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A Model Art Curriculum for Primary-Level Students in Taiwan

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**A MODEL ART CURRICULUM
FOR PRIMARY-LEVEL STUDENTS
IN TAIWAN**

**A project Report Present to
The Graduate Faculty
Central Washington University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Educational Administration**

**by
Hung Chen
July, 2002**

ABSTRACT

A MODEL ART CURRICULUM FOR PRIMARY-LEVEL STUDENTS IN TAIWAN

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The purpose of this project was to develop a model art curriculum for primary-level students in Taiwan. To accomplish this purpose, a review of literature and research related to current practice in art education, curriculum and instruction was conducted. Additionally, related information from selected sources was obtained and analyzed.

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I would like to express my grateful acknowledgement and thanks to my parents for motivating me to pursue my Master of Education through their never ending love, encouragement, and support.

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CHAPTER ONE

BACKGROUND OF THE PROJECT

Introduction

If we hope for our children that they will become full human beings and that they will move toward actualizing the potentialities that they have, then, as nearly as I can make out, the only kind of education in existence today that has any faint inkling of such goals is art education. (Maslow, 1990, p.1)

In the above statement, Maslow has emphasized that education in art is essential and is designed to enrich students' lives by increasing their capacity to use their senses and minds joyfully and confidently in experiencing their environment. Art has played a vital role in education and has also provided a means for interpreting and expressing human experience as well as imparting cognitive information.

Herberholz and Hanson (1990) also mentioned that very young children all over the world begin at an early age to reveal certain developmental characteristics in their art products. However, the adult's task has been to provide the means through which the child's motor, affective, perceptual, cognitive, and aesthetic development can reach its fullest potential.

According to the National Art Education Association (1988), art has become a first language for all children, which states that: The first recorded of human language was the creation of images on cave walls, just as a child's first language is often that of drawing. A child's art expression has typically progressed from scribbles into more organized forms and symbols and has become an important means of nonverbal communication.

Purpose of the Project

The purpose of this project was to develop a model art curriculum for primary-level students in Taiwan. To accomplish this purpose, a review of literature and research related to current practice in art education, curriculum and instruction was conducted. Additionally, related information from selected sources was obtained and analyzed.

Limitations of the Project

For purposes of this project, it was necessary to establish the following limitations:

1. Scope: The model curriculum was designed for use in a selected elementary school in Taiwan.
2. Target Population: The model curriculum was designed for elementary school students enrolled in grades 1, 2, and 3.

3. **Research:** The review of related literature was limited primary to research conducted within the past ten (10) years.

Definition of Terms

Significant terms used in the context of this project have been defined as follows:

Art: Defined by Webster as “human creativity or skill” (Webster’s New World Dictionary, 1979).

Alphabet: The curriculum at the primary-level focuses on developing the ability to use visual language. (Peter Donaldson and Lael Williams, 1987)

Children Literature: The writings for children such as dramas, poems, novels, essays, and stories, esp. those that have lasting artistic value.
(<http://www.wordsmyth.net/>)

Color: Color is the result of light interacting with surfaces, and is a very rich and powerful element of visual communication. (Peter Donaldson and Lael Williams, 1987)

Line: Line is the most fundamental human symbol used to recognize and communicate visual information. (Peter Donaldson and Lael Williams, 1987)

Pattern: A pattern is the repetition of a motif. A motif is the unit of design that

is repeated. (Peter Donaldson and Lael Williams, 1987)

Shape and Form: A shape is flat. It has two dimensions, length and width. A form has three dimensions, length, width and depth. (Peter Donaldson and Lael Williams, 1987)

Space: Areas of a painting may be filled with detail or pattern and appear very active. Other areas of a painting may have large, solid areas of color that allow our eyes to rest. (Peter Donaldson and Lael Williams, 1987)

Primary Level: The earlier stages of development in elementary education, grades 1 through 3. (Kenneth Jameson, 1971)

CHAPTER TWO
A REVIEW OF RELATED LITERATURE AND
INFORMATION OBTAINED FROM SELECTED SOURCES

Introduction

The review of research and literature summarized in Chapter Two has been organized to address:

1. The Importance of Art for Young Children
2. Recent Research on Art Education Curriculum and Instruction
3. Using Literature in Children's Art
4. An Analysis of Information and Materials Obtained from Selected Sources
5. Summary

Data current primary within the past ten (10) years were identified through Education Resources Information Centers (ERIC) and Internet computer searches. Additionally, related information/materials from selected sources was obtained and analyzed.

