IMPACT ON STUDENTS' EXPRESSIVE DRAWING OF STORY CONTEXT TEACHING METHOD

by

YAN YAN

AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE DEGREE OF MASTER OF EDUCATION IN EDUCATIONAL ADMINISTRATION (INTERNATIONAL PROGRAM)

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ABSTRACT

The purpose of the study of 5–6-year-old students are the most intense and critical period for the development and expression of drawing. In the daily teaching of young children, teachers' pay less attention to the line and composition of colour in drawings. This study used the literature method, experimental method, and work analysis method. Two large classes of children in a kindergarten in Shanghai were selected for the study, with thirty children in each class, one class as the experimental group and the other as the control group, and after a five-week experimental intervention using the Drawing Expression Evaluation Form to analyze the children's drawings, the following conclusions were drawn. The study concludes that the story context approach can have a significant impact on the older children's expressive drawing skills, but not on the use of intrinsic colours.

Keywords: Story situation teaching method; children; painting expression

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Yan Yan

Table of Contents

Chapter 1

Introduction

1.1 Statement of the problems

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 students' subjective status and 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 contextual approach differs from other teaching modes in that it is student-oriented and leads students to take the initiative to learn by creating vivid situations. Using the contextual approach in art activities can develop students' aesthetic ability and humanistic qualities in the following ways: the contextual approach can stimulate students' enthusiasm and make them interested in what they are learning; it can enhance students' knowledge and understanding of art and appreciate the beauty of the surface and the inner beauty of works; it can also stimulate students' sense of innovation and make them produce novel works with a sense of the times.

The Guide to Learning and Development for Children Aged 3-6 states: "The key

to learning in the field of art for young children is to create 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. " Art activities are an important way to convey what young children know, feel and think. Through their artwork, children can show their knowledge and understanding of things and express their feelings in art activities. Dull and boring art activities reduce the effectiveness and quality of teaching and learning, and it is difficult to stimulate children's interest when they are passively receiving knowledge in such art activities. The use of story contexts in art activities is an entry point that can solve this problem well. 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.

The expressive power of drawing is an important part of art literacy and is influenced by the age, gender, means and ways of expression, the subject matter, the tools and materials used, and the creativity of the child. The age of 5-6 is a critical period in the development of children's expressive drawing, and attention to children's expressive drawing can, to a certain extent, enhance their art literacy. In kindergartens, teachers’ pay more attention to the subject matter and expression of children's drawings than to the line, colour and composition of their work. It is

therefore an important issue for educators to explore ways to improve children's expressive drawing skills and to enrich art teaching strategies in kindergartens according to the physical and mental development of children at this stage.

1.2 Research questions

(1) Can the story context approach influence the development of expressive drawing in older children?

(2)What are the dimensions of expressive drawing that can be influenced?

(3) How can the story context approach be used more effectively to enhance the expressive power of drawing in older classes?

1.3 The 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 analyze the reasons for this impact. The storytelling strategies are then used to enhance the children's engagement with art activities and to improve their expressive drawing. This study’s primary goals were to

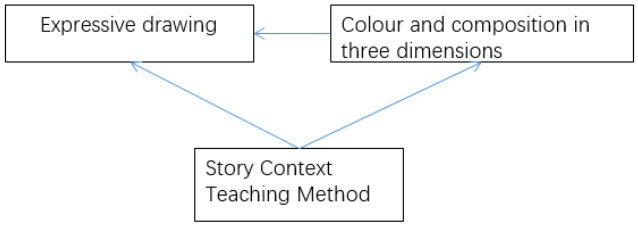
1. to investigate the effect of the story context teaching method on the expressiveness of young children's drawing.

2. to investigate the effects of story contextualization teaching methods on the expressive dimensions of young children's drawing.

3. To explore story context teaching strategies for young children.

1.4 Conceptual framework

Story Context Teaching Method, Expressive drawing Colour and composition in three dimensions



1.5 Research hypothesis

Hypothesis 1: The story scenario approach has an impact on children's expressive drawing.

Hypothesis 2: The impact of storytelling on children's expressive drawing differs by type of drawing.

Hypothesis 3: The impact of the storytelling approach on the expressiveness of the three types of drawing differs in the extent to which it promotes the three dimensions of shape, colour and composition.

1.6 Scope and limitations of the study

Expressive drawing is an important part of art literacy, and children's expressive drawing is influenced by their age, gender, means and methods of expression, subject matter, tools and materials used in drawing, and their own creativity. An in-depth study of children's expressive drawing can help to understand their psychological and

cognitive development and creativity. 5-6 years old is a critical period for the development of children's expressive drawing, and attention to children's expressive drawing can, to a certain extent, enhance their art literacy. In kindergartens, teachers' pay more attention to the themes and expressions of children's paintings, but less attention to the lines, colours and composition of their works. Therefore, according to the physical and mental development characteristics of children at this stage, it is an important issue for educators to explore methods that can improve children's expressive drawing and enrich art teaching strategies in kindergartens.

1.7 Terminology

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.

1.8 The importance of research

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 contextualization in art teaching activities by examining the impact of story contextualization on children's expressive drawing. In the process of art teaching, by using the story context teaching method, children are placed in a vivid and imaginative story situation, which can stimulate their 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.

Chapter 2

Theory and Literature Reviews

2.1 Concepts and theories

2.1.1 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.

2.1.2 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.

2.1.3 Art teaching activities for young children

According to Zhu Jiaxiong, 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 that 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.

2.2 Review of the literature

2.2.1 Relevant studies on contextualized 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 When students ask questions 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.

Plato was then influenced by the ideas of his teacher Socrates, who advocated that students discover problems through questions and answers, and then analyse, summarise and judge them in order to reach the correct conclusions. This is a development and inheritance of Socrates' idea of 'question-and-answer teaching'. In The Great Theory of Teaching, Comenius advocates that students use their senses to engage in emotional experiences and thus stimulate interest in learning, which is to a certain extent also a reflection of the idea of contextual teaching.

According to Dewey, "Thinking moves from difficult situations to definite ones." He proposed four stages of thinking, namely, the emergence of a problem or a puzzling phenomenon; observation, fact-finding, problem solving and clarification; the formation of a reasonable hypothesis or conjecture; and the testing of reasoning through application in new observations and new experiments. On this basis he proposed the 'five-step teaching method', which emphasises the importance of context in education by combining contextualisation with thinking.

Lozanov's 'implication approach' has further enriched and developed contextual teaching. According to Lozanov, "although all people are suggestible, their ability to receive suggestion varies", so he advocates the use of a range of suggestion techniques

to accelerate students' learning process in teaching practice. This approach enhances student learning by creating learning situations that elicit the use of unconscious memory.

(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.

Modern research into contextual teaching began in the 1970s. in 1978, Mr Li Jilin was the first to articulate a definition of the contextual approach and first proposed the use of this method in teaching. "Contextual teaching is a type of teaching that follows the principles of reflection theory, makes full use of images, creates typical scenes, and combines cognitive and emotional activities to guide students to understand and use language as a whole." According to her, a context is an indispensable scene that can help students construct knowledge and apply it.

Gu also argues that contextual teaching enables students to learn actively and efficiently. He emphasises the importance of learning contexts from both pedagogical

and psychological perspectives, through which teachers should meet the learning needs of their students.

In the book "Teaching in Context", Li Xiuwei and Han Yin mention that context is not an environment unrelated to students' learning, but a classroom element that has the function of "guiding students' emotions and mobilising their experiences".

After practice and exploration in teaching, Sun Aishu emphasises that the contextual approach has two functions - to motivate students to learn and explore on their own initiative; and also to enable students to store what they have learned in their memories for a longer period of time.

As mentioned above, the idea of contextual teaching methods emerged early and has been developing since the 1970s. Contextual pedagogy has been increasingly researched and applied to a variety of educational disciplines, effectively contributing to the improvement of teaching quality. Scholars have studied the contextual approach from a variety of perspectives, all emphasising its importance and recognising its value in the teaching and learning process. However, in actual courses, the strategies for applying contextual teaching methods are not yet perfect and need to be further studied in depth in practice.

2.2.2 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.

In 2002 Roger and his colleagues co-founded the Story-Centred Curriculum. This is a model in which the teacher creates a story-based situation based on the theme of the lesson and real-life situations in which the learners are physically and emotionally involved in the learning process. The story-centred model places great emphasis on simulating real-life situations, which has a positive impact on learners' ability to acquire language knowledge.

The Story Line method, invented in Glasgow, England, was first used in primary classrooms but has since been used in interdisciplinary teaching. "The story line approach is student-centred and is characterised by an interactive language learning environment, the integration of language and cognitive skills, motivation of learners and adaptability to different language levels. According to Kirsch and Alquist, the central task of this approach is to use the students themselves as the protagonists in a story line to complete stories that relate to what the students already know or to topics related to international and national issues.

Ji Yuhua has developed the 'Sandwich Storytelling Method', which is based on the principle of integrating words into sentences, sentences into chapters and chapters around the theme of the story, so that students can understand the story in their mother tongue and achieve the ultimate goal of learning English. It bridges the gap between the content of the material and the beginner and gets the low level beginner interested in learning English. Using stories to teach vocabulary enriches their

representations and makes it easier for them to memorise words; using stories to teach sentence patterns allows students to deeply appreciate and understand the expressions in a storyline that contains multiple repetitions of the sentence pattern.

According to Chen Xiaohui, there are two models for the use of stories in the teaching field abroad: one is the "Rick Story Model", which consists of five steps - (1) unit learning objectives; (2) narrating stories related to the thematic unit; (3) exploring and The other is Lauritzen and Jäger's 'Narrative Curriculum Model', which consists of three main contexts: objectives, narrative context and pedagogical theory, emphasising the guiding role of the objectives without neglecting the narrative context, the process of inquiry and the articulation of answers. and answers are intertwined.

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.

2.2.3 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.

Liu Yanling also believes, after practice, that in young children's art teaching activities, teachers should seize the characteristics of young children's love of listening to stories and incorporate them into art teaching activities, so that young children will have the desire to create. By using stories throughout the art activities, teachers can help children make vivid connections to various things in their lives and expand their imagination, thus enriching the content of their paintings and enabling them to improve their painting skills through the process of listening to stories.

Liu Lingling points out the problems in creating story situations. Teachers should combine music, animation, pictures and other teaching aids to create a relaxed atmosphere, and then inspire children to imagine and express their own ideas around the unfolding of the story and the distinctive characters in the story. Yang Fen believes that the choice of stories is very important, as they should be based on life and have some appeal to children, so it is appropriate to choose literature that is familiar to children or is of good quality. In addition, teachers should also have a high level of

artistic skills and be able to combine art elements with the story context they create. They should rework the story by selecting the main parts of the story and reshaping the main character according to the children's actual needs, so that children can build a clearer image of the story and understand the plot better, thus making the work more fleshed out.

Li Chun also pointed out that in drawing activities, children's creative output is also related to the teacher's language, so teachers should use language appropriately. When telling the story, teachers use vivid and imaginative phrases to make children's imagination more expansive; when describing the story, teachers use positive and affirmative words to make children more courageous in expressing themselves.

