

# Teaching Design of Calligraphy Course in Primary School Based on the ARCS Model

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**Abstract:** Under the educational background of the new curriculum reform, the education and teaching of calligraphy courses have been reformed and innovated and gradually optimized. However, some teachers have ignored the important factor of learning motivation when designing calligraphy courses. This study introduces the ARCS motivation model created by Professor Keller in the United States, which is of great value in motivating and maintaining students' learning motivation. Based on the ARCS motivation model, the study argues that calligraphy teaching should focus on the following four points: using diversified teaching methods to attract students' attention; strengthening the longitudinal integration with other subjects to establish relevant connections between what is learned and oneself; using a variety of calligraphy curriculum teaching assessments to establish innovative assessment systems and strategies; and focusing on the teaching process to give students a sense of satisfaction.

## 1. Introduction

Chinese traditional culture is profound and has a long history. Because of its unique beauty, the art of Chinese calligraphy has become a shining pearl in the treasury of Chinese culture and art. Chinese calligraphy is national and global, and is the most condensed physical form of Chinese cultural thought. Chinese calligraphy education is an important part of traditional Chinese culture education.

In 2002, the Ministry of Education emphasized the need to strengthen the teaching of writing for primary and secondary school students in its Opinions on Strengthening the Teaching of Writing in Primary and Secondary Schools. Through the teaching of writing, students will learn about and appreciate calligraphy and develop a sense of responsibility for passing on the culture of their country. In 2011, the Ministry of Education also issued the Opinions on the Development of Calligraphy Education in Primary and Secondary Schools, which required that calligraphy education be conducted in accordance with curriculum standards and that the basic requirements for writing be clarified. In 2013, the Ministry of Education issued the Guideline for Calligraphy Education in Primary and Secondary Schools, which incorporated calligraphy education into the The Guideline for Primary and Secondary School Education according to the opinions and outlines promulgated by the Ministry of Education over the years. it is found that the teaching of calligraphy curriculum has been gradually clarified and highlighted in the teaching system of primary and secondary schools.

The teaching of calligraphy education also needs to play an important role following the increasing development of other subjects. The calligraphy curriculum is an important part of the primary and secondary school system, however, compared to other subjects, calligraphy teaching started late, so naturally there are some unavoidable problems in the teaching process. Based on the overall goals and objectives of the Guidelines for Primary School Calligraphy Education, teachers should not only focus on teaching calligraphy so that students can learn and master the basic techniques of writing Chinese characters with hard and soft brushes, improve their writing skills, and develop good writing habits. At the same time, it is important to attach great importance to the

students as the mainstay of the classroom. Although teachers' teaching philosophy and teaching ideas have been greatly improved and innovated with the continuous advancement in the context of the new curriculum reform, passive teaching such as duck-filling is still a problem for many teachers. In this process, teachers actually ignore students' learning motivation and focus only on whether students have mastered the textbook knowledge, while ignoring the important role of students' learning motivation in the teaching process.

Motivation, as an intrinsic motivator for students to complete learning tasks, directly drives students to carry out learning activities and helps them to complete their learning tasks better. The strength of motivation also influences whether students can systematically understand and deeply master the knowledge they have learned. Therefore, it is important for every teacher to focus on how to further stimulate students' motivation and how teachers can put into practice the theories they have learned and apply relevant teaching concepts to calligraphy teaching. In order to solve the problem of learning motivation, domestic and international studies have shown that the ARCS model of motivation created by the American psychologist Professor Keller is of great value in the teaching process of various subjects. Through the in-depth study of ARCS model and the design of learning motivation strategies, we found that it is indeed feasible and practical. Therefore, the ARCS model and its concepts can be applied to calligraphy teaching practice to motivate students to learn calligraphy and to better promote the implementation of calligraphy teaching.

## **2. Overview of research on learning motivation and the ARCS model**

### **2.1. Learning Motivation**

A review of studies on the concept of learning motivation is divided into four broad categories: the first is the internal force, which starts from within the individual, i.e., "an internal force that drives people's behavior"; The second is external forces, this view mainly emphasizes factors external to behavior, such as inducements, punishments, and other external factors, which are the reasons for acting to achieve certain purposes. The third is based on the mediating process view, i.e., "the internal motivation that can cause an individual's activity and make that activity proceed toward a certain goal, in order to satisfy the individual". The first three are more one-sided, while the fourth is the integrated view of motivation, that is, the individual's motivational factors through the coordination of his or her own internal and external motivation under the role of self-regulation. The fourth view was chosen for this study, which considers that the concept of learning motivation is generated by the joint promotion of an individual's internal and external motivation.

