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(美術科)

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4 (3 6) ‘ ’

4 (1981- 1987)

1) , 1996, p. 19.

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가 3 1 (2000)

5 , 6

2)

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< 1 >

3)

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3, 4

가 , 5, 6

5

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>, 6

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가

4)

가

(法古創新)

가

가



[1]

2) 2000, pp. 312-314.

3) , p. 21.

4) , pp. 227-267.

< 1 >

	3	4	5	6
	가			
	가	가		

(1) 3

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3



[2] ,

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5)

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가

(2)

4

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가

(破墨) (潑墨),

(濃淡), (乾濕), (餘白)

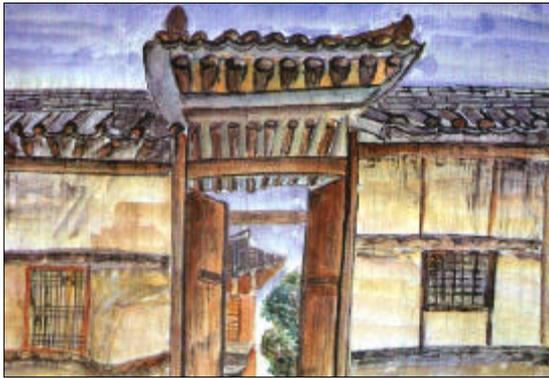
가

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5) , pp. 20-21.

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 4 「3.
 」 ,
 (減筆),
 (濃淡), (筆速) (中鋒), (偏鋒)
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[4] ,

6 「
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 (: 100)

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K		47%
?		45%
가		26%
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?		43%
	10%	45%
	20-30%	41%
	30-40%	13%
	50%	
가	()	15%
?		85%

< 2>

가

(三遠法)

30%

(大觀山水畫)

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가

가

< 2>

가 3 1 (2000)

8%

가

3.



[5] 가 ().

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5 -

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. 2)

(破墨), (潑墨), (積墨)

6 -

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; (,)



[6] (黃猫弄蝶)

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(滴水法)
法)
(背彩)
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3, 4

5, 6

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(5)

3, 4

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(6)

5, 6

8)

가

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가

(搗砧)⁹⁾

8) , , 1992, pp. 27-32.

9) , , 1999, p. 39.

가 (13)

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1902

(Ernst Zimmer-mann) 가 『 (Koreanische Kunst)』

(Andreas Eckardt) 『 (, ,)』

1941 「 가

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(傳神)

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12), 가

11) 1997, pp. 67-117.

12) , , 1999, p. 53.

13) , , pp. 199-212.

가 3 1 (2000)

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	()	; ,
	()	; , (synchronism) (X-ray)
	()	; (overlapping) , 가 , , , ,
	()	; (visual type;) (haptic type;)

(V. Lowenfeld) ‘ - - - - - (V. Lowenfeld) (,)- - - - - ’ 6 (Cyril Burt) ‘ - - - - - ’ 6 , (M. Lindstrom)

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 (Robert kent) ' - - - - - (Mark Luka)
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 .14) < 3 > 가 (逸格)

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[7]

(5)

(base line)

(synchronism)

14) , , 2000, pp. 85- 114.



[8] (7)

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[9] , , (5)

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[10] (2)

(visual type)



[11] (1)

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(haptic type)

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(圖書臨本)

¹⁶⁾

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(摹書)

(臨書),

(倣作),

(創作)

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(臨摹)

15) , p. 164.

16) , 1998, p. 377.

17) , 1995, pp. 5-7.

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3 『(, 1997)

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18) , , pp. 146-148.

.19)

(粉彩)

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(同源)

(同法)²⁰⁾

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(減筆)

(偏鋒),

가

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가

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(四君子)

(白描法)

12 (5)

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19) , , , 1992, pp. 33-36.

20) / , , , 1989, pp. 131-146.

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」(, 2000)
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21) 「
8 『』, 2000, pp. 74-75. 「

ABSTRACT

Teaching of Korean Traditional Paintings

-By Examining Art Textbooks for Elementary School Students

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(Gansong Art Museum Institute)

The goals of teaching Korean traditional art can be considered from the perspective of those of the art subject itself; that is, to develop students' creativity and a positive attitude toward ethnic emotion and to cultivate students for better appreciation of beauty. It can go further to maintain cultural subjectivity and develop the ability to effectively select from new foreign cultures, and then, to build new traditions on the basis of the current effort. In this context, the present curriculum of art for elementary school students recognizes the significance of Korean traditional art, making it clear in its instruction methods that 'Teachers should be careful in using instruction methods by choosing materials in all fields which can promote students' interests in Korean traditional art and encourage them to understand it better'. According to this sixth curriculum, four art textbooks (from third graders' through six graders') are carrying, in the 'Expression Activities' area, example works including those with water colors and/or other materials and those with traditional materials, balanced in their numbers. In addition the, 'Appreciation Activities' area deals mainly with Korean traditional art. However, the teaching of Korean

traditional paintings tends to focus on materials and technique in a formal frame, not to select and teach excellent contents. Judging from this tendency, we can see that the current structural frame, including traditional or contemporary art, in art curriculum is not yet perfect, and we should strive to improve it. Especially, the dilution of the borders among art genres makes the identity of Korean traditional paintings uncertain. In fact, the example works carried in the textbooks are influenced by this tendency. The goals of the teaching of Korean traditional paintings, however, should be considered along with the objectives of art education and, at the same time, could contribute to create Koreans' own aesthetic sense by succeeding and developing Korean traditional culture. In this light, teachers should see to it that the pureness of the traditional paintings is maintained. It will not have a positive influence on the development of Korean traditional art if even elementary art textbooks reflect the genre disorganization and media experiments.

Therefore, Korean traditional paintings should be carefully selected to fully suggest the aesthetical value of them. For this purpose, an integrated class which simultaneously treats

understanding, appreciation and expression activities of Korean traditional art is required, and it should be linked with calligraphy class to use time effectively. Additionally, to prepare for the seventh revision of curriculum, it could pave the way for establishing the basis of liberal education for people to intensify classes for basic expression ability. And it also is needed to provide various types of classes, escaping from the prevailing type of class of paintings in Chinese ink.

Key words: Korean Traditional Paintings, Art Education, Curriculum, Expression Activities, Genre Disorganization, Identity