2.2.4 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.

In his book Psychological and Academic Tests in 1922, White divided the developmental stages of children's drawing into the scribbling stage, the scratching stage, the symbolic stage of the figure, the realistic stage of the figure, the visual realism stage, the inhibition stage and the artistic reproduction stage.

Roenfeld also delineates the stages of children's drawing ability: these include the

doodling 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 reasoning stage (11 years-13 years) and the adolescent art stage (13 years-17 years).

According to the Chinese psychologist Huang Yi, there are four stages in the development of children's drawings: (1) The doodling stage: children intentionally draw out some lines for fun. (2) The symbolic or transitional period: children can already give names to the things they draw. (3) The stereotypical period: this is the main period in which the child draws, mostly pictorially. (4) The realistic period: while the stereotypical period is characteristic of children's drawings in general, the realistic period is unique to a few children.

Chen Hechen analysed in depth the studies on children's drawing by Luquet and McCartney, and on this basis pointed out that the developmental stages of children's drawing ability include the doodling period (1 to 2 years old), the symbolic period (2 to 3 years old), the stereotypical period (3 to 7 years old) and the writing period (after 7 years old). He argues that "because the physical and mental development, life experiences and educational practices of children vary from one child to another, the pace of development of children's drawings also varies, so the age divisions of the above-mentioned stages are different for each child, and the names of the stages of drawing may differ from one country to another around the world, but the process and order of development are roughly the same ".

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.

Roenfeld has developed the Objective and Subjective Assessment Scale for Children's Artwork, which promotes both physical, mental and artistic development. The subjective scale includes seven areas of growth: emotional, intellectual, physical-motor, perceptual, social, aesthetic and creative; the objective scale includes three areas: stage of development, technique and organisation of work.

According to Kong Qiying, children's artwork can be evaluated in terms of 'shape of line', 'use of colour' and 'composition and ideas'. Currently, this criterion is widely cited by researchers. In particular, 'shape of line' can be translated into the use of lines and shapes, the grasp of structural features and the creativity of shape; 'use of colour' can be translated into the use of colour, the richness of colour and the emotional expression of colour; and 'composition and idea' can be translated into the use of colour, the richness of colour and the emotional expression of colour. "Composition

and conception" can be translated into the composition of the picture, the grasp of space and the expression of the theme.

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.

Wanaka describes four aspects of assessing preschoolers' paintings: composition, shape, colour and creativity. These four aspects are divided into four different levels - 'composition' is divided into four levels: full, fuller, dull and empty; 'shape' is divided into The four levels of "colour" are: vivid and rich in colour, rich in colour, monotonous in colour, and colourful but not in colour. There are four levels of 'creativity': understanding the subject with a distinctive imagination, imaginative in a certain part of the picture, imitation with little imagination, and no plot or imagination in the picture.

Chapter 3

Research Methodology

3. Study design

3.1 (Collection of sampling method variables)

3.1.1 Literature method

The author searched for relevant literature on websites such as China Knowledge Network using the keywords "contextual teaching method", "story contextual teaching method" and "young children's drawing expression", and collated and analysed the collected The author has a certain understanding of the contextual teaching method, the story contextual teaching method and its application in the art teaching activities of young children, the developmental stages and the evaluation system of young children's drawing expression, thus providing a solid theoretical basis for this study.

3.1.2 Experimental method

In this study, two large classes in a kindergarten in Shanghai were used as the subjects, one class as the experimental group and the other as the control group. The experiment was preceded by a pre-test activity in which the children in the experimental and control groups were asked to draw on the same theme at the same time, and the drawings of the children in both classes were collected after completion. During the experimental phase of the study, the children in the

experimental group were taught to draw once a week for a total of five weeks using the story context method, and the children in the control group were taught to draw according to the theme set in the different story contexts. At the end of the experiment, a post-test activity was conducted in which the children in both classes drew on a theme of comparable difficulty to that of the pre-test. Their works were collected and scored according to the children's drawing expressiveness scale. Finally, the data were analysed and processed using SPSS 21.0.

(1) Kong Qiyoung Painting Expression Evaluation Form

This study uses Professor Kong Qiying's Expressive Drawing Scale as a criterion for evaluating children's work, which has been tested for reliability and validity in the book Assessment of Preschool Children's Drawing Ability. The scale evaluates children's work in three main areas: 'shape of line', 'use of colour' and 'composition and idea', each of which contains The use of colour in the 'use of colour' dimension refers specifically to the child's use of natural colours. Each dimension is divided into four scales, with scores of 1, 2, 3 and 4 being assigned from lowest to highest. Details of the scoring criteria can be found in Appendix A.

(2) Content of the story

As the teachers of the two classes had a better understanding of the children's previous experience in art education and their current drawing levels within their classes, I had a discussion with the teachers of the two classes when determining the content of the stories and after reading and searching for relevant literature, I finally

decided on five different stories, the names of which were 'The Little Snail Goes on a Journey', 'Sister Sunflower and Brother Sun', 'Rainbow Cake', 'Little Animals Build I love jumping rope'. These five stories are more diverse and represent five different types of drawing, namely animals, plants, food, buildings and people. The drawing themes of the five stories are relevant to children's lives and can be linked to their existing experiences, while at the same time being novel enough to interest children and allow them to give full play to their imagination based on the content of the stories, leaving room for creativity. In the following tables the author provides detailed descriptions of each of the five story themes.

Story Title	Story	Expressive painting
The Little Snail Goes on a Journey	The story is about a little snail who grows up and travels to the outside world. In spring, summer and autumn, the little snail goes to different places and meets different friends who give him different gifts. In winter, the little snail goes to sleep in his little house. The next spring, the little snail wakes up and returns home happily to give the gifts he has brought from outside to his mum and dad.	The story represents the animal genre of painting. The main objects are the snail and its friends. In the area of expressive drawing, the children's ability to depict the basic shape of the snail is examined in the area of "Line Shaping", and in the area of "Use of Colour", the children's ability to use a variety of colours to represent the scene of the snail's journey is examined. "In

		the area of Composition and Ideation, the children are examined to see if they can place the main character, the snail, in the main part of the picture.
The Sunflower Sister and the Sun Brother	The story is told as a dialogue between Sunflower Sister and Sun Brother. Sunflower Sister wants Sunbrother to come to the ground and play games with her, but Sunbrother can't play games with her. After seeing Sunflower Sister look a bit lost, Sunbrother invites her to play spin with him and Sunflower Sister happily accepts the invitation and spins with Sunbrother.	The story represents plants as a genre of painting. The main objects of the painting are sunflowers and the sun. In terms of expressiveness, the 'shape of the line' aspect of the drawing examines whether the children are able to depict the basic shape of the sunflower and whether the relationship between its parts is correct. In 'Use of Colour', children are examined to see if they can accurately use similar colours such as yellow and orange to represent the colours inherent in the sunflower.

The Rainbow Cake	The story is about the little monkey's mother's birthday. The little monkey wants to make a cake for his mother, but the other animals have stolen the cake and eaten it.	The story represents food as a category of painting Type. The main object of the painting is a rainbow cake. In the area of expressiveness, the children's ability to draw the basic shape of a rainbow cake is examined in the area of 'Line Shaping', their ability to use a variety of colours to decorate a rainbow cake is examined in the area of 'Use of Colour' and their ability to place the main object in a prominent position is examined in the area of 'Composition and Ideation'. Composition and Ideation" focuses on the ability to place the main object in a prominent position.
The Little Animal Builds a House	The story is about a little cat in the forest who wants to build a new	The story represents architecture as a genre of painting.

	house. He goes to the tiger's house, the bird's house and the bear's house and sees the different houses they have designed.	The main object of the drawing is the house of a small animal. In the area of expressive drawing, the children's ability to depict the basic features of a house is examined in the area of 'line modelling', and in the area of 'use of colour', the children's ability to decorate the house with colours that are associated with the animals is examined. "In the area of Composition and Ideation, the children are examined for their grasp of space and their spatial awareness.
I Love Jump Rope	The story is about a mother who buys a skipping rope for Lele and teaches him to practice. After many days of practice, Lele finally learns to jump rope after overcoming various difficulties.	The story represents the genre of drawing of characters. The main object of the drawing is the child himself. In the area of expressive drawing, the main tests are whether the children are able

		to depict the shape of the figure jumping rope and whether the structure of the body parts is correct. In the 'Use of Colour' area, the children are examined to see if they can use a variety of colours to express their emotional tendencies when jumping rope, and in the 'Composition and Ideation' area, the children are examined to see if the images are clearly prioritised and well laid out.

3.2 Data collection

3.2.1 Pre-testing phase

In this study, two classes of children from a kindergarten in Shanghai were randomly selected for the study and information was collected on the children in both classes before the experiment. The survey showed that the number of children in both classes was approximately the same in terms of the proportion of boys and girls, their age distribution and whether they had attended art training. After understanding the basic situation of the children in both classes, the author discussed with the two teachers and finally decided to set the theme of the experimental group

and the control group as the pre-test theme of the painting "The Wonderful Underwater World". The elements of this theme included the environment under the sea, common sea creatures such as fish and sea plants. After collecting the relevant information, the pre-test phase of the research activities began. The experimental group was conducted by the author and the control group was conducted by the class teacher. The children's drawings were scored by a judge selected by the author according to Professor Kong Qiying's drawing expression evaluation form and the pre-test results were analysed using SPSS 21.0.

3.2.2 Experimental phase

The experimental phase of this study lasted for five weeks and the children in the experimental group were taught art activities using the story context method once a week for a total of five sessions. The five drawing themes were "Little Snail Goes on a Journey", "Sunflower Sister and Sun Brother", "Rainbow Cake", "Little Animal Builds a House" and "I Love Jumping Rope". Using the story context teaching method, the experimental group was taught art activities in which the teacher purposefully created vivid story scenes with the teaching content and let the children draw according to the drawing themes set in the different story contexts; using the conventional art teaching method, the control group was taught art activities in which the teacher's teaching was the main focus, organised the corresponding interaction and showed pictures related to the themes. The children completed their drawings according to the drawing sequence and points explained by the teacher. In each experiment, the

experimental group and the control group drew the same theme. In both classes, art activities were held on Wednesday mornings from 9.20am to 10.20am, with the author implementing the experimental group's art activities and the control group's art activities, which corresponded to the theme, being carried out by the class teacher. In order to minimise the impact of interference between the teachers of the two classes, the author communicated with the teacher of the control class before the experiment was carried out and drew up the same drawing instructions before the two classes were taught. At the end of the painting, the children's drawings were collected from the two classes and labelled with their names and school numbers. (See Appendix B for the art lesson plans of the experimental and control groups)

3.2.3 Post-testing phase

At the end of the experiment, a post-test phase was conducted with both groups of children. To minimise the influence of the pre-test theme on the post-test, the post-test theme was chosen to be 'Animal Friends in the Forest', which was comparable in difficulty to the pre-test theme, and which examined elements related to drawing such as the environment of the forest and common forest creatures such as various animals and trees. The experimental group was conducted by the author, while the control group was conducted by the teacher of the class. The teacher did not intervene or provide any guidance during the painting process. The results of the post-test were then analysed using SPSS 21.0.

