

Practical Research on Promoting Students' Core Art Literacy through Primary School Art Unit Teaching

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Abstract: Primary school art unit teaching is an integrated and structured teaching method that plays an important role in the development of students' core artistic literacy. Starting from the connotation of core literacy, this article explores the practical significance and implementation methods of large unit teaching. Research suggests that large unit teaching breaks through the traditional fragmented constraints of single class hours, using theme led, task driven, and evaluation accompanied methods to enable students to achieve common development in various aspects such as image recognition, artistic expression, aesthetic evaluation, creative practice, and cultural awareness in a real environment.

Keywords: Primary school art; Large unit teaching; Core art literacy; Practical research

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1. Introduction

With the introduction of the compulsory education art curriculum standards (2022 edition), the cultivation of core artistic literacy has become the goal of primary school art teaching. Traditional single lesson teaching is fragmented, skills cannot be transferred, and the development of core competencies lacks effective carriers. Large unit teaching is guided by themes, tasks, and literacy, breaking through the constraints of class hours and allowing students to experience the entire process of perception, exploration, creation, and reflection in a context, which is in line with the comprehensiveness and practicality of core artistic literacy. Therefore, how to effectively carry out large-scale teaching and promote the development of students' core artistic literacy has become an important issue that teachers urgently need to solve^[1].

2. The significance of promoting students' core artistic literacy in primary school art unit teaching

2.1. Constructing system experience and breaking through fragmented teaching

Traditional primary school art teaching is based on single lesson hours, with independent teaching objectives and content. The learning process is often fragmented, resulting in knowledge and skills being isolated from each other and unable to form a systematic cognitive structure. Large unit teaching integrates multiple class hours into an organic learning unit,

with teaching activities centered on core themes, allowing students to gradually build a systematic art knowledge network through continuous exploration, forming a vertically connected and horizontally connected knowledge structure, and laying a solid foundation for the cultivation of art core literacy.

2.2. Creating authentic scenarios to promote the comprehensive application of literacy

The essence of core artistic literacy is the ability of individuals to comprehensively apply knowledge and skills to solve problems in real situations, and its formation requires a real or near real environment. Large unit teaching is driven by thematic tasks, placing learning content in real-life problem contexts and requiring students to comprehensively apply various artistic literacy skills in the tasks. This situation breaks through the abstract and closed nature of skill training, allowing students to naturally integrate dispersed literacy elements when solving practical problems, achieving a transition from “knowing” to “doing”.

2.3. Provide process support to achieve deep construction of literacy

The formation of core artistic literacy is gradually constructed by students through active participation and continuous practice, rather than the result of knowledge transmission. Large unit teaching uses a longer learning cycle and a coherent learning process to ensure the construction time and process of literacy. The designed progressive learning activities allow students to receive timely feedback and adjustments, experience a complete cycle of trial, failure, reflection, and improvement, and deeply construct their literacy through real exploration, rather than staying at the level of superficial skill imitation ^[2].

3. The practical path of promoting students' core artistic literacy in primary school art unit teaching

3.1. Integrate unit themes and reconstruct content based on core competencies

Primary school art unit teaching is guided by core competencies, reorganizing textbook content based on students' life experiences, interests, and cognitive patterns, breaking the old logic of starting from knowledge and skills. Teachers study the grand ideas and core issues contained in the new textbooks, integrate scattered class hours into units with internal logical connections, focus on fun and perception in lower grades, explore and express in middle grades, and integrate and create in higher grades, so as to promote the cultivation of core literacy in a coherent and progressive spiral.

Taking Su Shao's edition of elementary school art “Gradient of Color” as an example, the understanding of color, gradient techniques, and emotional expression are integrated into the “Gradient of Color” unit. At the beginning of the unit, students observe the process of the sky changing from fish belly white, crimson, deep blue, and dusk purple throughout the day, and use colored paper to collage the sky color cards for different time periods on campus. On the color palette, students gradually add white starting from blue to create a gradient of brightness, and gradually add yellow on top of red to create an orange gradient. One student found that the gradient of green and yellow is like a spring willow bud transitioning from tender yellow to emerald green. During the creative expression stage, students use gradient colors to express their inner voices. One student uses a gradient from deep purple to light purple to depict the quiet campus in the evening, with only the echoes of the broadcast remaining. Another student uses a gradient from orange red to golden to depict the warmth of their mother waving in the sunset after school. Seeing willow sprouts gradually changing color from the sky color ring, hearing the appearance of purple spectrum from the broadcast echo, feeling the color gradient process from the orange language waved by the sunset, students use the depth transition rules between adjacent colors on the color gradient unit to complete their own experience, and then transform it into visual emotional expression ^[3].