The Importance of Art for Young Children

Herberholz & Hanson (1990) contended that education in art is essential and is designed to enrich students' lives by increasing their capacity to use their sense and minds joyfully and confidently in experiencing their environment. Boys and girls in the awakening, formative years of early childhood have special developmental needs. These include perceptual, emotional, artistic, and creative implications that can best be fostered through an art program that incorporates art production, aesthetics, art criticism, and art history. For early childhood, a sequential and developmental art program that is based upon these content areas recognizes that not every child is destined to become an adult artist, but that art can enrich the present and future lives of all children by giving them satisfaction and joy.

Jenkins (1980) stated the important aspects of art education were the creative process, self-expression, and aesthetic awareness, certainly not the finished product. Too much concern with the finished product can be detrimental in the preschool years. A good art education program helps children to grow creatively, aesthetically, socially, emotionally, physically, and intellectually. This authority identified fifteen ways, as paraphrased below, in which art is of value to children:

1. Art Develops Creative Thinking: Creativity was defined as the process of

recombining known elements and past experiences to produce something that was new to the individual—either ideas or products.

2. Art Provides a Means of Communication and Self-Expression: Art offers children a way of making statements about themselves and their world that cannot be made by other forms of expression.
3. Art Can Serve as an Emotional Release: Children who find they can turn feelings into creative channels have an outlet that will help safeguard them all their lives, protecting them from the emotional overload that many adults carry.
4. Art Strengthens the Self-Concept and Confidence: When children find their artwork accepted and respected for its own quality, and there is freedom from pressure to conform or compete, their self-confidence is strengthened. The self-concept of a child in the “scribbler” age is boosted when he/she discover that art can create a new entity.
5. Art Increases Self-Understanding: Art allow children to make tangible contacts with their own ideas and to better understand themselves. Seeing other’s ideas and approaches, different from their own, could add to this self-knowledge.

6. Art Heightens Aesthetic Awareness and Sensitivity: As children become more sensitive to the things they draw and the materials they use, their senses are sharpened and they become more aesthetically sensitive to their environment.
7. Art Enhances the Ability to Visualize: Young children began life relating visually to their environment, but this image-making ability is sometimes conditioned out. Their skill in art depends on the development of mental imagery.
8. Art Provides Problem-Solving/Decision-Making Opportunities: Children are required to make countless decisions as they arrange, paste, paint, draw, or model. Most of the problems the student meets in his/her artwork has a parallel in life, and by facing and solving them in art, the child can grow as human being.
9. Art Develops an Appreciation for the Individuality of Others: By seeing the work of others, a child learns to appreciate different ideas and to understand that often there is more than one right way to do a thing. Parents and teachers can foster this understanding by appreciating each art work for its uniqueness.

10. Art Leads to Integration of the Individual: A feeling of unity is felt when creating a work of art because the creative process integrates all one's experiences and relates them to one another. The process of integration is the process of becoming a balanced individual.
11. Art Serves as a Balance to Classroom Activities: All genuine learning consists of both taking in and giving out. Nothing is truly learned until it is externalized in some way. Children need as much output time as input time.
12. Art Aids Physical Coordination: Both large and small muscle coordination is developed when the conditions for drawing and painting give free rein and space to total bodily movement. Through art activities, children increase motor control and eye, hand, and mind coordination.
13. Art Develops Work Habits and a Sense of Responsibility: Art can be a means of learning and developing good work habits and the responsibility that accompanies the use of equipment and materials.
14. Art Aids the Adult in Understanding and Helping the Child: Children's pictures are representations of what they have experienced visually, physically, and emotionally. A collection of a child's artwork provides a

useful record of growth.

15. Art Generates Joy: Art offers deep satisfaction of discovery—both of oneself and of what various materials can do. Much joy comes from an awareness and aliveness to beauty, in everyday objects as well as in a constructive manner.

Davis (1998) observed that children display a course of artistic progression that can be seen in their artwork. Although the sequence of development can be identified, each child moves through the stages differently, due to variations in a child environment as well as other factors.

Research conducted by Kellogg, Lowenfield, and Brittain(1982) provided a general overview of artistic development in young children in three stages as paraphrased follow:

Stage One: Scribbling and Mark Making (birth to two years)

These children explore their arm and hand movements as well as their writing tools. They do not and cannot depict real images. Scribbling and mark-making are done for pleasure, and are random and uncontrolled.

Stage Two: Personal Symbols and Designs (two to four years)

These children have better control of tools than in Stage One and draw with variety, but they have a short attention span. Basic shapes come easier

with improved motor control.