3.2.4 Information collection

1. Video materials: A total of 31 examples of collaborative drawing were recorded through video filming, ranging from 1 to 15 minutes in length, to analyse children's creative behaviour during the collaborative drawing process. 2. Work collection: A total of 30 pieces of children's drawings were collected at the end of each collaborative drawing session and collated for evaluation and preservation of the work.

3.2.5 Data analysis

The data for the pre and post measurements in this study were coded and analysed using SPSS 25.0 software.

3.3 Study design

(1) Pre-testing phase

In this study, two classes of children from a kindergarten in Shanghai were randomly selected for the study and information was collected on the children in both classes before the experiment. The survey showed that the number of children in both classes was approximately the same in terms of the proportion of boys and girls, their age distribution and whether they had attended art training. After understanding the basic situation of the children in the two classes, the author discussed with the two teachers of the older classes and finally decided to set the theme of the experimental group and the control group as the pre-test theme of the painting "The Wonderful Underwater World". The elements of this theme included the environment under the sea, common sea creatures such as fish and sea plants. After collecting the relevant information, the pre-test phase of the research activities began. The experimental

group was conducted by the author and the control group was conducted by the class teacher. The children's drawings were scored by a judge selected by the author according to Professor Kong Qiying's drawing expression evaluation form and the pre-test results were analysed using SPSS 21.0.

(2) Experimental phase

The experimental phase of this study lasted for five weeks and the children in the experimental group were taught art activities using the story context method once a week for a total of five sessions. The five drawing themes were "Little Snail Goes on a Journey", "Sunflower Sister and Sun Brother", "Rainbow Cake", "Little Animal Builds a House" and "I Love Jumping Rope". Using the story context teaching method, the experimental group was taught art activities in which the teacher purposefully created vivid story scenes in conjunction with the teaching content and allowed the children to draw according to the drawing themes set in the different story contexts; using the conventional art teaching method, the control group was taught art activities in which the teacher's lecture was the main focus and the corresponding interaction was organized. The children completed their drawings according to the drawing sequence and points explained by the teacher. In each experiment, the experimental group and the control group drew the same theme. In both classes, art activities were held on Wednesday mornings from 9.20am to 10.20am, with the author implementing the experimental group's art activities and the control group's art activities, which corresponded to the theme, being carried out by the class teacher. In order to

minimise the impact of interference between the teachers of the two classes, the author communicated with the teacher of the control class before the experiment was carried out and drew up the same drawing instructions before the two classes were taught. At the end of the painting, the children's drawings were collected from the two classes and labelled with their names and school numbers. (See Appendix B for the art lesson plans of the experimental and control groups)

(3) Post-testing phase

At the end of the experiment, a post-test phase was conducted with both groups of children. To minimise the influence of the pre-test theme on the post-test, the post-test theme was chosen to be 'Animal Friends in the Forest', which was comparable in difficulty to the pre-test theme, and which examined elements related to drawing such as the environment of the forest and common forest creatures such as various animals and trees. The experimental group was conducted by the author, while the control group was conducted by the teacher of the class. The teacher did not intervene or provide any guidance during the painting process. The results of the post-test were then analysed using SPSS 21.0.

3.4 Statistical methods

In this study, SPSS 21.0 was used to analyse and process the data. In the first step, after inputting the pre-test data of the experimental and control groups into SPSS21.0, an independent sample t-test was conducted to examine whether there was a significant difference in the level of drawing expressiveness between the toddlers in

the experimental and control groups before the experiment to determine that the study subjects were homogeneous; in the second step, the post-test data of the experimental and control groups were input into SPSS21.0 to conduct an independent sample t-test to verify whether there was a significant difference in the level of drawing expressiveness between the experimental and In the last step, the data from the post-tests of the experimental and control groups were entered into SPSS21.0 for a paired samples t-test to examine the differences between the experimental group and the control group before and after using the story context teaching method and the differences between the control group and the experimental group before and after using the conventional art teaching method.

Chapter 4

Data Analysis

4 Analysis of data results

4.1 Descriptive statistics

Descriptive statistics of the basic conditions of the children in the experimental and control groups are shown in Table 4-1. There were 30 children in the experimental group, of whom 16 were boys (53.3% of the total sample) and 14 were girls (46.7% of the total sample); there were 30 children in the control group, of whom 14 were boys (46.7% of the total sample) and 16 were girls (53.3% of the total sample). In the experimental group, there were 4 children aged 5 (13.3% of the total sample) and 26 children aged 6 (86.7% of the total sample); in the control group, there were 3 children aged 5 (10.0% of the total sample) and 27 children aged 6 (90.0% of the total sample). There were 11 children in the experimental group who had attended art training, accounting for 36.7% of the total sample, and 19 children who had not attended art training, accounting for 63.3% of the total sample; there were 13 children in the control group who had attended art training, two more than the experimental group, accounting for 43.3% of the total sample, and 17 children who had not attended art training, accounting for 56.7% of the total sample.

Table 4-1 Basic information about the children in the experimental and control groups

		Number of experimental groups	Experimental group Percentage	Number of people in the control group	Percentage of control group
Gender	Male	16	53.3	14	46.7
	Female	14	46.7	16	53.3
Age	5 years old	4	13.3	3	10.0
	6 years old	26	86.7	27	90.0
Whether you have attended art training	Yes	11	36.7	13	43.3
	No	19	63.3	17	56.7

4.2 Test for differences in the levels of expressive drawing between the two classes after the experimental intervention

4.2.1 Analysis of the post-test results of the experimental and control classes

Table 4.2 Independent samples t-test for the results of the three types of drawing post-tests for the two classes of children

	Grouping	Sample size	Average	Standard deviation	Standard error	T-value

Figure Painting Form	Control group	30	9.1	1.373	0.251	0.097n.s
	Experimental group	30	9.07	1.285	0.235	
Figure painting in colour	Control group	30	8.37	1.326	0.242	0.342n.s
	Experimental group	30	8.23	0.675	0.306	
Figure Painting Composition	Control group	30	9.1	1.47	0.268	-0.302n.s
	Experimental group	30	9.2	1.064	0.194	
Figure painting	Control group	30	26.57	3.53	0.644	0.073n.s
	Experimental group	30	26.5	3.511	0.641	
Imaginative painting of shapes	Control group	30	7.93	1.982	0.362	2.562*
	Experimental group	30	9.2	2.846	0.337	

Imagine painting colours	Control group	30	6.5	2.193	0.4	-4.477***
	Experimental group	30	8.93	2.016	0.368	
Imaginative painting compositions	Control group	30	8.93	2.288	0.418	-3.283**
	Experimental group	30	10.77	2.029	0.37	
Imaginary painting	Control group	30	23.37	5.816	1.062	-3.789***
	Experimental group	30	28.9	5.492	1.003	
Naturalistic painting shapes	Control group	30	7.27	1.818	0.332	-8.787***
	Experimental group	30	10.8	1.243	0.227	
Nature painting colours	Control group	30	5.77	1.524	0.278	-7.779***
	Experimental group	30	9.37	2.025	0.37	

Nature Drawing Composition	Control group	30	5.63	1.871	0.342	-6.924***
	Experimental group	30	9.83	1.821	0.332	
Nature painting	Control group	30	19.57	4.904	0.865	-8.359***
	Experimental group	30	30	4.763	0.87	

At the end of the experiment, independent sample t-tests were conducted on the post-test data of the three types of drawings of the children in the experimental class and the children in the control class. In imagery, the mean post-test scores of the children in the experimental class were higher than those in the control class and there was a significant difference in the children's expressive drawing ability between the two classes ($t=-3.789$, $df=58$, $p<0.001$); in nature drawing, the mean post-test scores of the children in the experimental class were also higher than those in the control class and there was a significant difference in the children's expressive drawing ability between the two classes in nature drawing ($t=-8.359$, $df=58$, $p<0.001$). The difference between the two classes was also significant in nature drawing ($t=-8.359$,$df=58$,$p<0.001$).

Secondly, by comparing the expressive power of each dimension of the three types

of drawings of the children in the experimental and control classes, we found that there was no significant difference between the two classes in the creation of figure drawings.

The mean scores for all three dimensions were higher than those of the control class and there were significant differences between the dimensions. The mean scores of all three dimensions were higher than those of the control class, and there were significant differences between each dimension. The t-test statistics for the experimental class and the control class were all significant at the 0.001 level.

It can be seen that the developmental level of children's expressive drawing skills in the experimental class and the control class was higher than that in the control class in the two types of drawing (imaginary drawing and nature drawing) except for the figure drawing in the post-test, both in terms of overall level and in terms of each dimension, and there was a significant difference, indicating that the story context teaching method had a significant effect on improving children's expressive drawing skills in nature drawing and imaginary drawing. The results of this analysis are shown in Table 4.2.

4.2.2 Analysis of the results of the pre and post tests in the control class

In order to understand the development of the children's drawing expressiveness before and after three months of regular art education activities, the author further conducted a paired-sample t-test on the drawing expressiveness levels of the three

types of drawings before and after the experiment, and the results showed that, in terms of the overall drawing expressiveness of the three types of drawings, the development levels of the drawing expressiveness of the children in the control class were higher in the post-test than in the pre-test. The differences were significant: before and after the figure painting (t=-9.438, df=29, $p < 0.001$); before and after the imagination painting (t=-2.494, df=29, $p < 0.05$); and before and after the nature painting (t=-4. 634, df=29, $p < 0.001$). 0.001). (See Table 4.3)

Table 4.3 Pre- and post-experimental differences in the expressiveness of the children's drawings by type in the control class

		Average	Sample size	Standard deviation	Standard error	T-value	Effect value
Figure painting	Ex	20.63	30	3.801	0.694	-9.438***	0.754
	After	26.57	30	3.53	0.644		
Imaginary painting	Ex	20	30	6.264	1.144	-2.494*	0.177
	After	23.37	30	5.816	1.062		
Nature painting	Ex	15.9	30	5.108	0.933	-4.634***	0.425
	After	19.57	30	4.904	0.895		

Note: *** denotes PV0.001, ** denotes PV0.01, * denotes PV0.05

Looking at the three dimensions of drawing performance for each type of drawing, in the figure drawing, the mean of the post-test was higher than the mean of the pre-test in all dimensions of drawing performance for the control children and the difference between the pre-test and the post-test was significant. Significant differences were found in the dimension of shape ($t=-5.25, df=29, p<0.001$), colour ($t=-8.266, df=29, p<0.001$) and composition ($t=-9.332, df=29, p<0.001$). (See Table 4.4)

For imaginative drawing, the post-test mean was higher than the pre-test mean for all dimensions of drawing expression in the control class, but the difference between the pre-test and the post-test was not significant for the colour dimension. There was a significant difference in the modelling dimension ($t=-2.884, df=29, p<0.01$).

