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Research on the Construction of a Blended Teaching Evaluation System for Aesthetic Education Courses in Primary School Art Classes

Wang Hongdan[1]*, Liu Mingjiao[2]
Longdong University, Gansu, China
***Corresponding author; Email: wanghd_edu@163.com**

Abstract:

As an important carrier of aesthetic education courses, primary school art education plays a crucial role in promoting students' holistic development through innovations in teaching models and the improvement of evaluation systems. This study first analyzes the characteristics of aesthetic education courses in primary school art and their compatibility with a blended teaching evaluation system. It then explores the logic and principles underlying the reconstruction of evaluation paradigms. Based on this, a "four-step" construction pathway is proposed, featuring conceptual primacy, content orientation, methodological empowerment, and subject collaboration. Furthermore, implementation guarantees for the system are clarified. Ultimately, a multi-dimensional and dynamic evaluation system is constructed to provide a solid basis for improving the quality of blended teaching in primary school aesthetic education.

Keywords:

Primary School Art; Aesthetic Education Courses; Blended Teaching Evaluation; System Construction

The implementation of the "Double Reduction" policy and the inclusion of aesthetic education in the quality evaluation system of basic education have shown new directions for the development of primary school art education. As the core carrier of aesthetic education and a component of compulsory education, art plays a key role in improving students' aesthetic literacy [1]. At present, blended teaching, characterized by the richness of online resources and the effectiveness of offline interaction, has become an important approach to breaking the temporal and spatial limits featured by traditional art instruction. It demonstrates significant advantages in stimulating students' creative interest and broadening their aesthetic horizons. However, in the process of integrating aesthetic education courses in primary school art classes with blended teaching, the development of corresponding evaluation systems remains relatively lagging. Therefore, constructing a scientific blended teaching evaluation system, based on the characteristics of primary school art aesthetic education, is not only an inevitable requirement for fulfilling the educational objectives of aesthetic education, but also a practical necessity for improving the quality of blended teaching and promoting students' all-round development.

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1. Theoretical Foundations

1.1 Characteristics of Aesthetic Education Courses in Primary School Art Classes

Aesthetic education courses in primary school art classes has distinctive characteristics that differentiate them from other disciplines and generalized forms of aesthetic education. First, they are characterized by fundamentality and enlightenment. The primary school stage is a critical period for the development of children's perceptual abilities and aesthetic sensibilities. Through intuitive artistic languages such as line, color, and form, art courses serve as a core channel for stimulating students' aesthetic awareness and cultivating basic artistic literacy. At this stage, the emphasis lies in nurturing artistic interest instead of imparting complicated technical skills. Second, these courses are characterized by strong practicality and experientiality. The realization of aesthetic education objectives relies heavily on students' direct participation and hands-on engagement. Artistic practices such as drawing and handicraft production enable students to transform internal aesthetic experiences into externalized expressions, thereby achieving learning through practice and perception through experience. Furthermore, the courses are inherently comprehensive and affective. Under modern conceptions of aesthetic education, art classes have transcended simple technical training. They integrate moral education, cultural inheritance, and the cultivation of innovative thinking. They drive students to express emotions and explore the world through artistic activities, ultimately achieving the deeper educational goals like cultivating individuals through aesthetics and nourishing hearts through sentiment.

1.2 Analysis of the Compatibility Between the Blended Teaching Evaluation System and the Curriculum

Blended teaching emphasizes the active role of students and leverages advantages of both online and offline instruction [2]. In art education, online platforms can transcend temporal and spatial restrictions, and it provides resources such as classic artwork appreciation and instructional videos on artistic techniques, thereby expanding the quality of content in offline classrooms. Offline teaching, in contrast, focuses on practical guidance and emotional interaction, addressing specific problems appearing in students' creative processes. The complementarity between the two precisely aligns with the dual demands of appreciation and creation in art courses. On this basis, the blended teaching evaluation system should further strengthen this alignment, and dynamically track the entire process, from online appreciation and reflection to offline creative practice. For instance, online platforms can record learning data such as viewing trajectories, discussion content, and digital sketches, enabling continuous observation of the creation process; offline evaluation, meanwhile, can assess comprehensive performance in areas such as skill application and collaborative engagement. At the same time, evaluation subjects can be diversified. Teachers, students, peers, and parents can all participate in the evaluation process through online tools, forming a multi-dimensional perspective. Therefore, constructing a blended teaching evaluation system is both an intrinsic requirement and an inevitable choice for improving the quality of aesthetic education courses in primary schools.