Stage Three: Representational (four to seven years)

Children at this stage have a significantly different way of representing ideas artistically. They begin to customize the symbols used in Stage Two.

According to Duncum (1999), understanding the stages of children's artistic development has proven helpful to teachers when designing art curriculum or project. However, what elementary generalists need to teach art well is a solid grounding in just a few teaching-cum-learning strategies for both making and responding to art and to know how to apply them in different grade levels. This authority identified six strategies introduce children to the rich world of making and responding to art with playfulness and spontaneity as paraphrased below:

1. Verbal Reflection Strategy: This strategy relies upon teachers providing verbal feedback to children on their picture-making with the intention that children reflect upon their own efforts. It is especially useful among very young children who are preoccupied by their own creations and not yet ready for the other strategies that require more social interaction.
2. Conversational Strategy: A strategy based on the most common method by which children teach themselves to make pictures outside the classroom. The

verbal reflection strategy involves dialogue between teacher and children; the conversational strategy characteristically involves interchange among children.

3. Perceptual Strategy: The perceptual strategy is distinguished from the conversational strategy insofar as it emphasizes the perceptual world rather than borrowing from other people's pictures.
4. Conventional Strategy: The conventional strategy is based on this artistic strategy is based upon children learning to make pictures from studying other pictures, not from life.
5. A Non-Sequenced Strategy: Among the most useful strategies for responding to art is the Artmaps Compass, a non-sequenced group of questions that can be adapted to any grade. The benefit of a non-sequenced strategy is that in working with younger children it is often necessary to be very flexible.
6. The Inductive Strategy: The primary benefit of this strategy rests in its ability to help children learn to distinguish objective fact from the subjectivity of interpretation as well as how to develop arguments about values. This approach is also useful because it enables students to express their first impression.

Recent Research on Art Education Curriculum and Instruction

Jenkins (1980) observed that a good art-related curriculum begins with good planning. This authority also suggested that all art activities should be planned with the educational goals and needs of children in mind. Curriculum projects should address creating art, looking at art, and living with art. Planning art experiences for children should be appropriate to the age, ability, and interests of the children. The art program should give each child a chance for originality and creative thinking and allow for creative expression at his/her own artistic pace.

An elementary school visual arts curriculum entitled “Artmarks” (1987) published jointly by the Edmonds and Mercer Island, Washington School Districts, outlined a structure of a visual art curriculum focused on developing the ability to use a visual language “alphabet” of elements which included line, pattern, shape and form, color, space, as paraphrased below:

Line: Line is perhaps the most fundamental human symbol used to recognize and communicate visual information. In art, line delineates. It represents the outlines and contours of objects and because of its descriptive power, it is a highly effective and well used visual tool.

Pattern: A pattern is the repetition of a motif. A motif is the unit of design which is

repeated. The same terminology may be applied to other forms of expression such as music and dance. A musical motif repeated, varied and repeated again, becomes a melody. A percussion motif repeated becomes a rhythm, a pattern, a beat. In dance, a short phrase of movement is a motif. Choreographers invent and toy with motifs forming patterns and pattern variations to produce a composition of movement, a dance.

Shape and Form: A shape is flat. It has two dimensions, length and width. A form has three dimensions, length, width and depth. It may be real, something you could touch or hold in your hand or, a form may be represented on a flat piece of paper through the use of lines to describe its contours or shading to describe its volume.

Color: When we think about color in art we usually think of paint as color. But color is the result of light interacting with surfaces. We perceive a particular color in paints, chalk, colored papers, or in living tissue such as the skin of a person, or the colors of our eyes and hair, because of the molecular structure of the pigment particles which reflect or absorb wavelengths of light in different ways. This awareness is tremendously useful to the artist, as well as to the young student still building his or her range of expressive possibilities. Color is a very rich and powerful element of visual communication.

Space: Space is all around us. We move in space sometimes with a feeling that space is closed and crowded and at other times open and free. Space within a painting can be described in many ways. Areas of a painting may be filled with detail or pattern and appear very active. Other areas of a painting may have large, solid areas of color that allow our eyes to rest. There should be a balance between active and restful space within a composition.

The Washington State Office of Superintendent of Public Instruction (OSPI), under the leadership Dr. Terry Bergeson, has mandated Essential Academic Learning Requirements (EALRs), which have established the following standards for students enrolled in “The Arts.”

