

The Application of Experiential Teaching Method in Primary School Art Classrooms

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ABSTRACT

The experiential teaching method has gradually demonstrated its advantages in the field of primary school art education, emphasizing the cultivation of students' innovative abilities and practical skills through their personal experiences and participation. Currently, there are issues in primary school art teaching such as the need for optimization in curriculum design and innovation in teaching strategies. The application of the experiential teaching method in primary school art classrooms can be achieved through a student-experience-centered curriculum framework design and strategies that integrate visual arts with practical activities. Additionally, by constructing learning situations closely related to students' lives and combining guided teaching with autonomous exploration, these measures aim to enhance students' artistic understanding, creativity, and critical thinking abilities, promoting their all-round development and meeting the requirements of educational reform and development in the contemporary era.

KEYWORDS

Experiential teaching method; Primary school art; Classroom teaching; merge

In current educational practice, the experiential teaching method has gradually highlighted its unique advantages in cultivating students' innovative abilities and practical skills. Particularly in the field of primary school art education, this teaching strategy has attracted much attention due to its ability to promote the comprehensive development of students' sensory experiences, emotional expression, and artistic creation. Art education is not merely about imparting skills; it is also a process of fostering students' aesthetic abilities, creative thinking, and cultural understanding. The core of the experiential teaching method lies in enabling students to understand artistic language and master artistic techniques through direct experience and participation in practical operations, thereby developing their personal artistic styles and expression methods.

1 Theoretical Foundation of Experiential Teaching Method

The experiential teaching method emphasizes promoting in-depth and comprehensive learning through direct experience, which is of great significance in primary school art education as it focuses on guiding students to develop their aesthetic and creative abilities through participation and experience. In primary school art education, the experiential teaching method encourages students not only to learn art skills but also to deeply understand the social and cultural context of art through practical activities. This method is reflected in educational practice as a student-centered teaching strategy, where the role of the teacher shifts from being a simple knowledge transmitter to a guide and collaborator. The teacher's task is to create situations that stimulate students' exploration spirit and creative enthusiasm. At the same time, the application of the experiential teaching method in primary school art teaching highlights the importance of multi-sensory learning, believing that visual, tactile, and dynamic participation can enhance students' artistic expression and critical thinking abilities.

2 Problems in Primary School Art Teaching

(1) Course Design Needs Optimization

In primary school art education, the quality of course design has a direct impact on teaching effectiveness and students' artistic experience. However, most primary school art courses have obvious deficiencies, especially in the alignment of course content, teaching objectives, and students' development needs. Course content is often traditional and lacks innovation, mostly focusing on repetitive basic painting and handicraft skills training, while neglecting the potential of art education in cultivating students' creativity, aesthetic ability, and cross-cultural communication skills. Moreover, teaching objectives are usually set at the level of skill acquisition and fail to effectively integrate the requirements of core competence cultivation, which to some extent limits the course's role in promoting students' all-round development. The course structure arrangement also has limitations, with common problems including unreasonable allocation of class hours and a single type of activity. For example, a large number of class hours are

allocated to traditional painting skills training, while exploration of modern visual expression methods such as digital media art is rarely involved.

(2) Teaching Strategies Need Innovation

In the practice of primary school art teaching, there is an urgent need to promote the innovation of teaching strategies to better meet students' development needs and the evolution of contemporary educational concepts. Currently, many primary school art teachers still adopt traditional teaching models, which focus on the imparting of skills and techniques and pay insufficient attention to students' individualized development and creative expression. Teachers often conduct teaching through demonstration and imitation, requiring students to replicate the teacher's models. Although this helps students quickly acquire skills, it may inhibit their potential for exploring personal styles and innovative expression. Classroom interaction and student participation also need to be enhanced. Existing teaching strategies often fail to fully stimulate students' active participation and critical thinking. In the classroom, students are often in a passive position, with teacher-organized activities dominating, and students have limited opportunities for self-exploration and artistic creation. This teaching strategy neglects the importance of individual experience in art education and fails to effectively utilize teaching methods such as dialogue, criticism, and reflection to promote students' in-depth learning and understanding.

