

Development and Practical Research on Integrating Han Dynasty Stone Reliefs into School-Based Art Curriculum for Primary Schools from the Perspective of Regional Cultural Inheritance

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Abstract: This study explores the development paths and practical strategies of incorporating Han Dynasty stone reliefs into school-based art curricula for primary schools from the perspective of regional cultural inheritance, so as to further strengthen students' awareness of cultural self-awareness and advance the creative transformation and innovative development of outstanding local traditional culture. By sorting out the theoretical foundations and classified frameworks of curriculum development and constructing a hierarchically progressive objective system, this research establishes a trinity curriculum content framework of "Appreciation & Comment - Artistic Expression - Exploration & Practice", and sets up tiered and progressive teaching objectives for lower, middle and upper grades. The integration of Han Dynasty stone reliefs into primary school school-based art curricula arouses students' interest in culture and creative potential, and enables them to achieve spiral progress from cultural cognition to cultural identity and then cultural self-awareness within authentic cultural contexts. It also forms an effective path for the integrated development of regional cultural inheritance and aesthetic education.

Keywords: Perspective of Regional Cultural Inheritance; Han Dynasty Stone Reliefs; School-Based Art Curriculum for Primary Schools; Development and Practice

1. Introduction

The primary school stage is a critical period for the formation of cultural identity. With its intuitiveness, experiential nature and creativity, art education holds unique advantages in fostering students' cultural self-awareness. Currently, the acquisition of art knowledge should extend beyond classrooms and textbooks,

breaking traditional teaching modes. As an important carrier of history and culture and a gathering place of educational resources, primary school art provides abundant materials and inspirations for art teaching. Combining primary school art resources with school-based curricula helps cultivate students' core literacy, boost their learning enthusiasm and nurture their cultural sentiments.

2. Theoretical Foundations and Classified Framework of Curriculum Development

2.1 Curriculum Design Ideas from the Perspective of Regional Cultural Inheritance

Introducing the perspective of regional cultural inheritance into school-based curriculum development means curriculum design should not merely transmit cultural knowledge. Instead, it should guide students to understand both the superficial manifestations and internal connotations of culture, and equip them with the capacity for cultural innovation in the process of cultural comprehension. Realizing the organic connection between ethnic cultural heritage and school-based curriculum systems has been proven an efficient approach to cultivate students' awareness of cultural self-awareness. Relying on primary school school-based art curricula can not only awaken children's interest in local culture, but also expand their imagination, stimulate vitality for cultural innovation, and build an emotional bond between students and culture.

2.2 Classified Framework of Curriculum Content

In terms of curriculum content allocation, based on thematic differences of images on Han Dynasty stone reliefs, the curriculum is divided into three learning modules: Animal Themes, Figure Themes and Plant Themes. Vivid animal-themed images fit the cognitive characteristics of lower-grade students and facilitate their image

perception and overall comprehension. Figure-themed Han Dynasty stone reliefs carry abundant historical stories, suitable for middle-grade students to conduct in-depth research and explore the plots, contents and ideological connotations behind each stone carving. Plant-themed Han Dynasty stone reliefs involve pattern culture and symbolic meanings, matching the development of abstract thinking among upper-grade students^[1].

3. Construction of a Hierarchically Progressive Objective System

3.1 Field of Appreciation & Comment

The construction of the objective system starts with the field of Appreciation & Comment. Lower-grade students feature sharp observation and rich imagination, yet their language expression ability is limited. Therefore, learning objectives for this stage are set as follows: appreciate animal-themed Han Dynasty stone reliefs, perceive the dynamic modeling characteristics of animals, and express personal impressions freely with concise sentences. Middle-grade students have initially acquired independent learning capabilities, with corresponding objectives: describe the artistic features of figure-themed Han Dynasty stone reliefs through verbal or written expression; teachers may arrange group cooperation to encourage students to collect representative works and sort out relevant historical facts. Physically and psychologically more mature, upper-grade students face learning objectives as follows: learn about plant-themed Han Dynasty stone reliefs; teachers guide them to depict, analyze, interpret and evaluate the content and forms of such works, and apply professional art terminology to express in-depth understanding of the cultural implications of plant patterns^[2].

3.2 Field of Artistic Expression

Teaching for lower-grade students cannot rely on long-duration focused learning due to their limited concentration. Teaching for lower grades centers on play and game-based activities, with the objective: experience rubbing creation of Han Dynasty stone reliefs with paper, clay and other media, so that students can initially perceive rubbing craftsmanship through pleasant hands-on operations. Middle-grade students are full of curiosity and eager to express themselves, with corresponding objectives: identify basic

plastic language elements embedded in Han Dynasty stone reliefs including line trends, morphological structures, color collocation and texture, and reproduce and re-create figure-themed images via multiple artistic expression techniques such as sketching, quick drawing, ink wash painting, paper-cut engraving and print rubbing. Upper-grade students witness rapid development of abstract logical thinking, with upgraded learning objectives: grasp basic composition principles and formal rules of plant-themed Han Dynasty stone reliefs, and conduct independent creation through realistic reproduction, abstract deformation and decorative beautification. Meanwhile, students are encouraged to adopt contemporary diverse media and technologies including comic storyboards, animation production and digital painting for extended expression, so as to realize modern transformation and personalized interpretation of traditional art resources^[3].