The difference in the colour dimension was not significant ($t=-0.377, df=29, p>0.05$); the difference in the composition dimension was significant ($t=-3.525, df=29, p<0.01$). (See Table 4.4)

For nature drawing, the mean of the post-test was higher than the mean of the pre-test for all dimensions of drawing expression in the control class and the difference between the pre-test and the post-test was significant. Significant differences were found in the dimension of shape ($t=-5.277$, $df=29$, $p<0.001$), colour ($t=-4.066$, $df=29$, $p<0.001$) and composition ($t=-2.379$, $df=29$, $p<0.05$). (See Table 4.4)

Table 4.4 Pre- and post-experimental differences in drawing expressiveness by dimension in the three types of paintings in the control class

	Average	Sample size	Standard deviation	Standard error	T-value	Effect value
Ex Figure Painting Form	7.77	30	1.305	0.238	-5.525***	0.513
After	9.1	30	1.373	0.251		
Ex Figure painting in colour	5.9	30	1.729	0.316	-8.266***	0.702
After	8.37	30	1.326	0.242		
Ex Figure Painting Composition	6.97	30	1.351	0.247	-9.332***	0.75
After	9.1	30	1.47	0.268		
Ex Imaginative painting of shapes	6.67	30	2.123	0.388	-2.884**	0.223
After	7.93	30	1.982	0.362		
Ex Imagine painting colours	6.3	30	2.261	0.413	0.377n.s.	0.005
After	6.5	30	2.193	0.4		
Ex Imaginative painting compositions	7.03	30	2.371	0.433	-3.525**	0.3
After	8.93	30	2.288	0.418		
Ex Naturalistic painting shapes	5.53	30	1.871	0.342	-5.277***	0.49
After	7.27	30	1.818	0.332		
Ex Nature painting colours	4.7	30	1.512	0.276	-4.066***	0.363
After	5.77	30	1.524	0.278		
Ex Nature Drawing Composition	5.67	30	2.187	0.399	-2.379*	0.163
After	6.53	30	1.871	0.342		

Note: *** denotes p<0.001,** denotes p<0.01,* denotes p<0.05,n.s. denotes p>0.05

These analyses showed that the children in the control class had higher levels of expressiveness in the post-test than in the pre-test, both in the overall level of the three types of paintings and in each dimension of each type of painting. For each dimension, except for the imaginative drawing-colour dimension, the post-test drawing expression level was significantly higher than the pre-test drawing level in all the other dimensions. This indicates that the children in the control class showed a significant increase in the expressive power of all three types of paintings (except the imaginative painting-colour dimension) compared to the pre-test after the experiment. It can be seen that three months of regular kindergarten art education activities also contributed to the development of children's expressive drawing skills.

When comparing the effect values of the total scores, it was found that the effect value for figure drawing was 0.754, which was the highest among the three types of drawings. This indicates that after three months of regular kindergarten art instruction, the children in the control class made the greatest progress in their figure drawings among the three types of drawings. Secondly, when comparing the effect values of each dimension of the three types of drawing, the effect value of the composition dimension was the largest among the three dimensions of figure drawing, indicating that the children in the control class made the greatest progress in the composition dimension in the creation of figure drawings. The effect value for the composition dimension was also the highest in the three dimensions of imaginative drawing, indicating that the children in the control class also made the greatest progress in the

composition dimension in the creation of imaginative drawings; the effect value for the modelling dimension was the highest in the three dimensions of nature drawing, indicating that the modelling dimension made the greatest progress in the three dimensions in the creation of nature drawings.

4.2.3 Analysis of pre and post test results of the experimental class

In order to understand the development of children's expressive drawing skills before and after the experiment, I further conducted a paired-sample t-test on the levels of expressive drawing skills of the three types of drawings before and after the experiment, and the results showed that, in terms of the overall expressive drawing skills of the three types of drawings, the development levels of the post-test expressive drawing skills of the children in the experimental class were higher than the development levels of the pre-test expressive drawing skills, and the differences were significant. The differences were as follows: figure drawing was significantly different

(t=-10.044,df=29,p 〈0.001); imaginary drawings differed significantly (t=-5.89,df=29,p 〈0.001); natural drawings differed significantly (t=-12.864,df=29,p 〈0.001). (See Table 4.5)

Table 4.5 Pre- and post-experimental differences in the expressiveness of the children's drawings by type of painting in the experimental class after the experiment

	Average		Sample size	Standard deviation	Standard error	T-value	Effect value
Figure painting	Ex	20.2	30	3.863	0.705		
	After	26.5	30	3.511	0.641	-10.044***	0.777
Imaginary painting	Ex	20.2	30	6.343	1.158		
	After	28.9	30	5.492	1.003	-5.89***	0.545
Nature painting	Ex	16.53	30	4.208	0.768		
	After	30	30	4.763	0.87	-12.864***	0.851

Note: *** indicates PV0.001

In terms of the three dimensions of drawing performance for each type of painting, the post-test mean was higher than the pre-test mean for all dimensions of drawing performance for the children in the experimental class, and the difference between the pre-test and the post-test was significant. Significant differences were found in the dimension of shape ($t = -5.558$, $df = 29$, $p < 0.001$), colour ($t = -7.35$, $df = 29$, $p < 0.001$) and composition ($t = -12.577$, $df = 29$, $p < 0.001$). (See Table 4.6)

In the imaginative drawing, the mean of the post-test was higher than the mean of the pre-test in all dimensions of drawing expression and the difference between the pre-test and the post-test was significant. Significant differences were found in the dimension of shape ($t=-5.416$, $df=29$, $p<0.001$), colour ($t=-4.76$, $df=29$, $p<0.01$) and

composition (t=-6.195, df=29, p<0.001). (See Table 4.6)

In nature drawing, the mean of the post-test was higher than the mean of the pre-test in all dimensions of drawing expression and the difference between the pre-test and the post-test was significant. Significant differences were found in the dimension of shape (t=-13.964, df=29, p<0.001), colour (t=-10.323, df=29, p<0.001) and composition (t=-11.662, df=29, p<0.001). (See Table 4.6)

Table 4.6 Pre- and post-experimental differences in drawing expressiveness by dimension for the three types of paintings in the experimental class after the experiment

	Average	Sample size	Standard deviation	Standard error	T-value	Effect value
Ex	7.67	30	1.626	0.297	-5.558***	0.516
Figure Painting Form						
After	9.07	30	1.285	0.235		
Ex	5.8	30	1.606	0.293	-7.35***	0.651
Figure painting in colour						
After	8.23	30	1.675	0.306		
Ex	6.73	30	1.285	0.235	12.577***	0.845
Figure Painting						

Composition						
After	9.2	30	1.064	0.194		
Ex	6.63	30	1.991	0.364	-5.416***	0.503
Imaginative painting of shapes						
After	9.2	30	1.846	0.337		
Ex	6.5	30	2.113	0.386	-4.76**	0.439
Imagine painting colours						
After	8.93	30	2.016	0.368		
Ex	7.07	30	2.638	0.482	-6.195***	0.57
Imaginative painting compositions						
After	10.77	30	2.029	0.37		
Ex	6	30	1.597	0.292	13.964***	0.871
Naturalistic painting shapes						
After	10.8	30	1.243	0.227		

Ex Nature painting colours	5.23	30	1.633	0.298	10.323***	0.786
After	9.37	30	2.025	0.37		
Ex Nature Drawing Composition	5.3	30	1.291	0.236	11.662***	0.824
After	9.83	30	1.821	0.332		

Note: *** indicates PV0.001,** indicates PV0.01

The above analysis revealed that the children in the experimental class had a higher level of expressive drawing ability in the post-test than in the pre-test, both in the overall level of the three types of drawing and in the dimensions of each type of drawing. This indicates that the children in the experimental class showed a significant increase in their expressive skills in all three types of drawing compared to the pre-test after the storytelling method. This shows that the story-context teaching method can promote children's expressive drawing skills very well.

When comparing the effect values of the three types of paintings, the effect value of nature painting was the largest among the three types of paintings, at 0.851, indicating that the children in the experimental class made the greatest progress in the expressive power of nature painting among the three types of paintings after implementing the story context teaching method. The effect value of the composition

dimension was the largest for the figure painting, indicating that the children in the experimental class made the greatest progress in the composition dimension in the creation of the figure painting; the effect value of the composition dimension was also the largest among the three dimensions in the imaginative painting, indicating that the greatest progress was made in the composition dimension in the creation of the imaginative painting; the effect value of the modeling dimension was the largest for the nature painting, indicating that the children in the experimental class made the greatest progress in the modeling dimension in the creation of the nature painting. This is the greatest improvement in the nature painting dimension. This is consistent with the greatest progress in each of the three types of drawing for the control children.

4.2.4 Comparative analysis of the degree of change in the level of drawing expression before and after the experimental class and the control class

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 children's expressive drawing skills, which of course also included children's own growth factors. As the experimental class and the control class were homogeneous, the effect values of the

t-test were compared between the experimental class and the control class in order to verify the effect of the story context teaching method on the children's expressive drawing. The higher the effect value, the greater the level of improvement in the children's expressive drawing skills.

The results of the data analysis showed that for figure drawing, the effect values of the three dimensions and the total allocation on the sample t-test were almost equal to those of the control class, indicating that the children in the experimental class and the control class made more consistent progress in their expressive figure drawing. For imaginative drawing, the effect values of the three dimensions and the total distribution on the t-test were larger in the experimental class than in the control class, suggesting that the experimental children made greater progress in their expressive imaginative drawing than the control children. The difference in effect values for the three dimensions of imaginative drawing between the two classes was 0.28 for the modelling dimension, 0.434 for the colour dimension and 0.27 for the composition dimension, showing that the difference in effect values was greatest for the colour dimension, followed by the modelling and composition dimensions. The difference between the experimental class and the control class was the greatest in the colour dimension, which means that the story context teaching method had the greatest effect on the colour dimension of imaginative drawing. In nature drawing, the effect values for all three dimensions and the total distribution on the sample t-test were also greater in the experimental class than in the control class, suggesting that

the experimental children also made greater progress in their expressive nature drawing skills than the control children. The difference in effect values for the three dimensions of nature drawing between the two classes was 0.381 for the dimension of shape, 0.423 for the dimension of colour, and 0.661 for the dimension of composition, which showed that the difference in effect values for the dimension of composition was the largest, followed by the dimension of colour, and the smallest for the dimension of shape. The difference between the two classes was the largest in the composition dimension, followed by the colour dimension, and the smallest in the modelling dimension, which means that the story-context teaching method had the largest effect on the composition dimension, followed by the colour dimension, and the smallest on the modelling dimension. (See Figures 4.1, 4.2, 4.3 and 4.4)

Thus, while the story context approach does not have a significant impact on figure drawing, it does have a significant impact on the expressive power of 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 children in the experimental class made greater progress in the expressive power of natural painting than in imaginative painting, i.e. the story context teaching method had the greatest effect on the

expressive power of natural painting among the three types of children's paintings.