Motivation for learning can be divided into intrinsic motivation (endogenous motivation) and extrinsic motivation (exogenous motivation) according to the different factors that cause it. Intrinsic motivation is the learning behavior that arises spontaneously from the individual's own intrinsic factors, such as curiosity and desire to learn. Extrinsic motivation is learning behavior that arises from the influence of external factors such as recognition by others and reward and punishment.

Zhou & Dong continued to deepen the categories on the basis of the above classification, and pointed out in the analysis of the learning motivation scale. They designed that learning motivation can be more carefully divided into three categories: superficial learning motivation, deep learning motivation, and achievement motivation. Superficial motivation and achievement motivation are extrinsic motivation, and deep motivation is intrinsic motivation. Superficial motivation is the student's desire to complete learning tasks and pass learning tests, which is at the lower level; achievement motivation is the student's desire to gain recognition and praise from others, which is at the middle level; deep motivation is the student's own desire to learn and interest in learning, which is at the highest level.

According to the results of these studies, it can be seen that motivation can help students to enter into better learning activities, and it can also stimulate students' learning initiative. Deep motivation, spontaneous motivation, plays an important role in the learning process and can help students learn independently and more effectively. Deep motivation can also make students' learning behavior more solid and effective, so that students can obtain good learning results.

## 2.2. The ARCS Model

The ARCS model was formally proposed by Professor Keller in 1983 as a model for motivating and sustaining students' learning. The model was first proposed in Motivation and Instructional Design, and after continuous comprehensive analysis and integration of various theories. The four elements of the model were formally proposed in 1983, which are Interest, Relevance, Expectancy and Satisfaction. After continuous research and modification, the four elements of the motivation model were finally determined as Attention, Relevance, Confidence, and Satisfaction, which is the ARCS motivation design model as shown in Figure 1.

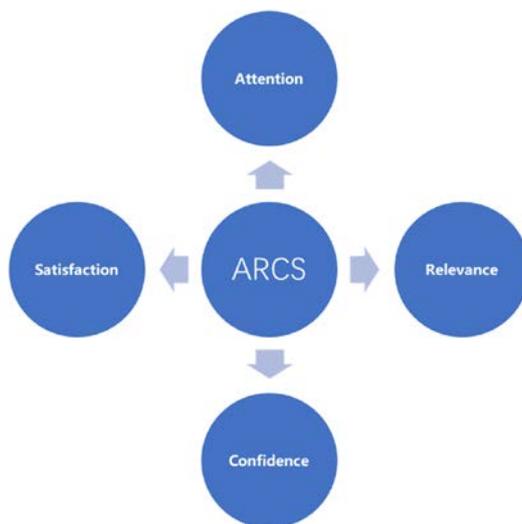


Figure 1 Four elements of the ARCS model

## 2.3. ARCS Model of Motivation

The ARCS model has an important value in the teaching and learning process. Specifically, its application mainly follows below process: in order to stimulate students' learning motivation, it is necessary to first arouse students' attention and interest in learning, then let students understand the close relationship between the learning task and themselves, and then let students have enough confidence to complete the learning task, Finally, students can get satisfaction after completing the learning task, so as to establish their lasting learning motivation.

The ARCS model suggests that students' motivation can be better stimulated and maintained through the influence of four elements of intervention in the process of instructional design. Each of these elements is explained below:

(1) Attention, which mainly refers to arousing students' attention and stimulating their interest in learning. In the teaching process, teachers use a number of teaching methods and tools to make students pay high attention to the task they are learning, and use students' curiosity and desire to learn to stimulate students' motivation. Teachers capture students' curiosity and use various forms of teaching methods to get students' attention with the help of different media. This can be done by drawing on excellent artistic language and rich teaching methods to increase the interest of the classroom and better maintain students' motivation.