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2. Core Concept: Reconstruction of the Evaluation Paradigm for Aesthetic Education Courses in Primary School Art Classes

2.1 Reconstruction Logic

At present, art academic evaluation primarily focuses on the display of works and the assignment of grades, with limited attention to the comprehensive development of students' aesthetic ability, creativity, and expressive capacity. Meanwhile, such evaluation is often confined to teachers' subjective judgments, lacking objective and scientific standards, which may lead to unfair and inaccurate evaluation results [3]. Therefore, the core logic of this reconstruction is to leverage the technological advantages of blended teaching to overcome these limitations, enabling evaluation to genuinely serve the deeper goals of aesthetic education. Specifically, by applying the data collection and process-recording technologies of online platforms, the focus of evaluation shifts from the static assessment of finished works to the continuous tracking of students' complete learning trajectories. This includes online resource learning, inspiration accumulation, iterative sketch development, as well as offline creative practice and collaborative interaction. Ultimately, this approach aims to construct a new evaluation paradigm that dynamically responds to the complexity of aesthetic education and accurately maps the developmental trajectory of students' aesthetic literacy, thereby achieving a fundamental transformation from skill-oriented judgment to growth-oriented evaluation.

2.2 Reconstruction Principles

The construction of the new evaluation paradigm must adhere to three fundamental principles to ensure its scientific validity and effectiveness. First, the principle of aesthetics. It requires that the evaluation system itself embodies the characteristics of aesthetic education. The design of indicators and the application of methods should transcend traditional frameworks on knowledge reproduction and skill imitation, and focusing on core competencies such as students' sensitivity in aesthetic perception, capacity for visual thinking, quality of creative expression, and depth of cultural understanding, thereby ensuring alignment with aesthetic education objectives. Second, the principle of wholeness, it requires that evaluation encompass the entire process of blended learning, both online and offline. Pre-class exploration, in-class practice and interaction, and post-class extension and reflection should be regarded as an organic whole part. Evaluation should systematically assess knowledge comprehension, skill application, process participation, and attitudes, values, and emotional engagement. Third, the principle of collaboration, it calls for breaking the traditional teacher-centered evaluation and incorporating student self-assessment, peer evaluation, and parental perspectives. In this way, a diversified evaluation community can form, and both the objectivity and educational influence can be enhanced.

3. Construction Path: A "Four-Step Approach" to Building a Multi-Dimensional and Dynamic Evaluation System

Based on the logic and principles of evaluation paradigm reconstruction, it is necessary to adopt a systematic approach to develop a blended evaluation system tailored to aesthetic education courses in primary school art. The proposed "four-step approach" begins with establishing educational concepts to anchor direction,

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followed by designing integrated indicators to define key dimensions, then applying blended tools to enhance effectiveness, and finally fostering multi-agent collaboration to consolidate synergy. Together, these steps construct a multi-dimensional and dynamic evaluation system, forming a coherent and interlinked structural framework (as shown in Figure 1).

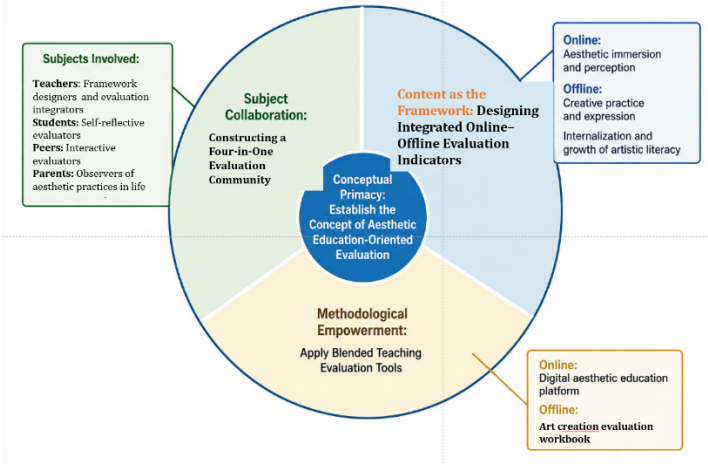


Figure 1. Blended Teaching Evaluation System of Aesthetic Education Courses in Primary School Art