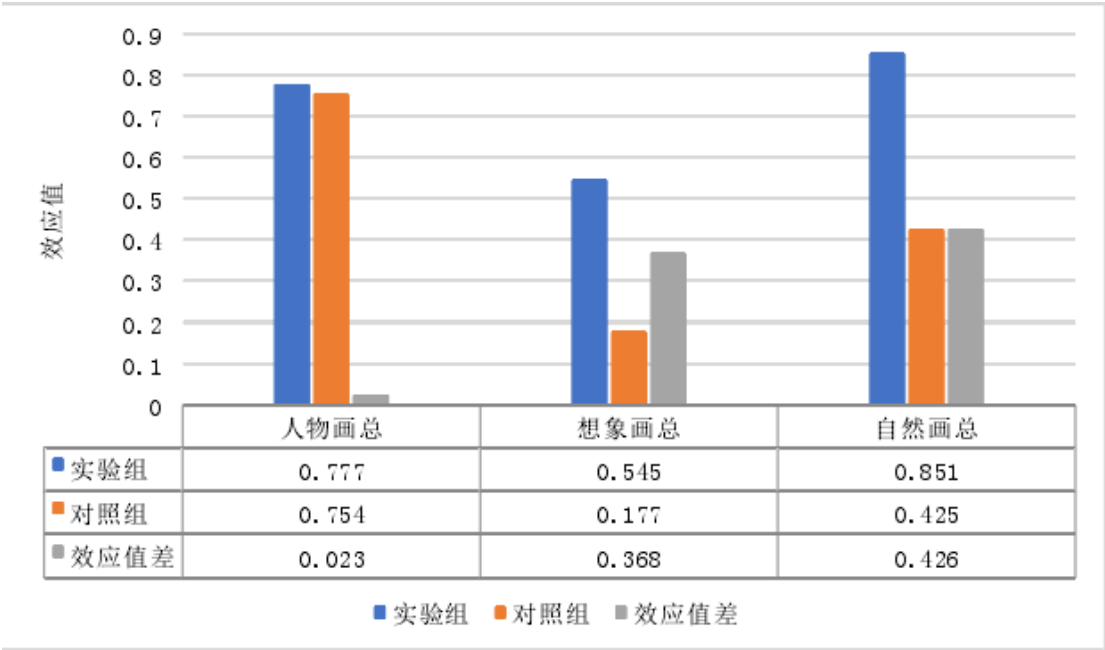


Figure 4.1 Comparison of the values of the three types of drawing effects measured before and after the two classes of children

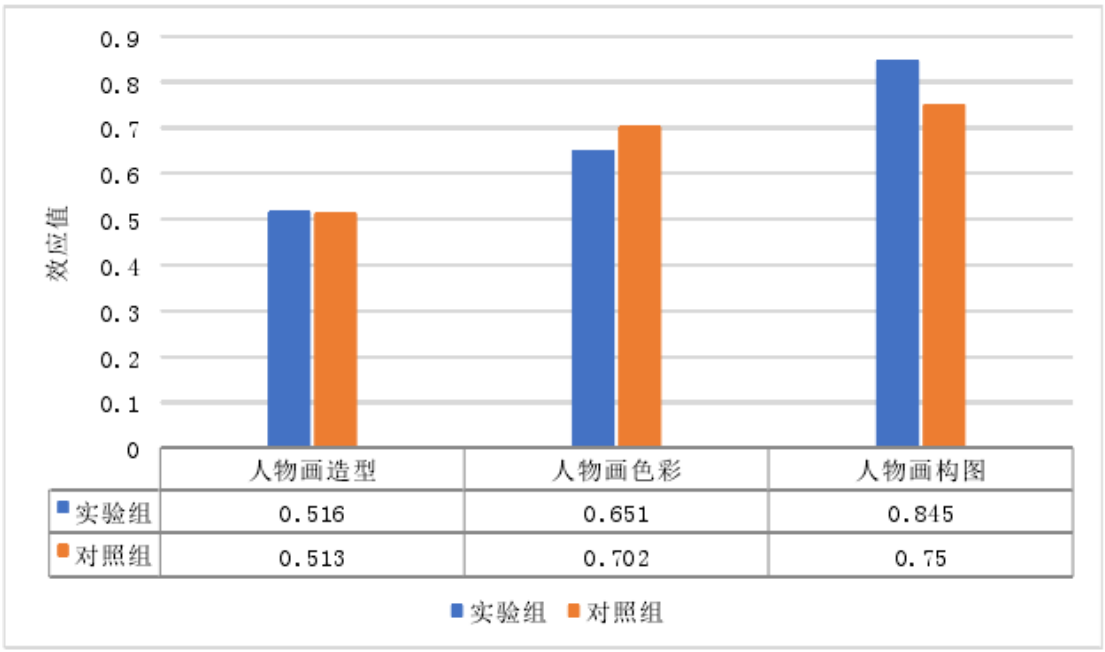
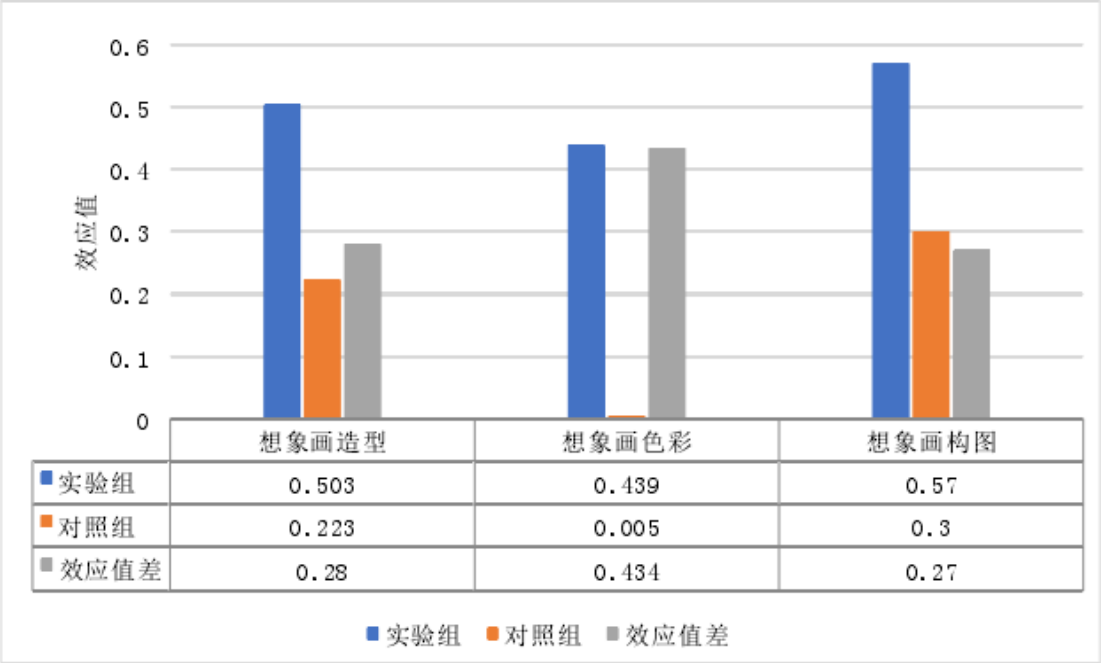
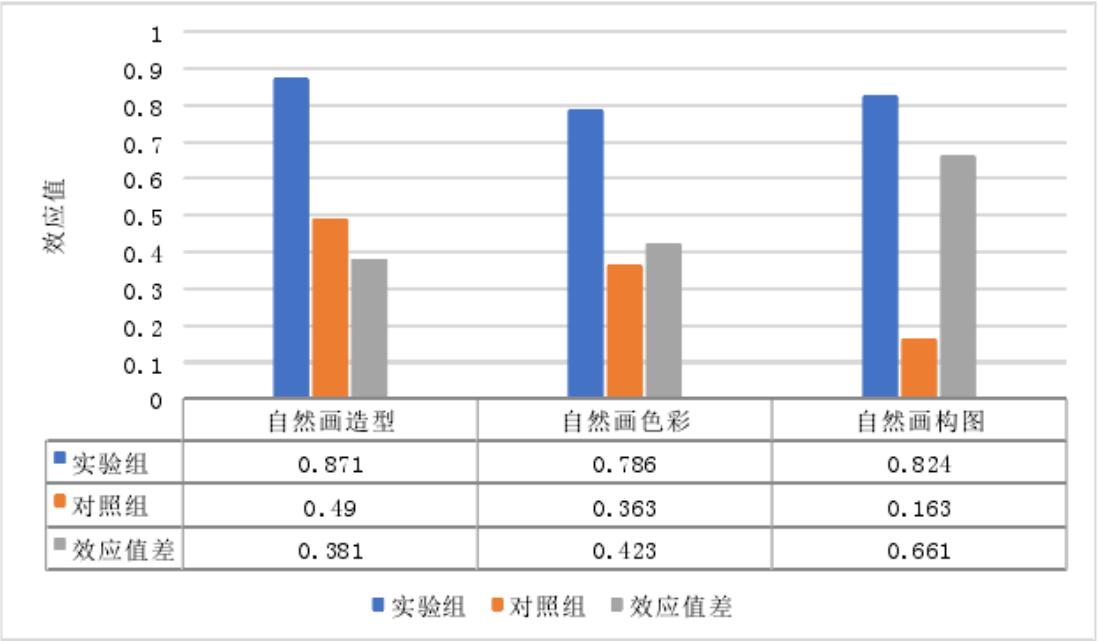


Figure 4.2 Comparison of the effect values of each dimension of the pre and post-test figure drawing between the two classes of children



	想象画造型	想象画色彩	想象画构图
实验组	0.503	0.439	0.57
对照组	0.223	0.005	0.3
效应值差	0.28	0.434	0.27

Figure 4.3 Comparison of the effect values for each dimension of the pre and post-test imagery drawings between the two classes of children



	自然画造型	自然画色彩	自然画构图
实验组	0.871	0.786	0.824
对照组	0.49	0.363	0.163
效应值差	0.381	0.423	0.661

Figure 4.4 Comparison of effect values for each dimension of nature drawing between the two classes of children measured before and after

4.3 Analysis of the differences between story context teaching method and conventional art teaching method

4.3.1 Differences in specific implementation processes

4.3.1.1 The specific implementation process of the story context approach

The story context teaching method used by the experimental group was child-oriented and focused more on children's emotional experience. The process is divided into the following four steps: (1) explaining the story and creating the situation; (2) triggering imagination and explaining the drawing method; (3) children's creation and roving guidance; (4) activity evaluation. In the first part, the teacher tells a vivid story to immerse the children in the situation and create the desire to create, for example, in the drawing activity "The Little Snail Goes on a Journey", the teacher uses vivid language to tell the children the story of a little snail travelling to different places and meeting different good friends, which makes the children interested in the main character of the activity "Little Snail". In the second part, the teacher asks questions about the key parts of the story and discusses the content of the drawing with the children, e.g. in The Little Snail Goes on a Journey, the teacher can ask the children which places the little snail travels to and where you would like to travel if you were the little snail. In the third part, the teacher provides the same drawing materials for each child, including a4 white paper and 12-colour oil sticks, and encourages the children to create. In the fourth part of the activity evaluation, the teacher's assessment of children's learning is transformed into story sharing, guiding children to

describe the content of their pictures and tell them to other children, and then the teacher summarises the main character's shape, use of colours and ability to compose the picture. The teacher finally pastes all the children's completed drawings on the display wall so that they can appreciate their own work and that of others at the same time.