1. The student understands and applies Arts knowledge and skills. To meet

this standard, the student:

- 1.1 Understands arts concepts and vocabulary
- 1.2 Develops arts skills and techniques
- 1.3 Understands and applies arts styles from various artists, cultures and times
- 1.4 Applies audience skills in a variety of arts settings and performances

2. The student demonstrates thinking skills using artistic processes. To meet

this standard, the student:

2.1 Applies a creative process in the arts:

- Conceptualizes the context or purpose
- Gathers information from diverse sources
- Develops ideas and techniques
- Organizes arts elements, forms, and/or principles into a creative work
- Reflects for the purpose of elaboration and self evaluation
- Refines work based on feedback
- Presents work to others

2.2 Applies a performance process in the arts:

- Identifies audience and purpose
- Selects artistic work (repertoire) to perform
- Analyzes structure and background of work
- Interprets by developing a personal interpretation of the work
- Rehearses, adjusts, and refines through evaluation and problem solving

- Presents work for others
- Reflects and evaluates

2.3 Applies a responding process to an arts presentation:

- Engages actively and purposefully
- Describes what is seen and/or heard
- Analyzes how the elements are arranged and organized
- Interprets based on descriptive properties
- Evaluates using supportive evidence and criteria

3. The student communicates through The Arts. To meet this standard, the student:

3.1 Uses the arts to express and present ideas and feelings

3.2 Uses the arts to communicate for a specific purpose

3.3 Develops personal aesthetic criteria to communicate artistic choices

4. The student makes connections within and across The Arts, to other disciplines, life, cultures, and work. To meet this standard, the student:

4.1 Demonstrates and analyzes the connections among the arts disciplines

4.2 Demonstrates and analyzes the connections between the arts and other content areas

4.3 Understands how the arts impact lifelong choices

4.4 Understands that the arts shape and reflect culture and history

4.5 Demonstrates knowledge of arts careers and the role of arts skills in the world of work

Olshansky (1990) recognized that the first step for planning art experiences for children was to create a stimulated art environment based on the children's preference for the imaginative and unusual, which would also consider their special needs. The thoughtful ordering of art experiences can maximize a child's artistic growth. Therefore, it is necessary to recognize that creative process does not begin and end with individual art experiences, but rather forms an ongoing progression of experiences that evolves over time. To foster this artistic growth, a natural progression of experiences should be presented to the child.

Using Literature in Children's Art

According to Glazer (1981), literature has contributed to the development of the imagination. Participating in the literary experience can be itself an imaginative endeavor for readers project themselves into the story. The development of the imagination through literature has become particularly vital for children.

Davis (1998) has also suggested how exposing children to literature can stimulate their artistic development. This authority explained how beautiful and interesting children's books could be used as motivation to encourage creativity, self-expression, and artistic development in childhood. Books could help children closely experience art. Various artistic methods and techniques could also be experienced through literature. Art has played a vital role in early childhood education. It provides a means for interpreting and expressing human experience as well as imparting cognitive information. A child's natural state of mind is creative and artistic.

Davis further explained how reading has been perceived by specialists as a dynamic, child-based process, with real experiences taking the place of phonics and skill drills. Many books containing literature-based activities are available, and the teaching of content areas through literature has become a popular method of the instruction. Art can also be connected with literature and to the entire curriculum by using a multimedia

approach.

Classroom art subjects have typically included a wide range of books, audiovisuals, displays, and demonstrations. Through these media, children can learn to interpret and express their behavior and experiences. These ideas have proven especially important in early childhood, where children are still forming their self-concept. If children began to experience art, literature, and how to combine both in early elementary programs, they will more likely continue on this path for the remainder of their lives. With a literature-based art program, these ideas can be accomplished. For example, several versions of children's stories can be presented to demonstrate contrasts and comparisons among artists' interpretations of the text. Art styles can also be studied and explained using current picture book illustrations. (Davis)

Sawyer and Comer (1996), contended that choosing the best books available for use with young children is critically important. Since children are forming their thoughts and opinions about almost everything, one must help and encourage them with useful, sensitive, and thought-provoking ideas. Exposure to the best possible stories and illustrations will help children in this area while giving them an appreciation for quality literature as well. The teacher must consider both the curriculum and the needs of the children, and then match those considerations to the books available. By understanding

individual children, the teacher will be able to respond by selecting books that are meaningful to them.