3.1 Conceptual Primacy: Establishing the Concept of Aesthetic Education-Oriented Evaluation

The effective construction of any teaching evaluation system fundamentally depends on the establishment of a scientific and clearly defined evaluation philosophy, which determines both the direction and the essence of the system. For aesthetic education courses led by primary school art classes, such a philosophy must undergo a fundamental shift from a technique-oriented paradigm to a student-development-oriented one. In other words, teachers need to recognize that the ultimate purpose of evaluation is not to differentiate students according to their artistic skills, but rather to stimulate their interest in art, enhance their aesthetic taste, cultivate their humanistic sensibilities, and ultimately promote the harmonious development of personality and the comprehensive improvement of core competencies. To achieve this, teachers should have a thorough study of aesthetic education policy documents and the Art Curriculum Standards for Compulsory Education (2022 Edition), thereby breaking away from the traditional evaluation habit that prioritizes technical skills over holistic development. On this basis, and in consideration of primary school students' dominance of image-based thinking and their intuitive emotional experiences, abstract goals of aesthetic education should be transformed into concrete and operational evaluation principles. For example, aesthetic perception could be taken as the starting point, focusing on students' sensitivity to artistic elements such as line, color, and form; creative expression should be regarded as the core, emphasizing respect for individual thinking and emotional projection in artistic creation; and cultural understanding should be treated as an extension, guiding students to perceive the humanistic connotations behind artworks. Meanwhile, in practice, teachers should also take into account developmental differences across grade levels: in lower grades, the emphasis should be placed on stimulating aesthetic interest and nurturing creation enthusiasm, while in higher grades, greater attention should be given to deepening aesthetic understanding and enhancing the quality of creative expression. In this way, the eval-

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uation philosophy can both align with the characteristics of the curriculum and meet students' developmental needs, thereby providing clear guidance for subsequent evaluation practices.

3.2 Content as the Framework: Designing Integrated Online–Offline Evaluation Indicators

As the core evidence and value criterion of an evaluation system, content serves as the foundation for ensuring its scientific nature. The design of integrated online–offline evaluation indicators should therefore encompass all stages of teaching and align with the core model of "appreciation–creation combination" in primary school art-based aesthetic education, so as to achieve comprehensive coverage of students' aesthetic development. The evaluation system can be structured into three dimensions. The first dimension is online aesthetic immersion and perception, which primarily evaluates the depth and quality of students' aesthetic input through digital resources. This dimension evaluates not only students' engagement based on their duration and trajectories of browsing art resources on digital platforms, but also their ability of perceiving artworks from the perspective of formal aesthetics. For instance, it examines whether students can focus on fundamental elements such as color, line, and composition, and whether they are able to relate their aesthetic experiences to personal life experiences or other art forms, thereby reflecting their capacity for empathy capacity. The second dimension is offline creative practice and expression, which focuses on students' ability to transform internal aesthetic awareness into external actions within physical classroom settings. This includes two aspects: first, students' willingness and capability to engage in creative expression via artistic language; second, the characteristics demonstrated during hands-on activities, such as their exploratory attitude toward materials and tools, their pursuit of visual effects in their work, and their aesthetic awareness in shaping the creative environment. The third dimension is the internalization and development of artistic literacy, which aims to measure the sustainability and depth of aesthetic education outcomes. Rather than focusing solely on the results of single work output, this dimension focuses on whether students have begun to develop aesthetic judgment and healthy aesthetic preferences, whether they understand the relationship between art and culture, and whether they are able to integrate artistic appreciation into their perception and enhancement of everyday life. Besides, teachers should refine the indicators within each dimension into descriptive standards at different performance levels, while ensuring clear logical connections between online and offline indicators. Together, these elements form a comprehensive evaluation content system that captures students' aesthetic literacy development in a multidimensional manner (see Table 1).

Table 1. Evaluation Indicators for the Blended Teaching of Aesthetic Education Courses Led by Primary School Art

Primary Dimension	Secondary Indicators	Evaluation Level □Needs Improvement □Meets Expectations □Exceeds Expectations
Online Aesthetic Immersion and Perception	Initial Perception of Formal Aesthetics	
	Aesthetic Association and Empathic Ability	
Offline Creative Practice and Expression	Creative Use of Artistic Language	
	Aesthetic Persistence in the Creative Process	

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Internalization and Development of Artistic Literacy	Aesthetic Judgment and Value Orientation Cultural Understanding and Life Relevance

General Description of Evaluation Levels:

(1) Needs Improvement: Performance on this indicator does not meet the basic objectives of the corresponding grade level or instructional unit. It is characterized by insufficient ability or awareness, passive engagement, and a lack of foundational concepts or habits. Targeted guidance and support from the teacher are required.