(2) Relevance, which refers to the relevance between the learning task and the students themselves and whether the content is relevant to their own needs and lives. On the basis of drawing students' attention to the learning task, teachers need to relate the teaching content to students' learning needs and make it easier for students to accept the knowledge and the teaching task by referring to students' existing cognition during the teaching process. At the same time, they need to establish students' expectations and values so that they believe that what they are learning meets their own needs. In this process, teachers also need to use some teaching tools to continuously stimulate students' interest and motivation in learning.

(3) Confidence, which refers to students' confidence in completing learning tasks to successfully

complete them. Based on the previous teaching content and students' own correlation, students will make a mental judgment whether they can successfully complete the goal according to the goal set by the teacher. At this point, the teacher needs to provide effective hints to help students overcome their psychological difficulties and build their confidence. In this process, teachers can set easy target activities to build students' confidence in their success, so as to establish a correct and positive learning concept and make students believe that the completion of learning goals depends on their own efforts and persistence.

(4) Satisfaction refers to the satisfaction students get after completing a learning task. Satisfaction occurs when students achieve the learning goals set by the teacher. In order to make students feel satisfied and to strengthen their motivation, teachers can use various evaluation mechanisms, such as praise and rewards, to recognize students to strengthen their satisfaction. It is also important for teachers to make sure that every lesson is rewarding and satisfying. This is an important factor to ensure that learning motivation is durable and solid. The instructional process of the ARCS model is shown in Figure 2.

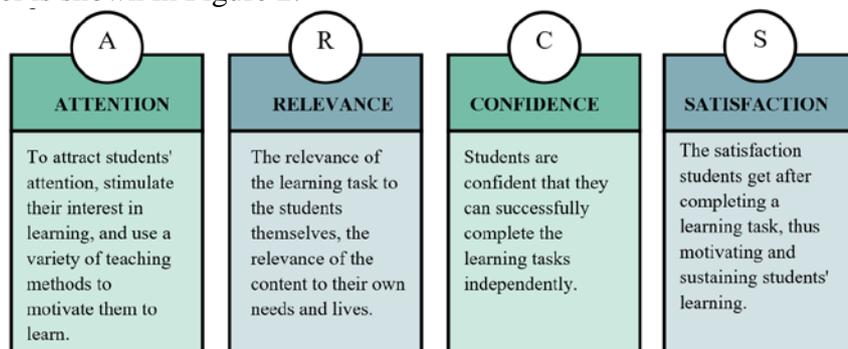


Figure 2 Teaching process of ARCS model

The ARCS model is the application and instructional design of the curriculum based on the above four elements. Under the main idea of the model, the main ultimate goal is to stimulate and maintain students' motivation to learn to help students to complete the learning task and be able to learn actively and gain satisfaction. Meanwhile, it also optimizes classroom teaching and greatly enhances the quality of teaching.

Since students' lack of motivation is often a problem in the practice of calligraphy education, the ARCS model is an important guide for the design of calligraphy courses. It is necessary to conduct research on calligraphy teaching and learning based on the ARCS model.

### 3. The Application of ARCS Motivation Model in the Teaching Design of Primary School Calligraphy Curriculum

The Guideline for Primary and Secondary School Calligraphy Education states that the overall goal and content of primary and secondary school calligraphy education is to first learn and master the basic techniques of writing Chinese characters, to have certain writing skills, to develop good writing habits, and most importantly, to feel the unique charm of Chinese characters and calligraphy, which means students need to promote the excellent Chinese traditional culture, and to enhance cultural confidence and patriotic sentiments. However, an integrated analysis of existing studies reveals that elementary school calligraphy classroom teaching still has difficulties in motivating and maintaining motivation. Therefore, this study intends to enhance the curriculum instructional design through the application of the ARCS model.

#### 3.1. Using diverse teaching methods to attract students' attention

The first and foremost thing to do to motivate students is to capture their attention and stimulate their interest in learning. Teachers can motivate students in the following three ways.

Firstly, by stimulating students' senses. In the classroom, teachers use the most direct and common method of raising the volume. This visual approach can be used to get students' attention

directly, and it also works when students are distracted.