According to Davis, art has the capacity to develop creative potential in all areas while encouraging experimentation in creativity. The objective of a literature-based art program for early childhood should be to involve students in and expose them to beautiful art work and wonderful literature. Promoting reading and children's literature in conjunction with art also enhances language development. Furthermore, a literature-based art program encourages curiosity and creativity. Teachers should use art to determine each child's best learning modality in order to teach them in the most effective manner.

Glazer (1981) emphasized that books shared with children should represent the best by literary and artistic standards. This researcher also suggested that talking with local librarians might help teachers learn how they can apply standards of literary excellence. However, rather than relying totally on the opinion of others, teachers should learn to evaluate books for children themselves. Teachers may want to use research results about children's preferences in literature as a guide to the initial selection of literature to present, keeping in mind that any one book or poem is a combination of many elements, and that preferences will vary from individual to individual. From the wide range of literature available, teachers should select for sharing with students, only that which is of high

literary merit.

Longley (1999) has provided several examples of existing educational programs to illustrate how the arts can be integrate into the total curriculum to communicate complex ideas. Longley's description of two such programs in Florida has been summary as below:

- **Miami-Dade County:** This school district curriculum has integrated reading, writing, and mathematics learning strategies with arts instruction. The fifth graders participate in a sketchbook/journal program to encourage them to express themselves clearly and creatively, visually and verbally. A few years ago, the 5th grades social studies, language arts, and visual arts teachers cooperatively planned a unit on conflict and resolution. The unit began with a visit to the Wolfsonian Museum in Miami Beach, which specialized in decorative and propaganda arts, but the field trip did not end there. After viewing artworks related to the First and Second World Wars and perusing books that chronicled the conflicts of this century, the students returned to their respective schools and began the real work of the unit. Fifth-grade students in participating schools came together to create a large format book on conflict and resolution. They conducted interviews with family members and acquaintances, exploring how

these relatives and friends had experienced conflict and resolved it. Then they wrote those chronicles as stories and as historical accounts.

- **Biscayne Gardens Elementary School in Miami:** Students stitched a fabric book cover that evoked both chaos and calm. Inside, students painted canvas pages with vivid shapes and lines that echoed the cover. At the center of each page, they mounted a photograph on transparent acetate, which made it possible to see fragments of student handwriting on the sheets beneath the photographs. In addition to developing their arts literacy and language skills and increasing their knowledge of human behavior and history, the students also learned a valuable economics lesson.

Rasmussen (2000) has described another elementary-level curriculum which help students identify connections between the visual arts and other disciplines. Entitled “Finish the Visual Story”, Rasmussen has described the project as follow:

Faith Ringgold, Miriam Schapiro, Paul Gauguin, and Marc Chagall are the artists who tell a visual story in their artworks. After viewing their artworks, the teacher asked students to venture beyond what they actually saw in the painting. The instructor wanted the students to imagine what else they might see if they were to walk into the painting and turn around and face a new direction.

Students were to draw the image they imagined, adding the colors and incorporating similar art techniques used by the artist of the work they walk into. The stories that students told about their drawing were very descriptive, detailed, and quite original. Students drew their pictures the first week, and then wrote their stories. The writing was a descriptive story about the drawing with a beginning, middle, and end. The written stories were well organized, clearly written, expressive, and descriptive of the visual story. Discoveries and new innovative meanings were evident in the students' work. Both the story and visual were well developed. Some students' visual story was richer in detail using descriptive adjectives, personal feelings, and an original story line. Visual story were also aesthetically pleasing, the use of color was bold and powerful, and student not only wrote in quantity but also quality. This project sought to promote receptive visualization or the mind's eye, while developing abilities to look at and respond to works of art, and to relate art to personal observations and experiences. It also developed students' visual thinking skills, and identified connections between the visual arts and other disciplines.

An Analysis of Information and Materials
Obtained from Selected Sources

For purposes of comparison and contrast, the writer (Chen Hung) visited six elementary schools in Kittitas County, Washington and interviewed ten (10) primary-level teachers with regard to their instructional practices in art education. Schools visited included:

1. Kittitas Elementary School, Kittitas, Washington
2. Thorp Elementary School, Thorp, Washington
3. Roslyn Elementary School, Cle Elum, Washington
4. Lincoln Elementary School, Ellensburg, Washington
5. Mount Stuart Elementary School, Ellensburg, Washington
6. Valley View Elementary School, Ellensburg, Washington

An analysis of information/materials obtained from these teachers' interviews revealed that five (5) characteristics were found to be generally common in all primary-level art instructional practices:

1. Variety: The curriculum should be varied and interesting for young children. Many different materials and resources can be used for an art project.