3 Strategies for Applying Experiential Teaching Method in Primary School Art Classrooms

(1) Course Design

A Designing a Course Framework Centered on Students' Experience When applying the experiential teaching method to primary school art education, the design of a curriculum framework centered on students' experiences is a crucial step. The core of this approach lies in building teaching content and learning activities based on students' actual life experiences, thereby enhancing their artistic understanding and creativity. This requires teachers to have a deep understanding of students' interests, life backgrounds, and cultural environments, and to adjust teaching strategies accordingly to ensure that the course content is relevant and practical. Specifically, teachers need to design challenging projects that encourage students to express their ideas and emotions through various forms such as paintings, sculptures, and multimedia art. This design is not merely about skill transmission but also about emotional and cognitive resonance, allowing students to apply their personal experiences in the creative process and explore multiple possibilities of self-expression. A curriculum design centered on students' experiences emphasizes the integration of critical thinking and reflective learning in the teaching process. Through this process, students can deeply analyze their own works and understand the cultural and social significance behind art creation. Under this curriculum framework, the role of teachers shifts to that of guides and assistants, stimulating students' curiosity and exploration by setting questions and challenges, and encouraging them to take the initiative in learning and deepen their understanding of the content. At the same time, the curriculum design should also consider interdisciplinary integration, such as combining mathematics, science, and language with art education, enabling students to enhance their comprehension and application abilities in a comprehensive learning environment. The key to implementing this curriculum design lies in creating an open and supportive learning environment where students can freely express their ideas and try different art forms and materials, while teachers provide necessary support and resources, such as art materials, tools, and technical support, to ensure that every student can achieve success in the learning process.

(2) Integration of Visual Arts and Practical Activities

The integration of visual arts and practical activities is an important strategy for applying the experiential teaching method in primary school art education, aiming to enhance students' artistic understanding and creativity by integrating visual expression with practical operation. This curriculum design emphasizes that visual arts are not only an aesthetic experience but also an organic integration of hands-on practice and thinking processes, which helps students understand art concepts and master art skills through practical operation and develop critical and creative thinking in the process. When implementing this course, teachers should design projects covering various forms such as painting, sculpture, and installation art, encouraging students to draw inspiration from daily life and incorporate personal experiences and emotions into art creation, thereby establishing a deeper emotional and cognitive connection with art works. The teaching that integrates visual arts and practical activities also includes the use of digital media and emerging technologies, such as digital painting, animation production, and virtual reality art. These technologies not only expand the ways of visual art expression but also provide students with opportunities to explore modern art forms. Through this approach, students can apply and understand multimedia technology in the creative process, which not only enhances their art skills but also stimulates their interest in the integration of technology and art. When designing such courses, teachers need to consider the feasibility of activities and students' skill levels to ensure that all students can benefit from the activities and achieve self-expression and skill improvement through practical activities. To ensure the effectiveness of this curriculum design, teachers should continuously engage in professional development, master the latest art education

theories and practical techniques, and create a supportive and resource-rich learning environment, providing necessary materials and tools to assist students in their art creation. In primary school art education, creating a context is a crucial teaching strategy. It focuses on building a learning environment closely related to students' lives, enabling them to better understand and absorb art education content in a background connected to their life experiences. Implementing context-based teaching requires teachers to have a deep understanding of students' daily lives and interests, and then design art activities that can stimulate students' interest and sense of participation. For example, when teaching landscape painting, teachers can arrange for students to do outdoor sketching, allowing them to directly observe the surrounding environment and use elements such as trees, buildings, and the sky observed in the scene to create their own art works. Through context creation, teachers can also introduce art works and cultural materials related to students' life backgrounds, enhancing their practical application ability when identifying art expressions related to their own lives. This approach not only increases students' interest in the art discipline and their learning motivation but also helps promote their self-expression ability and critical thinking development in the art creation process. Context creation also includes adjusting the classroom environment itself, such as changing the classroom layout and using various sensory stimuli (such as sound and light effects) to simulate different art environments, aiming to create an immersive learning space conducive to art education. The key to successful context creation lies in providing students with a framework that enables them to connect with the learning content both practically and cognitively, thereby gaining a deeper understanding of the diversity of art and its cultural significance. Through such a learning environment, students can not only improve their art skills but, more importantly, deeply experience the close connection between art and personal life in the process of creating and appreciating art, which is extremely valuable for cultivating their long-term interest in art and aesthetic views.

(3) Instructional Method: Combining Guided Teaching with Autonomous

Exploration In primary school art education, combining guided teaching with autonomous exploration is an effective strategy to enhance students' learning initiative and creativity. Guided teaching emphasizes the teacher's guidance and support, aiming to ensure that students understand the basic concepts and techniques of art. Teachers provide necessary background knowledge and technical guidance to help students build correct art expression and creation methods. This method focuses on the teacher's leading role in the teaching process, stimulating students' thinking and creative development through carefully designed teaching activities and questions. Autonomous exploration, on the other hand, emphasizes students' personal exploration and experimentation, encouraging them to use different materials and techniques in art creation and thereby discover their unique artistic styles and expression methods. By integrating these two teaching strategies, teachers can design phased teaching activities in the course, initially using guided teaching to lay the foundation of art knowledge, and then gradually transitioning to a student-centered autonomous exploration stage. For example, when learning specific art techniques such as watercolor painting or sketching, teachers first demonstrate basic painting skills and color theory, and then allow students to freely explore and practice within a certain framework, thereby cultivating their artistic perception and practical ability. During this process, the teacher's role gradually shifts from a direct instructor to a facilitator and supporter, providing feedback and suggestions to students and helping them overcome difficulties encountered in art exploration, enhancing their creativity.