3.3 Field of Exploration & Practice

The modes and focuses of exploration and practice vary across grades in the development of primary school school-based art curricula. For lower grades, modeling games serve as the carrier, integrating image materials from Han Dynasty stone reliefs with knowledge of adjacent disciplines such as Chinese Language and Music. Teachers design situational performance scenarios and interactive game sessions to guide students to deepen their understanding of the connotations of relief themes through role-playing, physical expression, rhythmic coordination and collaborative communication, while enhancing their cross-disciplinary associative thinking and comprehensive expression interest and offering ample space for free expression. For middle grades, contents of Han Dynasty stone reliefs are embedded into multidisciplinary teaching covering Chinese Language, Music, Morality and the Rule of Law. For upper grades, themed creation and exhibitions of Han Dynasty stone reliefs are combined with school and community activities; students create cultural and creative works and creative short videos, which are displayed and disseminated online to realize social promotion of learning outcomes.

4. Curriculum Implementation Strategies

4.1 Incorporate the Curriculum into

Mandatory School-Based Courses

To further improve curriculum implementation effects, this school-based art curriculum shall be officially listed as a mandatory course. Teaching plans, combined teaching methods and artistic media shall be accurately selected in accordance with the progressive laws of students' physical and mental development, cognitive evolution characteristics, as well as the difficulty gradient and knowledge depth of teaching contents, so as to ensure appropriateness and effectiveness of teaching activities. To strengthen cultural immersion, this curriculum adds a micro-teaching session named "In-Class Mini Lesson". Teachers select representative classic works from abundant Han Dynasty stone relief relics, and carry out short yet efficient art appreciation activities within the first three minutes of art, Chinese and other related classes via static image display or dynamic video playback. Through high-frequency, low-burden immersive experiences, students' perceptual sensitivity and aesthetic literacy toward Han Dynasty visual culture will be gradually elevated.

4.2 Construct a Diversified Teaching Model with Multiple Class Types

The learning forms of school-based art courses can be classified into two categories: appreciation and creation. The appreciation type includes interpretation class, reading class and commentary class: in the process of teaching, the focus of education and teaching is to further feel the characteristics of the work itself and the unique creative background of the work. In the reading class, it focuses on the discussion of formal language and production techniques; in the course of teaching, the commentary class guides students to compare, appreciate and discuss the works of different styles with the same theme. The copying class requires students to learn creative methods by reading classics; the theme creation class focuses on the creation of animals, characters, plants and other themes; the collection creation class organizes students to walk into the art museum for on-site sketching^[4].

4.3 Innovate Curriculum Learning Methods

In practical teaching, the teaching purpose of primary school art teachers is to continuously stimulate students' interest in learning. They should always focus on stimulating students' internal drive. According to the artistic characteristics of Han Dynasty stone relief, they

should enhance the interest and interaction of the classroom with the help of interesting interpretation, gamification experience and cultural and creative activities. Teachers can guide students to use Han Dynasty stone resources to carry out creative activities, such as cultural and creative comic strips, hand-painted postcards, personalized stamps or book collections, etc. Especially in the current era of development, the digital age can use new media technology to combine local art curriculum resources with new technologies, such as making full use of VR technology to build immersive creative scenes, and using digital primary school art resources to create school-based cultural courses.

4.4 Organize Serial Cultural Activities

In the development and practice of art school-based curriculum in primary school, we can design the practice of Han Dynasty stone culture in grade serialization. The lower grade combines the Chinese curriculum to hold the "Han Dynasty Stone Storytelling" competition, encouraging students to take the initiative to get close to this cultural heritage; the middle grade organization' Han Dynasty stone portrait study tour', fully tap the local existing art education place resources; in order to stimulate students' motivation for in-depth learning and promote the organic internalization of traditional cultural elements, the theme design competition of "Creative Han Dynasty Stone Relief" can be held for seniors. With the help of the event-driven mechanism, students can be guided to take the initiative to explore and collaborate in the project practice, so that the historical culture and artistic spirit carried by Han Dynasty Stone Relief can naturally penetrate into the daily learning process and life situation. At the same time, a systematic curriculum evaluation system is set up, and an evaluation framework covering the whole process and multiple subjects is formed from multiple dimensions such as knowledge understanding, skill application, creative expression and cultural recognition, so as to ensure the measurability of teaching effectiveness and the scientificity of curriculum improvement.

4.5 Establish a Curriculum Evaluation System

Teachers shall attach great importance to students' performance in art classes and conduct

targeted teaching evaluation based on their classroom behaviors. Systematic observation and records of students' learning progress in primary school school-based art curricula can effectively analyze the evolution track of their multi-dimensional literacy including artistic perception, creative attitude, aesthetic sentiment and values, so as to provide personalized learning guidance and support tailored to each student. Teachers conduct diversified evaluations on students' art assignments to intuitively examine their learning status and capabilities. Diversified evaluation modes enable multi-angle assessment of students' homework and learning abilities^[5].

5. Conclusion

In summary, the development and practice of integrating Han Dynasty stone reliefs into primary school school-based art curricula from the perspective of regional cultural inheritance shall be guided by the regional cultural inheritance perspective, with systematic construction of curriculum contents, hierarchical design of objective systems, diversified exploration of implementation strategies and sound improvement of evaluation mechanisms. The school-based art curriculum realizes progressive education from "Cultural Cognition" to "Cultural Identity" and ultimately "Cultural Self-Awareness". This curriculum not only stimulates children's interest in traditional culture and releases their creative potential, but also guides their perceptual expression and elevates their awareness of cultural self-awareness. Combining local art resources with school-based curricula enables students to perceive the profound ethnic spirit in authentic

cultural contexts and realize contemporary expression of traditional culture through creative artistic practice.

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