

IMPACT ON STUDENTS' EXPRESSIVE DRAWING OF STORY CONTEXT TEACHING METHOD

Yan Yan¹, Wang Shuai²

^{1,2}*Graduate School, Southeast Asia University, Bangkok, Thailand*

E-mail: S6446B10032@live.sau.ac.th

Abstract

The purpose of this study is to investigate whether the story context teaching method has an impact on the expressive skills of older children by using the story context teaching method and to find out which dimensions of expressive skills are affected by the story context teaching method, and to analyse the reasons for the impact. This will enable the children to become fully engaged in the art activities and improve their expressive drawing.

This study used a documentary, experimental and work analysis approach. Two large classes of children in a kindergarten in Shanghai were selected for the study, thirty children in each class, one class as the experimental group and the other class as the control group, for a five-week experimental intervention, using the story-context teaching method to carry out art teaching activities in the experimental group and the conventional art teaching method to carry out art teaching activities in the control group, five experiments with different themes were carried out, and for each experiment, the experimental group and the control group drew the same theme each time. After analysing the children's drawings using the drawing expressiveness assessment scale, the following conclusions were drawn.

The story context approach has a significant impact on the children's expressive drawing, mainly in the eight dimensions of the use of lines and shapes, the grasp of structural features, the creativity of shapes, the richness of colours, the emotional tendency of colours, the composition of the picture, the grasp of space and the expression of the theme, but not in the dimension of the use of natural colours..

Keywords: story-context teaching method, older children, expressive drawing

Problem statement

The contextual approach is an effective teaching model based on the laws of teaching and the characteristics of students' physical and mental development. In primary and secondary school teaching, many teachers have used the contextual teaching method. The new curriculum reform pays more attention to the subject position of students, and also pays more attention to cultivating students' sense of participation and good emotional experience. The contextual approach coincides with this philosophy, and it meets both the requirements of the new curriculum reform and the practical development needs of students.

The Guide to Learning and Development for Children Aged 3-6 states: "The key to learning in the area of art for young children is to create the conditions and opportunities to develop their feelings and experiences of beauty in nature and social and cultural life, to enrich their imagination and creativity, and to guide them to learn to feel and discover beauty with their hearts, and to create and express it in their own way. " Dull and boring art activities will reduce the effectiveness and quality of teaching, and it is difficult to stimulate children's interest as

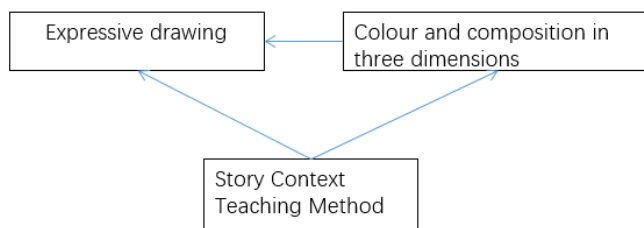
they passively receive knowledge in such art activities. The use of story contextualisation in art activities is an entry point that can be a good solution to this problem. The use of story contexts is conducive to motivating children to draw, allowing them to have positive emotional experiences; it is also conducive to children using more imagination, improving their drawing ability and creative spirit, and achieving high efficiency in art activities.

Research Objectives

The purpose of this study is to investigate whether the story context teaching method has an impact on the expressive skills of older children by using the story context teaching method and to find out which dimensions of expressive skills are affected by the story context teaching method, and to analyse the reasons for the impact. This will enable the children to become fully engaged in the art activities and improve their expressive drawing.

Conceptual framework

Story Context Teaching Method
Expressive painting
Colour and composition in three dimensions



Research hypothesis

Hypothesis 1: The story context approach has an influential effect on the expressive power of drawing in young children.

Hypothesis 2: The impact of the story context approach on children's expressive drawing varies in terms of the type of drawing.

Hypothesis 3: The impact of the story context approach on the expressive power of the three types of drawing varies across the three dimensions of shape, colour and composition.

Importance of the study

After reading and collating the literature, I found that there are more studies on contextual teaching method and on children's expressive drawing at home and abroad, but there are fewer studies on the relationship between story contextual teaching method and children's expressive drawing. The research in this paper helps to broaden the research field of story context teaching, enrich the theory of kindergarten art teaching, provide a theoretical reference for kindergarten teachers to carry out story context art teaching, and lay a theoretical foundation for future research on the application of story context teaching to art teaching activities.

The purpose of this paper is to highlight the importance of story contextualisation in art teaching activities by examining the impact of story contextualisation on children's expressive drawing. In the process of art teaching, the use of story contextual teaching method, which

allows children to be immersed in vivid and imaginative story situations, can stimulate children's interest in creativity, improve their drawing expressiveness and develop their aesthetic ability in drawing forms and modelling elements. In addition, this study also promotes the improvement of teachers' drawing teaching ability to a certain extent and provides suggestions for the practice of kindergarten art education.

Literature Reviews

Story Context Teaching Method

The story context approach in this study means that teachers take the actual developmental needs of young children as the starting point and purposefully create vivid and imaginative scenes in conjunction with the teaching objectives, combining children's visual and auditory senses through the explanation of various stories, causing children's emotions to resonate, enabling them to fully imagine and create, and prompting them to express themselves through drawing.