4.3.1.2 The specific implementation process of the conventional art teaching method

In the conventional art teaching method used in the control group, the teacher puts more emphasis on the children's mastery of drawing skills. The process is divided into the following four steps: (1) introduction to life and identification of the theme; (2) discussion between teachers and children and explanation of the drawing method; (3) children's creation and roving guidance; (4) evaluation of the activity. In the first part, the teacher presents three pictures related to the main character of the picture from the actual life of children, for example, in the first drawing activity "The Little Snail Goes on a Journey", the teacher presents three pictures of snails to guide children to make observations.

In the second part, teachers and children discuss and explain how to draw, teachers ask questions to make children understand the characteristics of things initially, and then teachers explain the main drawing methods. In the third part, the teacher provided the children with the same drawing materials as the experimental group and encouraged them to create. In the fourth part, the teacher guided the children to

evaluate the activity and gave them confidence and encouragement.

4.3.2 Differences in the expressiveness of the drawings of the two groups of children

4.3.2.1 Differences in online modelling capabilities

Both the experimental group and the control group's high-scoring drawings were skilled in using lines, arcs, folds and wavy lines, and were able to combine them to form a certain scene; the use of lines in the picture was clear and smooth; they were all able to create a vivid and concrete image; they knew the basic components of things; they were all able to clearly depict the structural features of each part, and the relationship between the parts was compact and reasonable, and the structure was accurate, but the experimental group was able to However, the experimental group can grasp the detailed features more accurately and can reflect them in more detail, and the line variations are richer, with more creative parts.

Both the experimental group and the control group were able to combine lines and shapes to form a certain object, with clear outlines and clearly recognisable basic shapes, and both had the basic components of the object. However, the experimental group's objects were more distinctive, more structured and proportioned, and more creative.

The low-scoring drawings of both the experimental and control groups were less able to shape basic images, were not recognisable as basic images, had less reasonable structural and detailed features, had more unconscious smudged parts in their shapes,

used random lines and were less creative than the experimental group, and the control group had more unreasonable structural features compared to the experimental group.

Figure 4-5

Figures 4-5 show high group drawings. In terms of online modelling skills, the whole piece creates recognisable little girls jumping rope to represent the characters in the theme 'I Love Jumping Rope', and is able to use and combine straight lines and curves to form the scene of the little girl happily practising jumping rope. A number

of details can be used to represent the figure, such as the black ponytail tied in a bow, the hearts painted on the dress and the bent legs when jumping. In addition, the small butterfly, bee and two small flowers are used to bring the scene of the little girl jumping rope to life.

Figure 4-6

Figures 4-6 are low grouped drawings. In terms of online modelling skills, the whole piece creates images of the sun, clouds, grass and people, but only simple

symbols can be used to represent the figures in the picture. The figures are shaped without obvious details, the facial structure is missing hair, nose and ears, and the overall body proportions are not reasonable. There are many elements of imitation and creativity is not evident.

4.3.2.2 Differences in the ability to use colour

Both the experimental group and the control group's high-scoring paintings were able to use rich colours, focus on the subject matter with primary colours, and have a variety of colours similar to the inherent colours of the objects, with bright and vibrant colours, harmonious tones, clear colour priorities, the ability to combine cool and warm colours, and detailed and even colouring, all reflecting the children's own subjective feelings. However, the experimental group's work was more subjective, fuller in colour and more differentiated.

Both the experimental group and the control group were able to use a variety of colours in their medium-level paintings, with less obvious primary colours, but the experimental group used more colours, with stronger colour expressions, and were more able to present the children's subjective feelings.

Both the experimental group and the control group used a smaller variety of colours in their low-scoring paintings, the colours were more monotonous, the tones were less harmonious, the dominant colours were less obvious, they were less often painted according to the inherent colours of the objects, and they were all painted

randomly and not evenly and meticulously, neither of them had any obvious emotional expression, but the control group used even less variety of colours.

Figure 4-7

Figures 4-7 show paintings by high groups of

In terms of the ability to use colour, the whole piece uses a variety of colours, such as white, red, pink, purple and 10 other colours. There is strong colour variation, with the dominant colour being the earthy yellow of the house's body. The colours

are clearly prioritised, and the painting is applied with heavy, detailed and even colouring, giving the picture a high degree of colour saturation. There is an emotional quality that reflects the subjective feelings of the children.

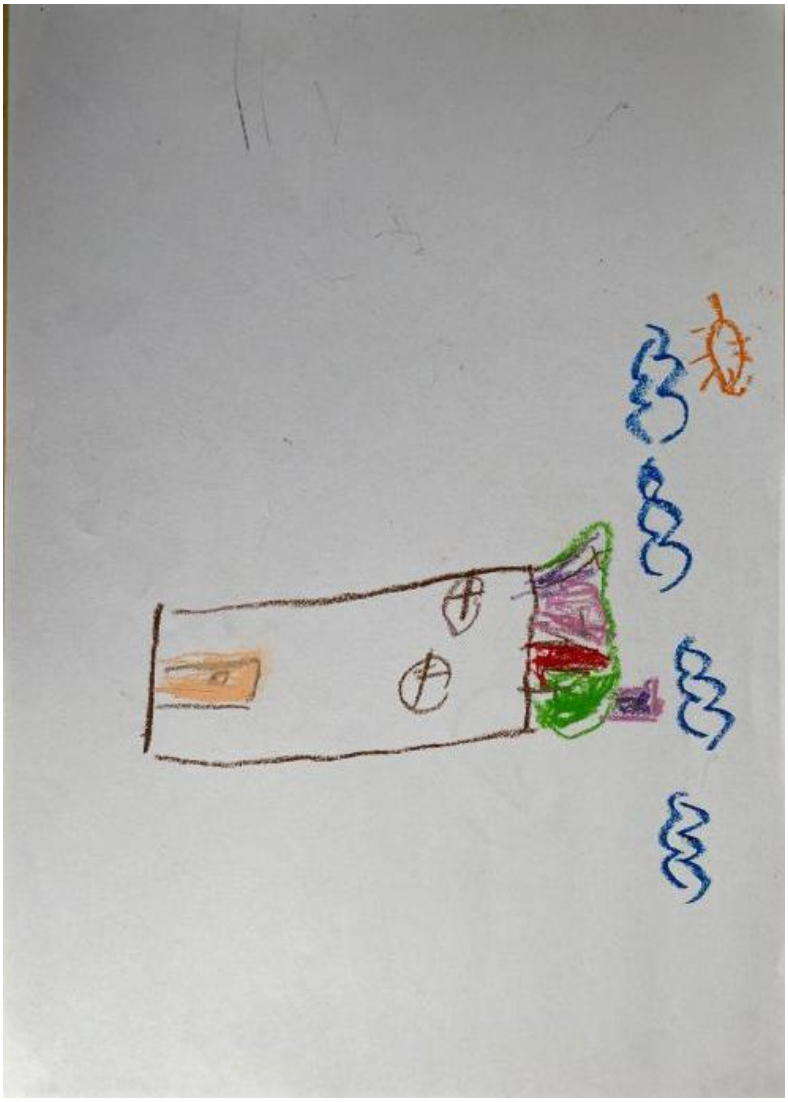


Figure 4-8

Figures 4-8 show paintings from lower groupings of

In terms of the ability to use colour, there are a large number of colours in the whole piece, eight in total, but the dominant colour is not obvious and the colouring

is unintentional. The colour representation does not reflect the subjective feelings of the child.

4.3.2.3 Differences in compositional and conceptual skills

The high scoring paintings of both the experimental and control groups were able to compose the picture rationally so that the main and secondary images were clearly distinguished, could place the main object in a prominent position in the picture, had an obvious horizon line, had a spatial concept and could express the size and front-back relationship of things, but the works of the children in the experimental group had a fuller layout and a more vivid plot. The medium level paintings of both the experimental and control groups were basically able to express the theme, but were less vivid, both had a more unreasonable overall layout and lacked spatial concepts. The experimental group was able to show the relationship between the size of objects and the connection between images more closely than the control group. Both the experimental group and the control group's low-scoring paintings have an unreasonable overall layout, large white space, lack of spatial concepts, objects in juxtaposition, both fail to show the size, front and back, and shading relationships of things, and the images are unclear and lack connections between them, failing to express the theme of the painting correctly, but the experimental group's images are more vivid.

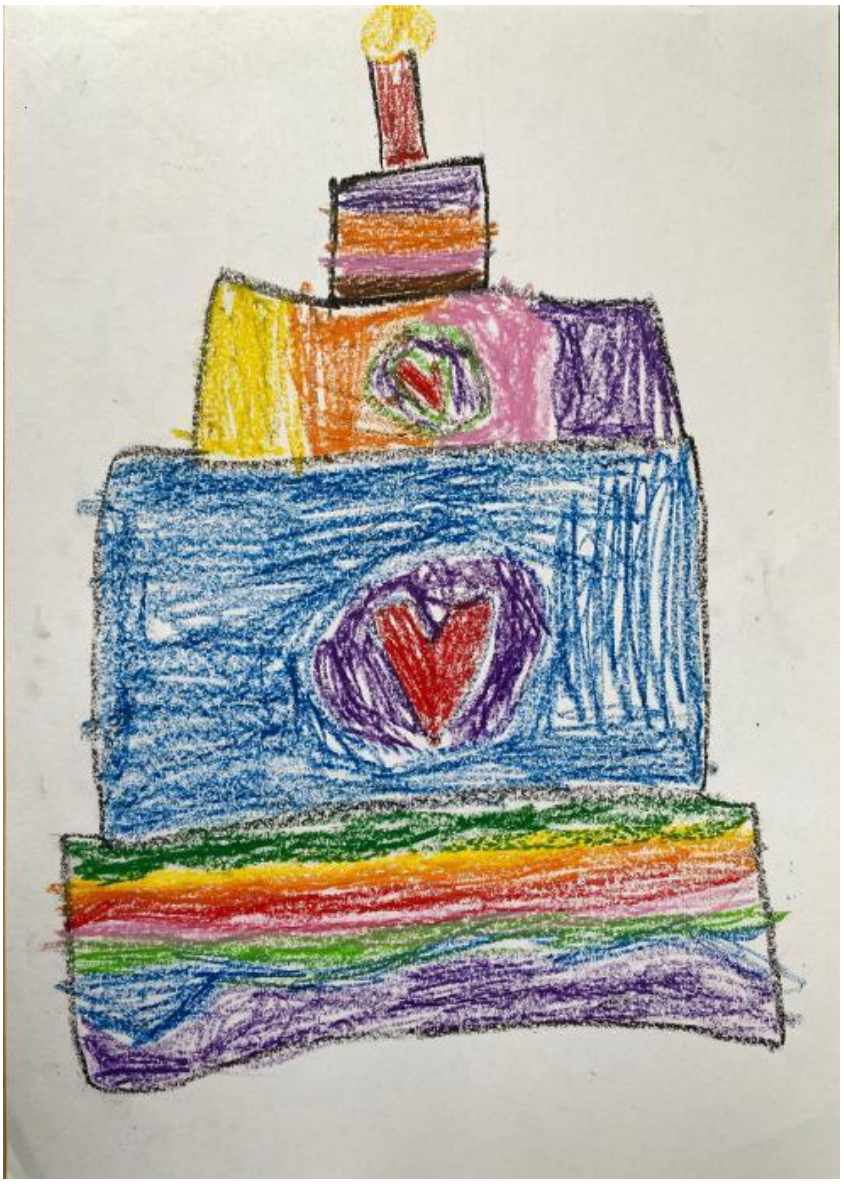


Figure 4-9

Figures 4-9 show paintings by high groups of

In terms of composition and conceptual ability, the whole piece has the entire cake placed in the centre of the paper, with a reasonable composition, appropriate use of space and a clear prioritisation of the image. Overall, this piece is rich in content throughout and has its own style of painting, which clearly expresses the theme of

'Rainbow Cake'.