(2) Meets Expectations: Performance on this indicator is stable and aligns with the basic objectives of the corresponding grade level or instructional unit. Students are able to understand and apply the knowledge and skills learned, demonstrate expected behaviors with emerging initiative, and have developed basic awareness and habits.

(3) Exceeds Expectations: Performance on this indicator is outstanding and significantly surpasses general expectations. Students are able to apply what they have learned flexibly and creatively, demonstrating strong initiative, deep understanding, and distinctive personal insights. Their behaviors or outcomes exhibit exemplary qualities.

3.3 Methodological Empowerment: Adopting Blended Evaluation Tools

To ensure precise alignment with the evaluation indicators of primary school art-based aesthetic education courses, blended evaluation tools should enable accurate matching among online process tracking, offline effectiveness capture, and comprehensive competency coverage. At the online level, teachers may utilize a digital platform for children's aesthetic education. This platform integrates four core functions: tracking of resource browsing trajectories, annotation of formal aesthetic elements, sharing of aesthetic empathy, and the establishment of aesthetic growth portfolios. It not only captures students' online learning behaviors in real time, but also enables the long-term preservation of their developmental trajectories in aesthetic literacy. In practice, teachers can employ this platform to evaluate the two dimensions of "online aesthetic immersion and perception" and "internalization and development of artistic literacy." For example, in the appreciation of The Starry Night by Van Gogh, the platform can automatically record students' duration of engagement in sections such as brushstroke dynamics and color-emotion interpretation, thereby reflecting their level of aesthetic engagement. Meanwhile, by guiding students to use built-in annotation tools to identify formal aesthetic elements, the system can assess the accuracy of annotations, corresponding to the indicator of initial perception of formal aesthetics. Students may also describe their aesthetic experiences in relation to personal life contexts within a "micro-reflection module," allowing teachers to evaluate their capacity for aesthetic association and empathic ability through keyword analysis. Regarding the dimension of "internalization and development of artistic literacy," the platform's aesthetic growth portfolio module enables long-term tracking of the evolution of students' appreciation preferences. For instance, over several weeks, students may progress from focusing solely on visual color appeal to recognizing stylistic features of specific artistic schools. Such data provide evidence for teachers to evaluate the emergence of aesthetic judgment and value orientation.

At the offline level, teachers may adopt an Art Creation Evaluation Workbook. This workbook employs an

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integrated visual-textual format and includes four sections: classroom observation records, documentation of creative intentions, environmental aesthetic self-assessment, and records of aesthetic practices in daily life. It is well aligned with primary school students' cognitive characteristics and the practical nature of art instruction. In teaching practice, this tool supports the evaluation of both "offline creative practice and expression" and "internalization and development of artistic literacy." For instance, in a watercolor painting lesson, teachers may document students' performance in the "technique application section," such as their use of gradient water control to depict leaf layers or their initiative in experimenting with mixed color tones, corresponding to the indicator of creative use of artistic language. Students may also provide brief written explanations of their color choices in the "creative intention section," supporting the evaluation of their willingness for aesthetic expression. The "environmental self-check section," using intuitive icons, captures key aspects of aesthetic persistence during the creative process. Furthermore, for the dimension of artistic literacy development, the "life-based aesthetic record page" enables students to document aesthetic practices in daily life through drawings and short descriptions—for example, decorating everyday learning materials with paper-cut artworks to enhance visual appeal. Based on such records, teachers can evaluate the degree of internalization in terms of cultural understanding and life relevance. Ultimately, the integration of these two types of tools forms a closed-loop evaluation system for artistic literacy development: online portfolios visually present the long-term evolution of aesthetic cognition, while offline records reflect the practical application of aesthetic education in real-life contexts, jointly depicting the dynamic developmental trajectory of students' aesthetic competencies.

3.4 Multi-Subject Collaboration: Constructing a Four-in-One Evaluation Community

Contemporary education evaluation emphasizes breaking away from the monopoly of teachers as the sole evaluators, and encourages the participation of multiple stakeholders, including students themselves, peers, and parents, to form a synergistic educational force. Therefore, constructing a four-in-one evaluation community composed of teachers, students, peers, and parents not only broadens evaluative perspectives and enhances objectivity, but also transforms the evaluation process into a meaningful educational experience, promoting the development of metacognition, communication skills, collaboration, and social competence.