Expression in painting

In this study, expressiveness refers to the external form of a child's creative expression. It is the ability of children to express their perceptions and inner feelings in the form of drawing through bold imagination after experiencing things around them.

Art teaching activities for young children

According to Zhu Jiexiong, art teaching activities for preschool children refer to a whole that includes objectives, content, methods, organisational forms and evaluation. For preschool children, art is an expression that reflects their level of development and individual differences, a way to express themselves, and a way for them to explore the medium of art and gain self-affirmation. According to Lu Xinyu et al, preschool children's art refers to the art modelling and appreciation activities carried out by children aged 3-6 or 7 years old. It reflects preschool children's awareness and emotions about their surroundings, and their artworks usually reproduce out emotionally relevant things, which have a unique sense of beauty and aesthetic value.²

In summary, the art teaching activities for young children in this study are group teaching activities in which teachers purposefully design and implement art activities that are appropriate to the age and developmental level of young children, so that they can acquire certain drawing skills and use art materials and tools to express their ideas through their drawings and paintings.

Review of the literature

Relevant studies on contextualised pedagogy

(1) Relevant foreign studies

Many foreign educational practices and theoretical works have elaborated on contextual teaching and learning. The idea of contextual teaching originates from the "question-and-answer method" proposed by Socrates. The specific steps are divided into four, one is "ridicule", that is, the teacher does not pass on the knowledge learned directly to students, but through continuous questions to make students aware of their own ignorance, so as to generate the

motivation to investigate the problem; the second is "midwifery", that is, when students through their own thinking, the teacher then helps them to produce the correct answers through repeated questioning; thirdly, 'induction', when students are guided to find common characteristics in individual things; and fourthly, 'definition', when a single concept is generalised to something in general. This 'question-and-answer' approach can be seen as the germ of a teaching practice that uses context.

(2) Relevant domestic studies

In the Analects of Confucius, the phrase 'no anger, no enlightenment, no wanting, no development' emphasises the importance of contextualisation in teaching. During the Wei, Jin and North-South Dynasties, the text "Wenxin Diao Long" mentions that "emotions are moved by things, and words are developed by emotions", where the word "things" refers to scenery, meaning that the corresponding context should be created so that students can generate real emotions. This phrase graphically emphasises the close connection between the interplay between scenery, emotion and language.

Relevant studies on the story context approach to teaching and learning

There has been a proliferation of research on contextual teaching methods, both nationally and internationally, and there has been a wealth of teaching methods that use storytelling as a context.

To sum up, the contextual teaching method is constantly changing and developing under the development of society and culture and the progress of the times, and the teaching method of creating a context with stories is constantly being enriched and improved.

Research related to story context teaching method in early childhood art activities

In his article 'The Clever Creation of Context in Art Activities for Young Children', Ross Hua points out that using stories as an element in the creation of context in art teaching activities for young children can motivate them to participate in art activities. The use of stories is very useful in guiding children's intellectual development, helping them to develop their imagination, enhance their understanding of things around them, cultivate their sense of creativity, and also enable them to express their emotions and feelings in the process of creating art, enhancing their individual expression and expressive abilities.

According to Huang Ling, every child loves to listen to stories because they can attract the attention of young children. In a vivid story context, children can become more familiar with the content of the story and a wider space can be created in the storyline for them to actively express their own personalities and expressions.

Related studies on the expressive power of painting

(1) Stages of development of the expressive power of painting

At the beginning of the 20th century, research on the development of children's drawing skills grew, and many leading art educators and psychologists at home and abroad offered their insights based on their observations of children and their drawings. The following are some representative findings.

Roerfeld divides the stages of children's drawing ability: these include the scribbling stage (2 years-4 years), the pre-stylized stage (4 years-7 years), the stylized stage (7 years-9 years), the party age (9 years-11 years), the reasoned stage (11 years-13 years) and the adolescent art stage (13 years-17 years).

Children's art education expert Tu Mei Ru has studied children's drawing abilities and divided them into the doodling stage (1.5-4 years), the symbolic stage (4-5 years), the conceptual drawing stage (5-8 years) and the realistic stage (8-15 years) The conceptual drawing stage is when the images in children's drawings are able to outline a more complete outline with lines.

(2) Evaluation system for the expressive power of painting

Children's artwork is an authentic expression of their inner state. The scientific and effective evaluation of children's artworks is an essential element of art teaching activities. Scholars at home and abroad have conducted in-depth studies on how to evaluate children's artworks.

In his book *The Art of Teaching Young Children's Paintings*, Pan Yuan Shi believes that when evaluating young children's artworks, attention should be paid to: young children's paintings should be consistent with their level of physical and mental development; they should be able to express their inner emotions; they should be able to express their unique personalities; they should be able to express the characteristics of the materials and tools used for painting; and they should be able to compose a reasonable composition according to the size of the paper.