4 Innovative Experiential Evaluation

For a long time, evaluation has been the last teaching link in art classes and an extremely important one. However, in the traditional teaching mode, the evaluation is often a one-sided assessment by the teacher of the students. Although this kind of evaluation has certain effects, it goes against the principle of experiential learning. Therefore, to make the experiential learning process of students more complete, in the evaluation teaching link, teachers should base on the connotation of experiential teaching and guide students to participate in art class learning in an autonomous exploration mode and spirit.

(1) Evaluation Forms

Teachers should improve the evaluation forms. Besides the traditional form of teachers evaluating students, other forms such as students' self-evaluation, mutual evaluation among students, and mutual evaluation among groups can be added, making the evaluation subjects more diverse. At the same time, the form of teaching evaluation is not limited to the classroom. Teachers can design some "long-term assignments", for example, in the evaluation form of "Chinese Folk Art", long-term assignments about folk art can be given to further guide students to analyze and explore the folk art and folk culture around them, and record the analysis and exploration content in the form of text, photography, and making physical objects. This learning method allows students to learn by doing, opens the door to their imagination, and makes the originally rather dull art appreciation lively and interesting. It enables students to personally experience the problems of folk art in contemporary life, put forward their own opinions on its inheritance and protection in the present, deepen their understanding of folk art and national culture, and generate a sense of identity with traditional culture, thus

strengthening cultural confidence. For some teaching contents with practical processes, teachers can also seek the help of the school to extend the evaluation beyond the classroom, such as opening up venues for students to hold a works exhibition, and holding personal works exhibitions for outstanding students, allowing students to also participate in the evaluation process, fully exerting their autonomy, which also promotes the evaluation effect.

(2) Evaluation Content

Teachers should improve the evaluation content. The purpose of teaching evaluation is not the result, but to improve and enhance. In the past evaluation model, teachers mostly evaluated students' learning results, which were reflected in grades. However, in the experiential teaching model, teachers should not only pay attention to the evaluation of students' learning results, but also not neglect the evaluation of students' learning processes, learning attitudes, and learning methods. Timely and appropriate evaluations should be made during the teaching process to enhance students' learning experience. Adhering to multi-dimensional evaluation can not only better improve teaching effectiveness, but also stimulate students' interest in art learning, provide sufficient motivation for subsequent learning, and promote the smooth implementation of the experiential teaching model. In conclusion, integrating experiential teaching methods into primary school art classrooms is an effective supplement and necessary innovation to traditional teaching models. This process not only improves teaching quality and comprehensively develops students' personalities and abilities but also enhances their social practice ability and lifelong learning ability, ultimately achieving the fundamental goal of education - cultivating modern citizens with innovative spirit and practical ability. Therefore, systematically studying the integration path of experiential teaching methods and primary school art education is not only an academic exploration need but also a requirement of the times for educational reform and development.

To better implement the experience-based teaching model in primary school art classes, the following points should be noted: First, teachers should participate in more relevant professional training to broaden their knowledge of art and enhance their ability in art education, so as to truly conduct art teaching based on the physical and mental characteristics of primary school students. Second, teachers need to carefully design experience activities to ensure that they are both interesting and educational. At the same time, teachers should diversify their experience teaching methods and approaches. For instance, the design of teaching activities and specific activity arrangements should be fully considered to ensure the effectiveness of experience teaching. By means of interesting and quality teaching methods or art activities, students' interest in learning can be stimulated and they can be encouraged to actively participate. Third, the subjectivity of primary school students should be emphasized, providing them with more opportunities to independently choose art works and activities, and encouraging them to enhance their confidence in learning art through independent creation. Fourth, a good atmosphere for experience teaching should be actively created, and a favorable art teaching environment should be established, allowing students to fully exert their imagination and creativity here. Fifth, in the experience teaching of primary school art classes, teachers should also attach importance to the diversified evaluation of students' learning performance. These evaluations play an irreplaceable positive role for primary school students, especially the teachers' encouraging evaluations, which are not only an intangible reward for students but also can stimulate their enthusiasm for learning art and enhance their motivation to paint.

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