As the designers of the framework and integrators of evaluation, teachers play a central role. On the one hand, they can conduct professional evaluations based on the blended teaching evaluation indicator system; on the other hand, they guide other participants in mastering scientific evaluation methods through classroom instruction and targeted training. Meanwhile, they update offline evaluation data to online platforms to enable data sharing and integration. Students participate as self-reflective evaluators, combining online digital tools with offline written records to conduct self-assessment in areas such as the use of artistic language, identification of aesthetic questions, and expressive improvement. The system automatically records their developmental trajectories, while written reflections or annotated drawings serve as supplementary evidence. Peers act as interactive evaluators. Online, they may participate in digital artwork-sharing activities, providing annotations and targeted feedback based on concrete criteria such as color harmony and creative originality. Offline, they engage in face-to-face group discussions, with key points of verbal feedback recorded and uploaded to the platform, thereby realizing the organic integration of immediacy and depth in peer evaluation. Parents serve as observers of aesthetic practices in daily life. Through online home–school interaction modules, they can

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upload records of their children's aesthetic activities in everyday contexts, such as decorating living spaces through artistic means or expressing aesthetic awareness toward nature and home environments. Offline, they assist in documenting parent–child aesthetic education tasks, with physical records digitized and uploaded to the platform, ensuring that aesthetic evaluation in life contexts is incorporated into the overall system. On this basis, teachers can assign appropriate weights to the evaluation results of different stakeholders in accordance with their respective roles and the characteristics of blended learning environments (see Table 2). Through systematic integration of multi-source feedback via the online platform, a comprehensive evaluation conclusion can be formed, ensuring that all evaluative efforts converge on promoting students' aesthetic development.

Table 2. Weight Distribution of the Four-in-One Evaluation Community

Weight	Weight	Rationale
Teachers	40%	As professional facilitators, teachers integrate online and offline evaluation data, providing authoritative and guiding judgments.
Students	20%	As active agents of learning, students' self-assessment fosters metacognitive awareness and contributes subject-centered insights.
Peers	20%	At the same cognitive stage, hybrid peer evaluation compensates for the limited perspective of teacher evaluation.
Parents	20%	As observers in everyday contexts, parents bridge school learning and life experiences, reinforcing the extended dimension of blended learning.

4. Implementation Guarantee for the Blended Teaching Evaluation System

To ensure the effective implementation and continuous optimization of the blended teaching evaluation system, the coordinated development of systematic support at the school level and the teachers' professional competencies are essential. At the institutional level, efforts should be advanced in three stages. In the initial stage, resource integration should be prioritized to establish a solid foundation. Special funds may be allocated for upgrading evaluation platforms, acquiring practical training data, and updating hardware facilities. At the same time, supporting policies should be introduced to clarify evaluation standards, data usage regulations, and mechanisms for recognizing evaluation outcomes, thereby providing a clear institutional framework. In the mid-term stage, emphasis should be placed on process supervision. A supervisory team composed of administrative staff, professional teachers, and industry experts can be established to regularly review the authenticity of evaluation data and the alignment between evaluation and teaching practices. This helps to promptly address issues such as platform malfunctions and deviations in evaluation indicators. In the final stage, focus should shift to the application of feedback. A linkage mechanism between evaluation results and instructional reform can be developed, transforming evaluation data into actionable recommendations for teaching improvement and promoting the dynamic refinement of the evaluation system. As the core implementers of the evaluation system, teachers play a crucial role. Schools may adopt a combination of centralized training and hands-on practice to strengthen teachers' proficiency in AI-assisted evaluation tools and their capacity for data interpretation. Particular attention should be given to developing key competencies, including the design of multidimensional evaluation indicators and the integration of online and offline

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evaluation scenarios. In addition, establishing teachers' teaching and research communities can facilitate the regular sharing of evaluation practices. Skill competitions may also be leveraged to promote learning through practice, thereby comprehensively enhancing teachers' capabilities in evaluation design and application, and enabling them to effectively fulfill their role as key operators of the evaluation system.

5. Conclusion

By examining the foundational and practical characteristics of primary school art-based aesthetic education courses, this study constructs a blended teaching evaluation system guided by principles of conceptual primacy, content orientation, methodological empowerment, and subject collaboration. This system moves beyond the limitations of traditional static and single-dimensional evaluation approaches by incorporating dynamic tracking and multi-agent collaboration, thereby responding to the core demands of aesthetic education. Compared with previous studies that primarily focused on skill-based assessment, this research places greater emphasis on competency-oriented evaluation and the value of learning processes. Future research may further refine evaluation indicators in accordance with students' cognitive characteristics at different developmental stages. Additionally, the integration of emerging technologies could enrich evaluation scenarios, enabling the system to continuously evolve and maintain its vitality in primary school aesthetic education practices.

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