Research Results

From the above analysis, it can be seen that both the experimental class and the control class had higher levels of expressive drawing on the post-test than on the pre-test, and all the differences between the control class and the experimental class were significant, with the exception of the imaginative drawing-colour dimension, which was not significant. This suggests that the regular art education activities in the kindergarten also contributed to the development of the children's expressive drawing skills, which, of course, also included the children's own growth factors. Thus, although the story context approach did not have a significant effect on the development of figure drawing, it did have a significant effect on the development of children's imaginative drawing and nature drawing. Of the three dimensions of imaginative drawing, colour is the most effective, and of the three dimensions of nature drawing, composition is the most effective. In addition, by comparing the difference between the total scores of imaginative painting and natural painting, it was found that natural painting was greater than imaginative painting, indicating that the progress of children's expressive power in natural painting in the experimental class was greater than that in imaginative painting, i.e. the story context teaching method had the greatest effect on children's expressive power in natural painting among the three types of painting.

Conclusions and educational recommendations

Conclusion

The story context approach has a significant impact on the children's expressive drawing, mainly in the eight dimensions of the use of lines and shapes, the grasp of structural features, the creativity of shapes, the richness of colours, the emotional tendency of colours, the composition of the picture, the grasp of space and the expression of the theme, but not in the dimension of the use of natural colours.

The story context approach has a significant contribution to nature drawing and imaginative drawing, with the greatest contribution to nature drawing

The results of the post-test independent samples t-test between the two classes showed that the children in the experimental class and the control class had the same level of expressive drawing development before the educational experiment, with no significant difference. After three months of the storytelling method, the children in the experimental class had higher levels of expressive drawing than those in the control class, and there was a significant difference between the two classes. Secondly, the comparison of the effect values of the paired sample t-test between the two classes shows that the children in the experimental class made greater progress in their natural and imaginative drawing expressions than the children in the control class, both in general and in all dimensions, indicating that the story context teaching method had a significant effect on the development of children's natural and imaginative drawing expressions. The difference in effect values for nature drawing was the largest of the three types of drawing, meaning that the story context approach had the greatest impact on the children's expressive nature drawing.

The impact of the story context approach on children's creative modeling skills

The results of the pre- and post-experimental paired-samples t-test for the children in the experimental class showed that the effect values for the three types of drawing were the largest and larger for the natural drawing than for the control class, suggesting that the story-context approach had the greatest effect on the dimension of modelling for the natural drawing.

Drawing is also a form of plastic art, and children's drawing is the process of perceiving things and reproducing their inner perceptions, which relies on their rich representational and aesthetic experiences. According to Piaget, 'the more children see and hear, the more they want to see and hear'. It is clear that rich storytelling experiences can stimulate children's interest and desire to perceive, thus prompting them to discover, express and create beauty.

The impact of the story context approach on children's ability to use colour

The results of the t-test for paired samples before and after the experiment showed that the post-test levels were higher than the pre-test levels in all dimensions except for the colour dimension of imaginative drawing, which was not significant and was significantly different. However, after the experiment, the children in the experimental class showed a significant improvement in the colour dimension of their imaginative drawing, making a contrast between the two classes in the colour dimension of imaginative drawing. Secondly, the difference between the two classes in the colour dimension of imaginative drawing was the largest among the three dimensions, indicating that the story-context teaching method had the greatest effect on the colour dimension of imaginative drawing.

The impact of the story context approach on children's ability to compose ideas

The results of the pre- and post-experimental paired-sample t-tests for the children in the experimental class showed that the children made the greatest progress in their compositional skills in figure drawing and imaginative drawing. Moreover, by comparing the effect values of each dimension of nature drawing between the two classes, it was found that the difference in the effect value of the composition dimension was the greatest in nature drawing, indicating that the story-context teaching method had the greatest effect in promoting the expressive power of drawing in the composition dimension of nature drawing.

Composition is the ability to manage the relationship and placement of people and objects in relation to the content and to arrange them appropriately in the picture.

References

- Zhu, Jiexiong. (1999). Art education for preschool children [M]. Shanghai: East China Normal University Press, 04, 7.
- Lu, Xinyu. Art education for preschool children [M]. Shanghai: Fudan University Press, 10, 11.
- Li, Jilin., & Li Jilin. (1996). Theory and practice of contextual teaching [M]. Beijing: People's Daily Press, (01), 5.
- Gu, Mingyuan. (1999). Dictionary of Education [M]. Shanghai: Shanghai Education Press, 364.
- Li, Xiuwei, & Han, Yin. (2006). Teaching in Context [M]. Qingdao: Qingdao Publishing House, 2006:10.
- Roelfeld. (1993). Translated by Wang Deyu. Creation and the growth of the mind [M]. Changsha: Hunan Fine Arts Publishing House, 1993.
- Huang, Yi. (1937). The Psychology of Children's Painting [M]. Beijing: The Commercial Press, 1937.
- Beijing Institute of Education Science. (1983). Chen Hechen's education anthology [M]. Beijing: Beijing Publishing House, 12, 537.
- Tu, Meiru. (2003). Art education for preschool children, 2003 edition [M]. Changchun: Northeast Normal University Press, 10.