely and effectively promote students' aesthetic feeling and aesthetic expression, and improve the quality of teachers' and students' aesthetic activities. Obviously, students' aesthetic learning cannot exist completely independent of teachers. If students could improve their aesthetic ability completely without teachers, there would be no need for teachers to exist. At the same time, the teacher's aesthetic sensitivity can not be completely separated from the students, and must point to the students, serve the students, and act on the students.

Finally, it acts on the practice of aesthetic innovation. As professional workers, teachers should always pay attention to the changes of educational practice and focus on the improvement of specific practice. Therefore, the teacher's aesthetic sensitivity is bound to settle in the concrete but small educational practice, which is in line with the essential requirements of aesthetic education^[4]. Because of this, only by paying attention to their own professional practice and being sensitive to the aesthetic problems in educational life can teachers improve their own aesthetic education practice to the maximum extent. In short, the teacher's aesthetic sensitivity must be rooted in the educational practice to promote the progress and development of aesthetic education practice. Specifically, the teacher's aesthetic sensitivity promotes aesthetic actions and enables students to learn to express their feelings in aesthetic language. This kind of aesthetic expression must be from the students' true feelings, with the help of the form of beauty to experience. It should be noted that this kind of aesthetic expression is not a simple copy. For a long time, the works in school aesthetic education have a rather high repetition rate, lack of enough new ideas, and even completely divorced from the local cultural environment. For example, some school performances have never been innovative for many years. Teachers' aesthetic sensitivity not only pays attention to the aesthetic elements in schools and related educational issues, but also promotes the innovation of students' aesthetic expression. Whether it is for the professional practice of teachers or the work of aesthetic education in schools, people are more willing to see that students can express themselves with aesthetic language. These aesthetic languages can be artistic, such as a photograph, a song, a dance, or non-artistic, such as a message of blessing, an action expression, etc. And these obviously need the teacher's aesthetic sensitivity to give practical attention. Teachers without aesthetic sensitivity generally do not care whether these aesthetic expressions come from students' personal experience, whether they express students' true emotions, and whether they copy their own works, which obviously hinders the practical promotion of aesthetic education practice in schools.

3. The significance and value of teachers' aesthetic consciousness to art design education

The significance and value of teachers' aesthetic consciousness and art design education are mainly studied in this paper.

3.1 The leading role of teachers

In the whole process of art and design education, teachers' aesthetic consciousness and students' aesthetic appeal are important topics in art of design teaching. Through the comparison between "traditional education" and "modern education", "Chinese education" and "Western education", the author realizes the dominant position and role of teachers and establishes the direction of teacher-led and student-dominated design art teaching. Teachers are the forerunners of design art teaching activities; At the same time, it is also the ideological source for students to learn aesthetic consciousness and change aesthetic ideas. Therefore, the harmonious interaction process between teachers and students is a fast way to improve the teaching level of design art, and it is also a prerequisite for teaching effect. It depends on the guiding role of the teacher's aesthetic consciousness, and it is also the guarantee of the quality of today's art design education. Therefore, to grasp and regulate the improvement process of students' aesthetic thinking and aesthetic concepts, so that students' creative expression of design is in the best state, is the teaching ability and artistic level that every design art teacher should have.

3.2 Aesthetic consciousness

Aesthetic consciousness is the active reflection of many objective aesthetic objects in people's minds, which is generally called "aesthetic feeling". "Aesthetic sense" has two different meanings: one is aesthetic consciousness, which is a broad sense of "aesthetic sense", including all aspects of aesthetic consciousness activities and various forms of expression, such as aesthetic taste, aesthetic ability, aesthetic concept, aesthetic ideal, aesthetic feeling and so on. The second is the narrow sense of "aesthetic feeling", which means aesthetic feeling, that is, a special psychological phenomenon in people's appreciation activities or creative activities. Aesthetic feeling is the core part of aesthetic consciousness. Therefore, aesthetic consciousness is a kind of social consciousness, they promote each other and complement each other's existence and development.

3.3 The relationship between teachers and aesthetic consciousness

Aesthetic consciousness is a part of social consciousness, and teachers are a member of spreading social consciousness. Teachers have a dual role, that is, the disseminator of aesthetic consciousness, but also the recipient of aesthetic consciousness. Then, when teachers spread aesthetic consciousness to students, students are an active reflection. The content and knowledge taught by teachers depend on the exploration of the students, and the students' aesthetic level and ability depend on the dissemination and guidance of teachers' aesthetic consciousness. Therefore, aesthetic consciousness acts on teachers' teaching activities, affects students' aesthetic concept and expression ability, and acts on students' visual thinking creativity and aesthetic expression. Therefore, the teacher's aesthetic consciousness is not only an isolated aesthetic consciousness, but also inextricably related to the development demands of social consciousness.