2. Individualized Work: Art projects can be designed for these students to do his/her work individually. Group art projects were not generally encouraged at the lower elementary age level.
3. Combining Fine Art and Craft Art: The curriculum combined fine art and craft art by introducing students to basic concepts such as line, shape, color, and composition.
4. Incorporating Art with other Subjects: Art projects were usually integrated with other subjects including literature, history, science, holidays, and cultures. Students tended to learn more and to think more deeply when other subjects were integrated with art instruction.
5. Unit Approach: A unit approach works well when art is integrated into the total curriculum. And art unit can be planned for a day, a week, or longer, depending on the interest level and time limitations of the children.

Summary

The research and literature summarized in Chapter Two supported the following themes:

1. Early childhood is a time for many intake experiences, and art is a means of

activating the child's sensibilities.

2. A quality art education program integrates a number of opportunities and with other subjects.
3. Using literature to expand creativity through art and, integrating art-related literature and information, stimulates a child's creative potential in all areas and encourage experimentation in creativity.
4. An analysis of information/materials obtained from selected elementary schools revealed that five (5) characteristic were found to be generally common in all primary-level art instructional practices. These included variety; individualized work; combining fine art and craft art; incorporating art with other subjects; and, adopting a unit approach.

CHAPTER THREE

PROCEDURES OF THE PROJECT

Introduction

The purpose of this project was to develop a model art curriculum for primary-level students in Taiwan. To accomplish this purpose, a review of literature and research related to current practices in art education, curriculum and instruction was conducted. Additionally, related information from selected sources was obtained and analyzed.

Chapter 3 contains background information describing:

1. Need for the Project
2. Development of Support for the Project
3. Procedures of the Project
4. Planned Implementation and Assessment of the Project

Need for the Project

The need for the project was influenced by the following considerations:

1. The writer (Chen, Hung), completed a Bachelor of Arts degree in Fine Arts (BFA) from Central Washington University (CWU), in 2000. This educational background increased the writer's awareness of the importance of art education, especially for young children. The writer's undergraduate

studies further heightened her interest in how young children engage in art production and view works of art.

2. Many teachers in Taiwan have focused student learning on academic subjects, such as mathematics and science. Most Taiwanese parents have tended to believe that academic subjects and skills were more important and useful for children. However, research has confirmed that non-academic subjects such as art and music have also influenced young children's developmental progress. Maintaining a balance between academic and non-academic subjects has been recognized in current research as essential for providing students with a balanced educational experience.
3. The opportunity to undertake graduate studies at CWU afforded the writer an opportunity to further pursue her interest in developing a quality art education curriculum for implementation in Taiwan.
4. The review of related literature and information has confirmed the need for a well developed art curriculum for primary-level students.
5. Undertaking this project coincided with the writer's graduate studies in Educational Administration at Central Washington University.

Development of Support for the Project

The project which was the subject of this study has evolved over a period of many years. The writer began thinking about advancing her education in the field of art while still in high school in Taiwan. At that time, the determination was made, based on the encouragement of family and friends, to pursue admittance to a college/university in United States. In 1995, the writer was referred to Dr. Gregory Chan, Vice President for Academic Affairs at CWU, who encouraged her to complete a Bachelor of Fine Arts (BFA) degree and to subsequently enter the graduate program in Educational Administration. During the 2000-2001 school year, after completing the English as Second Language (ESL) program and completing course work in English Languages studies at CWU, the writer was admitted to graduate school. While enrolled in EDF 510, Educational Research and Development, the researcher identified the topic which became the subject of this project. To develop a model art curriculum for primary- level school students in Taiwan, the following school district employees, individually and collectively provided an encouragement need and undertake this project while contributing their expertise:

Kittitas School District

Mr. Jerry Harding – Superintendent of Schools

Kittitas Elementary and Middle Schools:

Derek Larsen – K-8 Principal

Lisa Giaudrone – 2nd Grade Teacher

Thorp School District

Dr. Virginia Erion – Superintendent of Schools

Thorp Elementary and Middle Schools:

Mrs. Carol Gensor – Art Specialist

Cle Elum-Roslyn School District

Water Strom Middle School:

Mrs. Michele Wadeikis – Principal, Water Strom Middle School

Mr. Chris Hamel – Art Specialist

Roslyn Elementary School:

Mrs. Joanne Reynold – 2nd Grade Teacher

Ellensburg School District

Lincoln Elementary School:

Mr. Rod Goosman – Principal

Mrs. Toni Hobbs – 2nd Grade Teacher

Mount Stuart Elementary School:

Mrs. Sue Briggs – Principal

Mrs. Ann Wichterman – Kindergarten

Mrs. Diane Briggs – 1st Grade Teacher

Mrs. Renee Cottrell – 1st/2nd Grade Teacher

Mrs. Judy Staples – 2nd Grade Teacher

Mrs. Trina Lanegan – 3rd Grade Teacher

Valley View Elementary School:

Mrs. Renee Goodman – Principal

Mrs. Maggie Newschwander – 4th Grade Teacher

Procedures of the Project

To obtain background information essential for developing a model art curriculum for primary-level students in Taiwan, Educational Resources Information Center (ERIC) and Internet computer searches were conducted. This investigation provided essential research and information related to: The importance of art for young children; recent developments in art education, curriculum, and instruction; and, using literature in children's art. Additionally, related information from selected sources was obtained and analyzed.

Planned Implementation and Assessment of the Project

Implementation of the model art curriculum has been tentatively scheduled for implementation during the 2002-2003 school year, at a selected public/private elementary school, following the writer's completion of graduate studies and her return to Taiwan. The model curriculum may be subsequently modified based on input and advice received from professional colleagues in the Republic of China. Further modification and assessment of the model curriculum may occur after primary-level students have worked with and used the curriculum throughout the 2002-2003 school year. Revisions will be made annually based on feedback from students, teachers, and administration.

CHAPTER FOUR

The Project

The model art curriculum and instructional program designed for primary-level students in Taiwan, which was the subject of this project, has been presented in

Chapter Four, in four (4) instructional units, including:

Unit One: Introduction to Art

Unit Two: The Alphabet of Art

Unit Three: Connecting Art to Other Disciplines

Unit Four: Art and Literature

ART

An Instructional Program For
Primary-Level Students in Taiwan

Hung S. Chen
Central Washington University
July 2002

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Unit One

INTRODUCTION TO ART

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UNIT ONE

INTRODUCTION TO ART

Unit Overview

Unit one introduces the student to basic art concepts, skills and knowledge. This unit is designed to develop students' creative ability, self-expression and language literacy. The unit will incorporate art production, art criticism, and art history.

Student Learning Objectives

Students will be able to...

- understand art concepts and vocabulary
- develop art skills and techniques
- understand and apply art styles from various artists, cultures and times
- use the arts to express and present ideas and feelings

Learning Activities

Activities will be consistent with unit student learning objectives and will

include:

- Drawing

- Slide Shows
- Brief Introduction of Artists
- Field Trips to Art Galleries

Teaching Strategies

Strategies will include:

- Individual Art Projects
- Group Work
- Lecture/ Visiting artist(s)
- Guest Speakers

Instructional Materials

Resources will include:

Muller, Brunhild. Painting with Children. Edinburgh, Scotland: Floris

Books, 1987.

Sills, Leslie. Visions: Stories about Women Artists. Albert Whitman, 1993.

Beardsley, John. Pablo Picasso. New York; Abrams. 1991

Assessment

Multiple assessment strategies will to include:

Complete art assignments/projects

Pre and post lecture and discussion before and after field trip.

Vocabulary review

Unit Two

THE ALPHABET OF ART

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UNIT TWO

THE ALPHABET OF ART

Unit Overview

Unit two outlines a structure of a visual arts curriculum focused on developing the ability to use a visual language, i.e. an “alphabet” of elements which include line, pattern, shape and form, color, and space. The student demonstrates thinking skills using artistic processes.

Student Learning Objectives

Student will be able to...

- conceptualize the context or purpose
- develop ideas and techniques
- organize artistic elements, forms and principles into a creative work
- analyze structure and background of creative work
- develop a personal interpretation of the artistic work

Learning Activities

Activities will be consistent with unit student learning objectives and will

include:

- Drawing
- Blow Drawing
- Painting
- Collage
- Printmaking

Teaching Strategies

Strategies will include:

- Observing line in art and using many differing types of lines
- Understanding pattern as repeated units of design
- Observing shape in art and using shape
- Using detail in drawing
- Color mixing activities
- Experimenting with paints and brushes
- Using repetition to add visual order or unity to the composition

Instructional Materials

Resources will include:

Oliver, Stephen. My First Look at Color. Random House, 1990.

Martin, Judy. Painting and Drawing. Milbrook, 1994.

Fleischman, Paul. Copier Creations. Harper Collins, 1993.

Lionni, Leo. Mr. McMouse. Knopf, 1992.