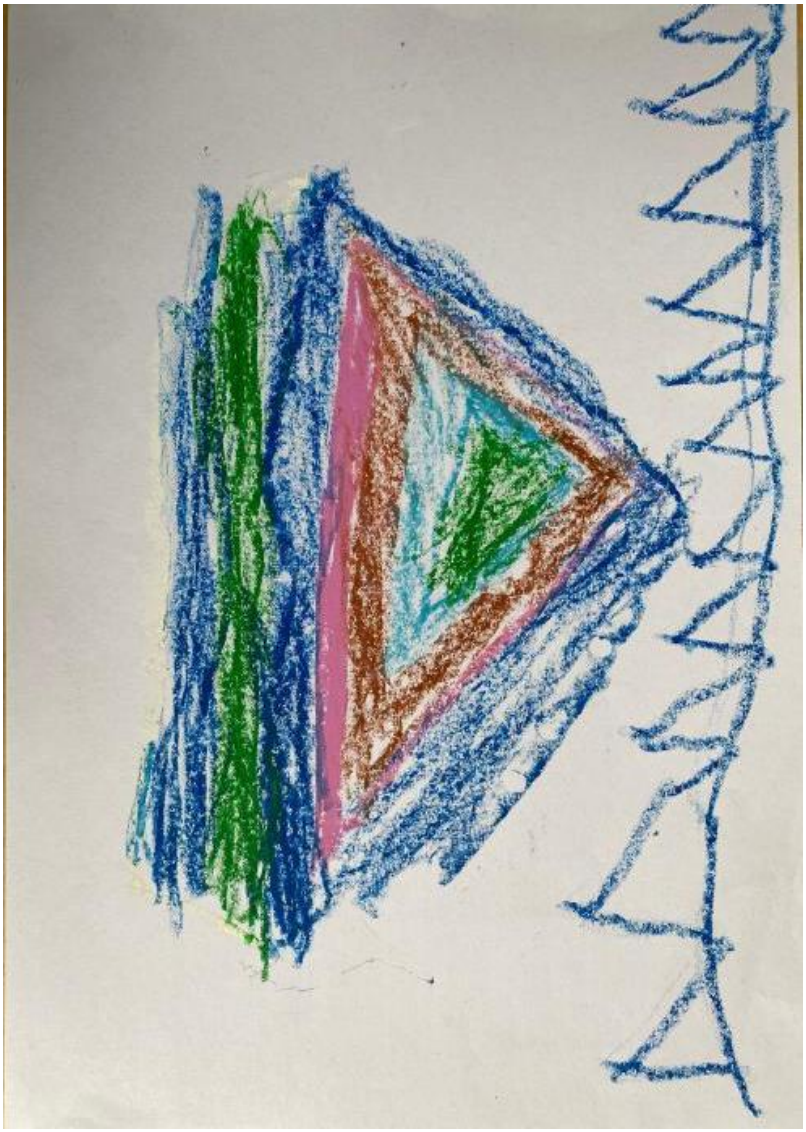


Figure 4-10

Figures 4-10 show the lower grouped paintings. In terms of composition and conceptual skills, the overall layout of the whole piece is reasonable, and the main image can be placed in the centre of the picture. In general, this piece is vague and not vivid, and does not correctly express the theme of Rainbow Cake.

4.4 Reasons for the absence of significant differences between the experimental groups in the dimension of "use of natural colours"

The children in the experimental group scored a mean of 1.30 on the dimension of the use of intrinsic colours before the experiment and 1.50 after the experiment, an increase of 0.20 in the mean score, but no significant difference. After searching the relevant literature, the author found the following reasons.

In terms of colour vision, as children develop in age, their concept of colour builds up, their awareness of colour increases and the number of colours used increases. 98% of children aged 3-4 years can name the colour red, 94% black, 92% green and 78% yellow. about 70% of children aged 4-5 years can name and use 8 colours. Over 55% of 5-6 year olds can already fully identify 12 colours and use 11 colours correctly, except for purple. This indicates that children aged 5-6 years have developed the visual perceptual basis for perceiving colours and are aware of the correspondence between colours and objects, i.e. they are aware of colouring according to the intrinsic colour of the object.

In terms of their emotional expression and visual perception of colour, 5-6 year olds have a more active mind, richer pictures and a developing sense of subject matter, with imaginative and thematic paintings predominating. Their ability to distinguish between colours is gradually improving and their range of colours is gradually expanding. They have a certain concept of the intrinsic colour of objects in general, and at this time they have a desire to reproduce objective objects, i.e. when

they depict certain objects, they paint them with colours that are consistent with the objects.

In addition, during my internship at this kindergarten, I found that in the art teaching activities, the teachers in this class were more likely to ask the children to paint according to the inherent colours of the objects, and therefore often guided the children to paint according to the objects as an aspect of the evaluation criteria for their painting work.

In summary, the mean scores of the children in this class increased in the dimension of the use of intrinsic colours before and after the experiment, but there was no significant difference.

Chapter 5

Conclusion and Discussion

5 Conclusions

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.

5.1 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 children's expressive nature drawing.

Hegel, talking about how best to create art, said: "Not only must one see much in the world, be familiar with external and internal phenomena, but one must also lay a multitude of significant things to play with in his breast, be profoundly grasped and moved by them; he must have given out much action, gained much experience, have a rich life, and then be able to put into concrete images what is truly profound in life". Therefore, the first task in the instruction of drawing education for pre-school children is to make children fully feel beauty and to store in their minds a wealth of aesthetic imagery. The older children are at the stage of painting where they can recognise things through multiple senses and develop their imagination based on their existing feelings and experiences. In the process of getting close to nature and exploring it, children feel, explore, discover and express themselves, enriching their perceptions and feelings about various things and accumulating rich representations to give wings to their imagination. The lines, colours and shapes in the children's paintings are all representations of something and their own understanding of it in their own preferred way, and are a reflection of their precious imagination. The story context teaching method provides a powerful support for children to appreciate,

express and create beauty. As the painter Xi Murong said, "There is no way to teach art to a child who has not been exposed to nature, touched the bark of a tree or stepped on fallen leaves". Students' understanding of this process is better facilitated by the teacher's explanation. This is precisely why the story context approach promotes the creation of nature and imaginative drawings for young children.

5.1.1 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 sizes for the three types of drawing were the largest and larger for the natural drawing than for the control class, indicating 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 contextual experiences can stimulate children's interest and desire to perceive, thus prompting them to discover, express and create beauty. Nature is the best place for children to engage their senses and gain rich representations and aesthetic experiences. In this study, children constructed their own unique understanding of shape and gained a rich cognitive understanding of shape in a lively and interesting

natural environment. In the 'Strange Trees' activity, children move from searching for and discovering different shapes of trees to using figurative language and body movements to represent them and then to making them by hand. Secondly, the process of perceiving things exercises children's observational acumen, gives them rich feelings and triggers their associations. For example, the children found that the petals and stamens of the same yellow flower differed in the grass; the shape of trees differed in windy and windless weather; the green leaves of the trees in early autumn changed to yellow leaves in late autumn and then to fading, and the shape of the trees changed with the seasons; the TV tower in the distance of Zhongshan Park was described by the children as resembling a radar signal or a revolving restaurant in the sky. The children made interesting associations in the process of perception, making the images of things in their minds more lively and interesting. These experiences trigger the children's creativity and thus promote the development of their modelling skills.

5.1.2 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 sharp contrast between the two classes in terms of the colour dimension of their 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.

It is well known that colour is the basis of children's creative work in painting and without it they would find it difficult to bring out the beauty in their eyes and feelings in their hearts. The children in the control class had a small variety of colours and tended to be conceptual and schematic in their use of colour. In contrast, the children in the experimental class were not only able to choose a wide range of colours, but were also able to express their subject matter in a keynote manner, while not being bound by the constraints of their own colours and expressing their feelings boldly, which is inseparable from the story context teaching method used in the experiment.

The colours of the natural world are so varied that children experience the beauty of the natural world in different colours and gain a rich sense of colour.

5.1.3 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.

5.2 Recommendations

This study shows that the story context approach has a significant impact on the development of children's expressive drawing in the experimental group, but there are still a number of factors that affect the implementation of the story context approach in art teaching activities. In order to make the story context teaching method more effective and to improve the children's expressive drawing skills, the following suggestions are given in this paper.

5.2.1 Choosing the right story material

With its vivid plot and special educational significance, the story is an important form of literature in the learning and development of young children. When carrying out art teaching activities in story contexts, teachers should pay attention to the selection of good story topics. Teachers should take into account the age and physical and mental characteristics of young children, both in terms of their developing abilities and the ease with which they can accept the content of the story, and in

terms of whether the story helps their imagination and resonates with them, prompting them to recreate it through the form of drawing. Teachers should therefore choose images that are familiar to children and have clear characteristics that are easy to express; the stories provided should be as short as possible, with clear themes, simple plots and simple language, and leave sufficient room for imagination and artistry. They are able to express their inner feelings in the context of their experience.

5.2.2 Ways of enriching story context creation

In early childhood art teaching activities, creating story situations can guide children into specific artistic situations and atmospheres. In addition to choosing appropriate story materials, teachers can also further enrich the ways of creating story situations, such as using multimedia means and role-playing, to stimulate children's interest and initiative in learning, so that children can better integrate into the situations.

Multimedia teaching can combine images, sounds and texts to make teaching materials more directly and graphically presentable to young children. The use of video, music, animation, sound and other means to set up story situations in multimedia courseware can reproduce various images in story works, mobilise children's senses, while intuitive images and sounds deepen children's understanding of the content of the story and make them feel the emotions and connotations of the story more genuinely, allowing them to immerse themselves in the situation, develop their thinking and imagination, and thus express their feelings creatively. The

children are able to express their feelings creatively.