Secondly, a variety of ways to introduce. The introduction is the beginning of a good lesson and determines whether the students will be fully engaged in the lesson. Therefore, this time the classroom introduction is crucial, and the variety and interest of the introduction is the key to a good introduction. Teachers can create a situation to arouse students' interest by introducing games. The introduction of games is a very good way for the calligraphy classroom to be non-boring and non-dull. Teachers can use existing teaching aids, multimedia equipment, add some music, and create a bookish learning atmosphere through the activities of games, so as to stimulate students' interest in learning.

Thirdly, artistic teaching language is also very necessary. Teachers teach new knowledge mostly through direct oral transmission, but some knowledge concepts are relatively obscure and difficult for students to understand. So, how to make it easy for students to understand and fully accept? Teachers can make artistic language processing, reprocessing difficult concepts in a colloquial and popular way, and then teach them to students, while paying attention to simple and interesting language to impress students.

### **3.2. Strengthen the deeper integration with other subjects and make relevant connections between what they learn and themselves**

Since students are in elementary school, it is difficult for them to have a proper understanding of calligraphy education because they are in the process of developing physically, mentally, and cognitively. Teachers should guide students through this process so that they can make effective connections between their previous knowledge and the tasks they are learning, and thus develop a positive state of learning. The organic integration between disciplines in the teaching of calligraphy classrooms has important value.

National cultural development during the Eleven-Five Planning Framework promulgated in Sept. 2006 also states: "Emphasis will be placed on the education of excellent Chinese traditional culture and the transmission of traditional classics and skills. In elementary school where possible, calligraphy, painting, traditional crafts and other courses are offered; in secondary school language courses, the proportion of traditional classical model texts and poems is appropriately increased; and the curricula of all subjects in primary and secondary schools should integrate the content of excellent Chinese traditional culture with the characteristics of the subjects." The guideline also emphasizes that the correlation between subjects has important implications for the development of a curriculum.

Therefore, teachers should be mindful of the complementary and supportive roles between subjects when teaching calligraphy courses. The calligraphy curriculum can be linked to the language curriculum by using famous historical figures from the past, such as the poems of the Eight Masters of the Tang and Song Dynasties, and the evolution of calligraphy in language classes to relate students' prior subject knowledge to calligraphy, not only to review previous knowledge, but also to make it easier for students to accept new knowledge.

### **3.3. Using a variety of calligraphy course teaching evaluations and establishing innovative assessment systems and strategies**

In the context of exam-oriented education, each subject tends to have a single test for learning outcomes, and students are evaluated only through end-of-course assessments, which are not conducive to student development and are not conducive to the development of self-confidence. Teachers should break the stereotypes and change the way they evaluate the calligraphy curriculum by diversifying the evaluation and establishing an innovative evaluation system.

The evaluation process should not only focus on the evaluation of calligraphy techniques and quality, but also on the evaluation of students' writing attitudes, writing habits, and the evaluation of theoretical knowledge of calligraphy is equally important. Teachers can divide the assessment into three parts: writing level (60%), calligraphy theory (25%), and writing character (15%), and make a comprehensive evaluation. On the one hand, the teacher should make a timely assessment during the class to identify students' shortcomings and correct them. On the other hand, a calligraphy

competition can be held at the end of the class, where students post their works on a board in the classroom and evaluate each other and exchange ideas.

This will not only motivate students to learn calligraphy, but also increase their confidence in learning calligraphy, and create a positive atmosphere.

### **3.4. Focus on the teaching process to make students feel satisfied**

Satisfaction is a very important element for students to have stable and continuous motivation in the learning process. If students have a sense of satisfaction in the process of learning calligraphy, they will be more active and motivated in the process of learning calligraphy in the future, and they will love learning calligraphy more. Teachers should focus on the entire process of teaching calligraphy, not just on the results of learning, but on developing students into students who love calligraphy and traditional Chinese culture, rather than into writing machines.

For the first, teachers should focus on cultural enrichment, cultural confidence, and the overall development of students. Secondly, teachers should make the process of learning calligraphy fun, and allow students to experience the unique charm of Chinese characters, so that they can learn while being entertained, and be entertained while learning. In this way, while learning calligraphy, students not only improve their writing skills and abilities and master the techniques of Chinese character writing, but also have a certain appreciation of calligraphy. When completing the teaching, it is done in such a way that each student can give an independent calligraphy critique in his or her own language with the help of terminology, thus gaining a sense of satisfaction.

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