Guerrier, Charlie. A Collage of Crafts. Ticknor and Fields, 1994.

Assessment

Multiple assessment strategies include:

Complete art assignments/projects

Project criticism and evaluation

Student art shows

Defining art concepts and vocabulary

Unit Three

CONNECTING ART TO OTHER DISCIPLINES

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UNIT THREE

CONNECTING ART TO OTHER DISCIPLINES

Unit Overview

Unit three helps teachers and students make connections with and across the arts to other disciplines, lives, and cultures. Students can learn subjects more easily through the arts. This unit also helps students discover and observe art in their everyday life and environment.

Student Learning Objectives

Students will be able to...

- demonstrate and analyze the connections between the arts and other disciplines
- understand that the arts shape and reflect culture and history
- understand that art concepts are inherent in mathematics

Learning Activities

Activities will be consistent with unit student learning objectives and will

include:

- Fabric design

- Puppets
- Collage
- Picture-making

Teaching Strategies

Strategies will include:

- Tie-and-dye techniques for fabric design
- Using recycled materials to make art projects
- Using cut-out squares to build a mosaic picture
- Collecting different kinds of paper
- Group work for large-scale projects

Instructional Materials

Resources will include:

Wood, Annette. Teaching Art & Crafts in Elementary School. 1981.

Rowe, Gaelene. Guiding Young Artists. 1988

Olshansky, Beth. Art Projects for Young Children. 1990

Adler, David A. A Picture Book of Martin Luther King, Jr. 1989.

Assessment

Multiple assessment strategies will to include:

Complete art assessments/projects

Data collection

Group discussions

Self-evaluation

Classroom exhibitions

Unit Four

ART AND LITERATURE

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UNIT FOUR

ART AND LITERATURE

Unit Overview

Unit four emphasizes that literature has contributed to the development of the imagination and has become particularly vital in stimulating children's interest in art. Books can help children to experience art vicariously. Various artistic methods and techniques can be experienced through literature.

Student Learning Objectives

Students will be able to...

- develop reading skills
- develop writing skills
- develop the ability to think and to analyze
- understand other cultures

Learning Activities

Activities will be consistent with unit student learning objectives and will

include:

- Story reading
- Book-making
- Comic strips
- Illustrations
- Drawings

Teaching Strategies

Strategies will include:

- Selecting children's literature and other books
- Planning to make a book
- Free drawing to portray/express feelings about a story or poem
- Sharing ideas and making up stories in groups

Instructional Materials

Examples of selected children's literature from different cultures may include:

Adoff, Arnold. All colors of the race. Illus. John Steptoe. New York:

Lothrop. 1982.

Barrie, James M. Peter Pan. Illus. Jan Ormetod. New York: Viking. 1988.

Haley, Gail. Jack and the Bean Tree. New York: Crown. 1986.

Hooks, William H. (reteller). The Three Litter Pig and the Fox. Illus. S. D.

Schindler. New York: Macmillan. 1989.

Assessment

Multiple assessment strategies to include:

Book editing

Evaluation of individual or group, literature-based art projects

Individual and group discussion and artistic portrayal of a children's story

or poem

Story illustrations

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this project was to develop a model art curriculum for primary-level students in Taiwan. To accomplish this purpose, a review of literature and research related to current practice in art education, curriculum and instruction was conducted. Additionally, related information from selected sources was obtained and analyzed.

Conclusions

Conclusions reached as a result of this project were:

1. Quality art education programs for primary-level students integrate a variety of art forms with other subjects/disciplines.
2. Using literature to encourage creativity through art, and integrating art-related literature and information, stimulates a child's creative potential in all areas and encourages experimentation.
3. Characteristics found to be generally common in primary-level art instructional practices typically include: a variety of art media; individualized work; combining fine art and craft-art; incorporating art with

adopting a unit approach.

Recommendations

As a result of this project, the following recommendations have been suggested:

1. To develop a quality art education program for primary-level students, opportunity should be provided for students to integrate art with other subjects/disciplines.
2. To stimulate a child's creative potential and to encourage his/her freedom to experiment, a variety of children's literature should be integrated into the art curriculum.
3. Well-developed art programs for primary-level students should be characterized by: a variety of art media; individualized work; combined fine-art and craft-art; incorporating art with other subjects; and, adopting a unit approach.
4. Other educators seeking to develop art curricula for primary-level students may wish to adapt and/or utilize the model curriculum developed for this project or, undertake further research on this subject to meet their unique needs.

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