The use of role-play can vividly and graphically present situations that cannot be presented under ordinary conditions, enhancing the interest of teaching. The new Outline suggests: "Provide opportunities for free expression and encourage children to use different art forms to boldly express their emotions, understanding and imagination." Young children enjoy performing on their own as well as watching their peers perform. Teachers can let children choose their own favourite images in the story to play. By performing the story themselves, they can make it easier for children to relocate their mental position to the mental position in the story image, thus enabling them to understand the meaning of the storyline and content more deeply.

5.2.3 Using open-ended language in story contexts

Compared to other areas of teaching, art teaching in kindergartens not only requires children's drawing skills and aesthetic qualities to be improved, but also requires teachers to use artistic language to elaborate and transmit knowledge, to create an artistic atmosphere for children, and to enable them to feel, understand and create beauty. Teachers' language therefore has a direct impact on the effectiveness of teaching. ① In addition, when using the story context approach, the teacher's ability to guide children into the story context also affects the fullness of their drawings. Therefore, only by using open-ended questioning language in teaching activities can teachers enable children to fully immerse themselves in the situation, develop a rich imagination, and complete the imagined story or object to create their

own artwork.

Children's imaginations are very rich and different children have different ideas when they hear the same story, so teachers can use the following language to guide them when asking questions - for example, in the art teaching activity "The Little Snail Goes on a Journey", teachers can use the question "What is the little snail's favourite season? season?" and "Where else can it travel to? What friends will it meet?" Open-ended language can be used to give children more scope for imagination and encourage them to express their imaginary pictures through drawing. When using open-ended language to ask questions, teachers should fully integrate the content of the story and help children to create concrete images in their minds, as well as inspire them to flesh out the images and plots they form.

5.2.4 Teachers should have the right assessment methods

5.2.4.1 Teachers should develop a positive attitude towards assessment

Evaluation is a journey of rediscovery of the beauty in the work and it enables children to build on their original drawings. In the early years, when children's abilities in drawing are in their infancy, teachers' attitudes towards evaluating children during this period have a significant impact on their motivation to draw. In art activities in kindergartens, teachers often tend to use the social norms followed by adults as the correct standards to measure children's work, and when children's work is not in line with traditional aesthetic standards, they are made to correct them, and in the long run, children's imagination and creativity are curbed. Therefore, teachers should

develop a positive attitude towards evaluation, support and encourage children to use their imagination so that they dare to express themselves and create distinctive works.

5.2.4.2 Teachers should acquire the correct methods of assessment In addition to developing a positive attitude towards assessment, teachers should also acquire the correct methods of assessment. Story Context Teaching

There is no fixed method of assessment for learning, it can be peer exchange presentation or work display. ① Either way, the aim is to enhance children's self-confidence and make them dare to express themselves. Teachers should learn to appreciate children's work from multiple perspectives and evaluate it in a positive way. In addition, teachers can also make demands on children in terms of modelling, colour and composition. In terms of modelling, teachers should pay attention to whether children are skilled in using and combining various lines to depict objects, whether they can use lines to show the detailed features of objects, whether they can show creativity in shaping images, and whether they have contour lines that show integration; in terms of colour, teachers should pay attention to whether children use rich and vibrant colours and In terms of colour, teachers should pay attention to whether children can use rich and vivid colours, whether they can reproduce objects with their inherent colours, whether they can apply colours evenly and meticulously, and whether their colour expression reflects their own subjective feelings.2 In terms

of composition, teachers should pay attention to whether children can lay out the picture reasonably, whether they can place the main image in a prominent position in the picture, and whether they can show the relationship between the size, front and back, and shading of things. In addition to evaluating the drawings, teachers can also give appropriate comments and feedback on children's responses and performance during the drawing process.

5.3 Limitations of this study and research outlook

5.3.1 Limitations of sample selection

In this study, the children in both the experimental and control groups were from two classes in a kindergarten in Shanghai, and the total number of study participants was 60. Due to the limited time and effort, the sample size selected was small, and whether the conclusions drawn are generalisable needs further discussion. In future studies, the sample could be expanded to include children from different regions and types of kindergartens to make the findings more objective.

5.3.2 Story subjects and the limitations of drawing tools

In this study, five types of stories were selected, including animals, plants, food, architecture and people, but they did not cover all types of stories for young children, which brought certain limitations to this study, so more types of stories can be used in future studies. In the future, more diversified drawing tools can be used.

5.3.3 Limitations of the research methodology and research tools

This study used the literature method, the experimental method and the work

analysis method, with fewer analytical methods. In the future, more methods such as interviews and questionnaires can be used to analyse from multiple perspectives to make the study more in-depth. In terms of the selection of the scale, the author chose a painting expression evaluation scale by a professor from Nanjing Normal University, which is more systematic and comprehensive, but due to its age, many areas still need further improvement. In future studies, the researcher can further optimise this research tool to make it more scientific.

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Appendix I

Criteria for evaluating preschool children's drawings				
First Class Subdivision	**Secondary Subdivision**	**Grading criteria**	Score	Score
The shape of the line	Use of lines and shapes	Scribbled in a messy line, without a certain image.	1	
		The use of a single shape (the circle) to represent an image is symbolic only.	2	
		Has a basic shape (circle) and can combine lines and shapes, but the image is not very holistic.	3	
		Be able to use skilled, fluid lines (straight, curved, folded) and correct shapes (circles, squares, triangles, and to combine them organically to represent the overall image.	4	
	Capture of structural features	No structural features, or incorrect structural features that do not reflect the image of the object.	1	
		The basic parts of the object are present, but the structure is illogical or features are missing.	2	

		The components of the image are largely complete and distinctive, but not well structured.	3	
		The object can be represented accurately with much detail, is reasonably compact and the relationship between the parts is generally correct.	4	
	Creativity in styling	No creativity whatsoever.	1	
		The creativity is not obvious and there is much imitation.	2	
		A part of the shape is creative.	3	
		More than two parts of the shape are creative.	4	
Use of colour	Colouring with the class	Use 1-3 random colours not according to the inherent colour of the object.	1	
		4-6 colours of the painted object are similar to the intrinsic colour of the object.	2	

		7-9 of the colours of the painted object are similar to the intrinsic colours of the object.	3	
		The painted object has 10 or more colours similar to the object's intrinsic colour.	4	
	Richness of colour	Irregular colouring.	1	
		There is less variety of colour and the picture is more monochromatic.	2	
		The choice of colours is varied and the picture is colourful, but the dominant tone is not obvious.	3	
		Choose a wide range of colours, with a sharp image that expresses the theme in a dominant tone.	4	
	The emotional expressiveness of colour	Colouring without meaning.	1	
		Try to imitate the conceptualised colour of the object without emotional expression.	2	

		There is a subjective feeling, but the colours are not strongly expressed and not very differentiated.	3	
		It is not bound by the colour of the object, it is possible to paint the colours that one feels subjectively, it is emotional and differentiated.	4	
Composition and Ideation	Picture composition	The images on the screen are isolated and unconnected, and the organisation of the images is haphazard.	1	
		The images are either off to one corner or in an enumerated style.	2	
		The main object is placed in a prominent position, but the overall layout is not very good.	3	
		The image is clearly defined in terms of its main and secondary importance, with a reasonable layout and a certain sense of balance and integrity.	4	
	Mastery of three-	Objects float on the screen without logical connection and lacking a sense of space.	1	

	dimensional space	There is an idea of horizon, but no idea of size, front or back, inside or outside; objects are arranged one by one, and the image is of equal height.	2	
		He has a sense of size, inside and outside, and can express them; however, he cannot yet express the relationship between front and back, and the objects he draws are mostly transparent.	3	
		The ability to show the relationship between the size, front and back, inside and outside of an object.	4	
	Expression of the theme	There is a complete lack of understanding of the meaning of the subject matter and the images drawn are not relevant to the subject matter.	1	
		Can draw some images related to the theme, but the lack of connection between the images does not yet convey the theme correctly.	2	

		There is a wide range of content painted, with links between the images, which basically convey the subject matter but are not vivid.	3	
		The drawings are rich in content, vivid in plot and express the subject matter clearly and correctly.	4	

Appendix B Programme of Art Teaching Activities for the Experimental and Control Groups - The Little Snail Goes on a Journey as an Example

Experimental group art activity: Little snail goes on a trip

Objectives: 1. To draw spirals and to be able to paint and represent snails in different colours.

2. Be able to imagine the storyline boldly and make pictures. Activity Preparation.

1. Experience preparation: experience of observing snails and a brief understanding of their physical characteristics.

2. Material preparation: story about "The Little Snail Goes on a Journey", 12-colour oil paint sticks, a4 white cardboard. Activity process.

I. Explain the story and create the situation

(a) Use a riddle to introduce the theme. Teacher: It has no feet, no hands, it walks around with a house on its back, and if anyone touches it, it hides in the room. Ask the children to guess what kind of animal it is.

(2) The teacher explains the story and creates the situation. Teacher: The children have guessed that the riddle given by the teacher is about a little snail. Please listen carefully, where did the little snail go? What did it do?

(Teacher explains the story with feeling.)

II. Stimulate imagination and explain how to draw

(a) The teacher asks questions to prompt children to imagine why the little snail wants to travel on its own. Does the little snail travel all year round? Where did the little snail go in spring (summer, autumn)? Who did it meet? What happened? Now ask the children to think about what other places the little snail could travel to in what season? What stories would happen?

(b) Teacher's explanation of drawing techniques Children, let's think about how many parts there are in a snail that we usually see. What is the shape of the snail's shell? What are the pairs on their heads? Teacher's summary: The snail's shell is in a circle and is called a spiral. The snail also has a pair of tentacles on its head. When we are drawing we should draw the shell of the snail first, then the head and body, and finally the tentacles and eyes.

III. Children's creation and roving guidance Children's creation and teachers' roving guidance.

The teacher then summarises the main character's shape, use of colour and composition. Finally, all the children's completed paintings are pasted on the display wall so that they can appreciate both their own work and that of others.

Control Group Art Activity: Little Snail Goes on a Trip

Activity Objective.

1. Observe the picture of a small snail and correctly represent the characteristics of its appearance.

2. Experience the joy of imagining and creating a variety of images.

Activity preparation.

1. Experience preparation: experience of observing snails and a brief understanding of their physical characteristics.

2. Material preparation: story about "The Little Snail Goes on a Journey", 12-colour oil paint sticks, a4 white cardboard. Activity process.

I. Life introduction, pointing out the theme

The teacher shows three actual pictures of snails to guide the children in their observations and asks the following questions: Please look at this animal, children, what is it? What does it look like? Have you seen it before? Where have you seen it before? (Children discuss)

2. Teachers and children discuss and explain how to draw

(i) Understanding the physical characteristics of snails

(ii) Explain how to draw a snail

III. Children's creation and roving guidance Children's creation and teachers' roving guidance.

The teacher will guide the children to make self-assessment and mutual assessment

to give them confidence and encouragement.

V. Extension of activities Let the children make up stories about their paintings and tell them to their parents at home.

Thank you

I would like to thank the Southeast Asian University, the dean and professors. Every time they encounter difficulties, professors will enthusiastically help. I would like to thank my family for their support for my study. Thank you again. I hope Southeast Asian University is getting better and better!

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