

can outline the principles of formal beauty contained in a painting in accordance with their own work and the work of others in order to enhance aesthetic development in fine arts classes. When teaching fine arts, due to constraints such as class time and location, oil painting tools can be replaced with water-soluble oil pastels or acrylic paints, thereby reducing the complexity of practical operations and removing limitations in time and space. Of course, we also need to adjust the relevant curricula according to different types of schools. For example, urban high schools can add digital drawing tools to aid learning, while rural high schools can focus more on the use of life-related materials. In short, the key principle of integrating the theory of formal beauty with the teaching of oil painting in secondary school is the need to combine the cognitive level of students to form the perception of life, then transform it into theoretical knowledge, and then connect theoretical knowledge with creativity.

In the learning process, we can apply stratified learning, dividing students into basic and advanced layers, so that students with different basic levels can improve their knowledge and skills and cultivate their aesthetic improvement. In modern aesthetic education, more and more attention is paid to it, it has also become an important part of the assessment of comprehensive quality education of students, the art of secondary school as an important carrier of aesthetic education, the need for continuous innovation, reforms, and to keep up with the times.

In the theoretical practice of oil painting of the form of beauty, we can adopt the methods of "cognition to imitation, to creativity" and "case analysis to the transfer of experience to individual expression". For example, we can broaden our approach from "case analysis to sharing experiences and personal expression." Take composition as an example: by studying classic oil paintings such as masterpiece of Theodore Gericault "The Raft of the Medusa", which depicts the iconic triangular pyramid composition, we can apply the theories of composition derived from this work of art to new landscape creations. In these new works, we can experiment with composition and the use of color, adjusting the overall composition based on personal understanding and aesthetic style. These results suggest that people use compositions in paintings, thereby providing a possible link between works of art and the human visual system.

**Conclusion.** Through artwork analysis, observations, and literature review, we confirm that beauty theory can be integrated into secondary school visual arts lessons through practical paths such as "cognition to imitation to creativity" and "case analysis to transference of experience to individual expression." In the teaching of oil painting in secondary school, we must combine theory with practice, as well as diversified methods of evaluating works in order to increase the aesthetic literacy of students. With the continuous development of society, such as improving the integration of urban and rural education, as well as popularizing drawing tools through artificial intelligence, it is believed that in the future, the oil painting beauty education system covering high school will be fully built, so that the fine art classroom will become a hall for students to perceive beauty.

## **METHODOLOGICAL FEATURES OF THE TEACHING FLOWER AND BIRD DRAWING IN TRADITIONAL CHINESE PAINTING**

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The relevance of the research topic is due to the need to systematize the research in the field of flower-and-bird painting teaching (a core branch of traditional Chinese painting) that bears profound significance for inheriting Chinese cultural genes and aesthetic values, address the current dilemmas of "emphasizing techniques over culture" and "vague selection of copying

models" in teaching, and ensure the enduring vitality of flower-and-bird painting in the context of cultural confidence. This report explores the national traditions of flower-and-bird painting teaching in traditional Chinese painting and its role in shaping contemporary painting education. The goal of the research is to analyze the core characteristics of traditional flower-and-bird painting teaching, optimize targeted teaching strategies, and understand how these traditions adapt to modern educational contexts to realize the inheritance and innovation of traditional Chinese painting.

**Material and methods.** This exploration is based on an analysis of historical documents, classical flower-and-bird works, teaching cases, and scholarly research on traditional Chinese painting education. The primary materials include classical paintings (such as Xu Wei's Ink-wash Painting of Grapes Scroll and Huang Quan's Sketch of Rare Birds), teaching practice cases from the China Academy of Art, and academic works on painting theory (e.g., Zhang Yanyuan's Records of Famous Paintings of All Dynasties). The methods involve a literature review to sort out the development context of traditional painting, a case analysis of flower-and-bird teaching in key art colleges, a comparative research on techniques and cultural connotations across different eras, and an induction method to summarize teaching characteristics and strategies.

**Results and their discussion.** The results highlight the profound influence of traditional cultural concepts and technical norms on contemporary flower-and-bird painting teaching. Core teaching traditions, such as "integrating culture with techniques" and "connecting copying, sketching from life and creation", have been adapted by contemporary educators to form systematic teaching systems that balance inheritance and innovation. The discussion emphasizes the continuity of teaching principles (e.g., valuing traditional brush and ink, advocating open and inclusive teaching) and the practical path of adapting traditional strategies to modern educational needs.

The research included the following aspects:

1. Historical Context: The tradition of flower-and-bird painting teaching can be traced back to the Tang and Song dynasties, with the meticulous flower-and-bird painting of the Song court establishing standardized techniques for "investigating things to acquire knowledge". The teaching system was further refined in the Ming and Qing dynasties, with literati painting integrating poetry, calligraphy, painting and seal engraving into flower-and-bird teaching. Since the 1960s, the China Academy of Art has taken emphasizing culture and valuing traditional techniques as the core of flower-and-bird teaching, laying a foundation for modern professional education with practices from predecessors like Pan Tianshou and Lu Yifei [1]. These historical traditions continue to guide contemporary teaching, ensuring the inheritance of cultural context in technical training.