3.2. Design learning activities to drive organizational processes with tasks

Large unit learning activities are task driven, designed with interconnected and progressive learning tasks, thus forming

a complete learning chain of perceptual experience, exploration and discovery, creative expression, communication and reflection. In the perceptual experience stage, students are guided to establish a preliminary understanding of the unit theme through observation, touch, and appreciation. In the exploration and discovery stage, students explore art language and expression methods on their own. In the creative expression stage, they comprehensively apply what they have learned for personalized creation. In the communication and reflection stage, they deepen their understanding through work display, peer evaluation, and self-evaluation. The tasks are naturally connected to ensure the continuity of learning experience.

Taking Su Shao's version of elementary school art "Gradual Rhythm" as an example, we searched for natural traces of gradual rhythm in classrooms and campuses, and found that the distance between stair steps from bottom to top remained unchanged, but the visual gradient produced by perspective, and the perspective contraction of the playground runway line from near to far, narrowing from wide to wide. During the exploration and discovery stage, students used pencil gray bars to practice brightness gradients, and used finger wiping techniques to transition adjacent color levels. One student tried using an eraser to highlight and found that the speed of wiping would affect the transition between the virtual and real edges of the highlight. In the stage of creative expression, students choose a gradual rhythm of natural objects for expression. Some students use changes in wave line density to depict the wind blowing wheat waves from nearby high waves to distant fine lines, while others use changes in point size and spacing to depict the stopping process of raindrops from dense to sparse. During the communication and reflection session, students evaluated each other based on the three columns of "I Discovered", "I Tried", and "What Does My Work Represent" on the task list. One group of students pointed out that the spacing between the wavy lines in the other party's wheat wave gradient lacked a middle transition section, and there was no gradual decrease from dense to sparse, but a sudden jump. From the perspective of stairs to the contraction of the runway, from rubbing highlights with fingers to gradually changing the spacing between wheat waves, students transfer the gradient rule from color grading practice to various expressions of spatial perspective, natural objects, and rhythmic touch in the task chain ^[4].

3.3. Optimize the evaluation mechanism to promote internalization through process accompaniment

The evaluation of large unit teaching permeates the entire process of learning activities, creating a virtuous cycle of integrating evaluation into the learning process and promoting learning deepening through evaluation. Before implementation, teachers have established a clear evaluation framework that concretizes the core artistic literacy into observable and measurable performance indicators. Multiple evaluation nodes have been set up in the classroom, using methods such as classroom observation, learning list analysis, process work collection, and learning log recording to obtain information on students' learning performance. The evaluation subject is diversified, using student self-evaluation and peer evaluation to cultivate students' metacognitive ability and aesthetic judgment. The evaluation aims to motivate and develop students, focusing on their progress and growth on the existing basis. Descriptive feedback is used instead of simple grading, so that students can clearly know the direction of their next efforts.

Taking Su Shao's edition of elementary school art "Colorful Life" as an example, the five qualities of image recognition, artistic expression, creative practice, aesthetic judgment, and cultural understanding are transformed into expressive indicators such as color contrast analysis ability, ability to combine cool and warm tones, and ability to transform emotional colors in daily life. A student wrote down on the study sheet that the breakfast stall at the school entrance should be in orange, the water truck in the morning light should be in light yellow, and the intersection at school should be in deep blue. The teacher observed and marked the characteristic colors that could be extracted from them in class. In the collection of process works, students first use watercolors to turn out the warm color system gradually, and arrange orange, orange, red and rose red into the morning, middle and evening spectrum. During peer review, another student pointed out that the orange yellow in the breakfast stand is the fire of the pancake stand, and the red is the light of the Tomatoes on sticks cart. The two kinds of orange are different, but you mix them together. In his revised draft, the student divided the fire orange and Tomatoes on sticks red into two color blocks, and used a gray as the space between

the streets. During the press conference, students used a comparison of temperature to depict changes in family life. Mom used warm colors to indicate the warmth of the food while cooking in the kitchen, while Dad used cool colors to indicate quietness during rest while reading newspapers in the living room. From a creative practice perspective, students proposed adding a window at the junction of temperature and coolness to create a natural light transition. Teacher's summary comments propose from a cultural understanding perspective that the comparison of warmth and coldness not only reflects temperature differences, but also reflects the different roles and companionship of family members. The light changes from the separation of fire orange and Tomatoes on sticks red to the junction of cold and warm, from light yellow in the morning light and dark blue after school to warm color in the kitchen and cold color in the living room. After learning color mixing skills, students will rise it to the visual expression of life emotions and family roles.

4. Conclusion

The teaching of primary school art units meets the requirements of the era of quality education. After research, it has been found that large unit teaching can promote the comprehensive development of students' core artistic literacy through systematic learning experience, authentic art learning situations, and process-based learning support. Teachers should start from three aspects: integrating unit themes, designing learning activities, and improving evaluation mechanisms to promote implementation, shifting from "teaching textbooks" to "teaching with textbooks". In the future, we need to deepen the research on strategies for learning stages and content domains, explore the connection between personalized development of students in large unit teaching, and promote the shift of art education from "teaching drawing" to "educating people".

Disclosure statement

The author declares no conflict of interest.

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