4. The way to improve the aesthetic ability of art and design teachers

4.1 Improving teachers' aesthetic professionalism

Art teachers are the main implementers of aesthetic education in schools. After the curriculum reform, the content of aesthetic education is more comprehensive, which requires art teachers to have higher professional quality. In order to adapt to the teaching work, teachers should enrich themselves from the following aspects. First of all, teachers should build their own basic knowledge system. For example, music teachers should be proficient in basic music theory, Chinese and Western music history, acoustics, introduction to art, analysis of music works, etc., all of which are essential basic knowledge for classroom teaching and are also the primary elements supporting classroom teaching. Secondly, art teachers should develop their own teaching characteristics, start from their own majors, dig deep into the application in education, and apply it to the classroom, so as to make the classroom content more

colorful and improve the enthusiasm of students. This requires teachers to work hard in the profession, combine the analysis of teaching methods, find out the common points in line with the teaching objectives, and use them in practice, and eventually form their own teaching characteristics. Finally, it is also very necessary to expand the professional scope of art teachers. Learning more knowledge about art in their spare time can also help teachers better grasp the classroom. For example, in the primary school class, due to the characteristics of students' age, students always ask some strange questions, which is the function of their divergent thinking and thirst for knowledge. At this time, if teachers can give answers through their professional knowledge, it will not only satisfy and encourage students' thirst for knowledge, but also establish the prestige of teachers in the eyes of students. In addition, teachers can improvise a brief knowledge expansion based on students' questions and classroom content, so that students can understand the vastness of knowledge and have respect for it, which is also in line with the requirements of the national education policy.

4.2 Improving teachers' aesthetic and professional quality

The professional quality of art teachers refers to the teaching ability, which is the comprehensive ability such as the method and means of imparting knowledge. After the curriculum reform, higher requirements are put forward for teachers, among which the teaching ability is the main aspect. An excellent art teacher should have the following abilities.

First of all, a solid theoretical foundation is the basic requirement for teachers to engage in teaching work, which can guide teachers to carry out teaching practice in a purposeful and planned way, and is also the basic guarantee for teachers' teaching ability. Therefore, it is the primary task for teachers to master basic theoretical knowledge and integrate it into teaching practice. Secondly, teachers cannot do without the aid of teaching materials in their teaching work. The textbooks are written according to the physiological and psychological characteristics of students of different ages, which is a systematic and complete curriculum arrangement. Teachers should not only rely on the content of the textbook, but also be familiar with the textbook, in-depth interpretation of the textbook, sorting out the ideas and order of the content of the textbook, combined with clear order, patient and meticulous explanation and vivid and humorous language expression, which will help students enjoy the class and enjoy learning. Thirdly, the teacher's organizational ability is an important guarantee for the smooth progress of classroom teaching and an important factor to ensure the learning effect of students. In art class, the requirements for teachers' organizational ability are higher, because there are more teaching activities in art class, the classroom atmosphere is relatively relaxed, and students' attention is easily diverted. Art teachers should reasonably arrange teaching activities according to the characteristics of different students, so that students' attention always follows the teacher's thinking. Finally, as art teachers in the new era, they should master the application of emerging teaching technologies, which are often easily accepted by students and can attract students' interest, students' understanding of knowledge will be more profound, and teachers will better complete the teaching objectives. This is particularly important for art teachers, because art itself is abstract, and aesthetic concepts cannot be clearly described by language. Therefore, adding new technologies to traditional teaching methods can make the classroom more vivid, allow students to deepen their concerns, truly experience the shock of art, and feel its charm, which will become a greater help for art teachers.

4.3 Attaching importance to scientific research and exploration

Another ability that art teachers in the new era should have is the ability of scientific research to complete the subject research work. As for the research work, it has been mentioned many times above that teachers should conduct in-depth research on multiple subjects, which is the only way for teachers to improve their own ability, and it is mentioned here again, indicating the importance of scientific research work. However, what I want to say here is that scientific research should not be limited to working behind closed doors, but should communicate more with other art teachers. Only in this way can the research results be universal and accurate. Another problem is the study of scientific research methods. With the progress of society, there are always new problems in front of teachers. Teachers should actively study and solve problems, which requires mastering research methods. Art teachers can apply to the school for the opportunity to participate in scientific research training or further study, while constantly learning, but also to cultivate scientific thinking and research habits

5. Conclusion

Improving teachers' aesthetic quality can effectively improve the benefit of aesthetic education in schools. Teachers themselves are educational resources for students, and their aesthetic quality can be experienced by students, especially the specific visible elements such as expression, ability and language, which are easier to become the aesthetic objects of students. The teacher's aesthetic experience not only improves the teacher's life quality, but also enhances the student's aesthetic experience. Aesthetic experience will greatly enhance students' feeling ability, feeling ability will help students feel life, feeling life. Teachers have the eyes to find beauty, and can see the good side of students more, which is beneficial to protect students' personality and promote the development of students' personality.

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