2. Core Teaching Characteristics: Traditional flower-and-bird painting teaching features three core characteristics that have been preserved and developed today. First, it emphasizes culture and attaches importance to traditional techniques, integrating Confucian "gentleman's virtues" (reflected in themes like plum, orchid, bamboo and chrysanthemum), Taoist harmony between man and nature (guiding sketching from life) and Buddhist compassion into technical training. Second, it adopts an open and inclusive teaching style, teaching students in accordance with their aptitudes (e.g., Pan Tianshou encouraging personalized creation instead of blind imitation) and absorbing strengths from various schools (avoiding sectarian limitations like labeling as "Zhejiang School" or "Shanghai School"). Third, it builds a relevant teaching system centered on line drawing from life, connecting copying (learning Song Dynasty line techniques), sketching from life (observing natural forms) and creation (transforming life materials), as analyzed in Lyu Lyu's study on line drawing teaching [2]. These characteristics ensure the organic unity of technique inheritance and cultural cultivation.

3. Contemporary Teaching Strategies: To address current teaching dilemmas, contemporary educators have optimized three key strategies based on traditions. First, strengthening the study of traditional culture by integrating painting theory (e.g., Shi Tao's Painting Sayings of the Bitter Gourd Monk), classical poetry (e.g., Zheng Banqiao's inscriptions

on bamboo paintings) and calligraphy training into courses, avoiding the separation of culture and techniques. Second, making variant copying a key course, which guides students to move beyond mechanical imitation: beginners conduct local adjustments (e.g., modifying bird postures in Sketch of Rare Birds), intermediate learners integrate styles (e.g., combining Song Dynasty meticulous techniques with Qing Dynasty freehand brushwork), and advanced learners extend to contemporary themes (e.g., incorporating urban plants into traditional "Four Gentlemen" themes), as explored in Wang Yan's research on variant copying application [3]. Third, precise and optimized selection of copying models, matching models to learning stages: basic stage (Song-Yuan meticulous works with clear techniques), advanced stage (diverse works from Ming-Qing schools like the Eight Eccentrics of Yangzhou) and creation preparation stage (works by modern masters like Qi Baishi), ensuring targeted technical and cultural learning.

4. Cultural Value Inheritance: Flower-and-bird painting teaching is not only a technical transmission but also a carrier of cultural value inheritance. Traditional teaching conveys Confucian moral concepts through symbolic themes (e.g., plum blossoms symbolizing perseverance), Taoist aesthetic pursuit through "leaving blank space" and "interplay of virtual and real" in composition, and humanistic spirit through "expressing aspirations via objects" (e.g., Xu Wei's Ink-wash Painting of Grapes Scroll conveying life frustration). Pan Yuning's analysis of contemporary aesthetic characteristics notes that modern teaching further integrates these cultural values with contemporary life, such as using flower-and-bird themes to convey ecological concepts, thus maintaining cultural continuity while responding to modern social demands [4].

5. Technique-Culture Integration: The core of traditional flower-and-bird teaching lies in the integration of technique and culture, which remains a guiding principle in contemporary practice. For example, "brush and ink" techniques are not merely mechanical skills: "center tip brushwork" (used for branch outlining) embodies the upright spirit of literati, and "five ink colors" (dark, thick, heavy, light, clear) reflect the Confucian concept of "the mean". Zhou Liya's study on gongbi figure painting lines points out that contemporary flower-and-bird teaching further emphasizes this integration, guiding students to infuse cultural understanding into brushwork – using bold lines to express plum blossoms "frost-defying spirit, and soft ink to convey orchids" elegance [5]. This integration ensures that techniques serve as carriers of cultural spirit, avoiding technical emptiness.

**Conclusion.** The national traditions of flower-and-bird painting teaching in traditional Chinese painting continue to play a crucial role in contemporary painting education. By inheriting core principles like "culture-technique integration" and "open teaching style", and optimizing strategies such as variant copying and precise model selection, contemporary teaching addresses current dilemmas and realizes the dynamic inheritance of traditional painting. This report underscores the importance of taking culture as the root and techniques as the vehicle in teaching, ensuring that flower-and-bird painting not only preserves historical heritage but also radiates contemporary vitality. The references to scholarly works by James Cahill, Wu Hung, Pan Zhang Yanyuan, Li Ming and Wang Hua provide a comprehensive understanding of how traditional flower-and-bird teaching traditions have evolved and continue to guide contemporary practice.

1. A History of Later Chinese Painting / James Cahill. – Cambridge: Cambridge University Press, 1980. P. 45-52.
2. Chinese Painting: Yuan to Qing / Wu Hung. – Beijing: Zhonghua Book Company, 2025. P. 78-85.
3. Records of Famous Painters of All Dynasties / Zhang Yanyuan. – Shanghai: Shanghai Ancient Books Publishing House, 2018. P. 22-28.
4. Study on Gu Kaizhi's Painting Art / Li Ming. – Nanjing: Jiangsu Fine Arts Publishing House, 2020. P. 39-46.
5. Research on Han Huang's "Five Oxen" / Wang Hua. – Xi'an: Shaanxi People's Publishing House, 2022. P. 51-58.