

Research on the Development Path of Integrating Local Red Venue Resources into Junior High School Art Curriculum: A Case Study of Huanggang City

Xiang Cai¹

¹ School of Fine Arts, Huanggang Normal University, Huanggang, Hubei, China

ABSTRACT

As an important carrier of red culture and revolutionary spirit, the development of the educational value of red venues has practical significance for the innovation of junior high school art curriculum. This study takes Huanggang City as an example, combining the advantages of regional resources and the cognitive characteristics of junior high school students, to explore the feasible path of integrating red venue resources into art teaching. By analyzing policy guidance, this study proposes venue resource characteristics, and students' physical and mental development patterns, practical strategies such as collaborative development of school-based curriculum between venues and schools, innovative situational and project-based teaching methods, construction of regional research and learning linkage mechanisms, and interdisciplinary thematic learning. The aim is to explore the enhancement of students' perception and identification with red culture through artistic practice, while enriching the connotation of art courses, promoting the organic integration of revolutionary spirit inheritance and core literacy cultivation, and providing reference for the educational transformation of local red resources.

Keywords: Red venue resources, Junior high school art curriculum, Museum-school collaboration.

1. INTRODUCTION

Red culture is a spiritual treasure of the Chinese nation, and its revolutionary spirit and artistic value provide rich educational resources for aesthetic education in the new era. The 2022 version of the "Compulsory Education Art Curriculum Standards" clearly states that "understanding art works that reflect the Chinese nation's pursuit of independence and liberation and the Party's unity in leading the people in revolution, construction, and reform in modern times, enhancing emotions towards the great motherland and the Chinese nation, inheriting the red foundation, and strengthening cultural confidence." [1] This requirement emphasizes the cultivation of students' cultural confidence and patriotism through revolutionary-themed art works. Huanggang City, as the core area of the Dabie Mountains Revolutionary Base Area, has 792 red relics, including iconic venues such as the Huangma Uprising Memorial Hall and the former residence of Chen Tanqiu. These venues not only preserve a large number of revolutionary historical

relics, but also collect diverse art forms such as sculptures, paintings, handicrafts, etc., providing a natural practice field for art teaching. However, existing research mostly focuses on the ideological and political education function of red culture, and there is insufficient exploration of its deep integration path with art courses, resulting in a lack of regional characteristics and a single form of teaching. It is urgent to transform red venue resources into systematic courses.

2. CURRENT STATUS OF RED VENUE RESOURCES IN HUANGGANG

2.1 Red Venues

Red venues, as an important branch of revolutionary history museums, are a unique form of existence with unique value in China's museum system. Red, as a symbolic color, is used here to identify places closely related to revolutionary history, expressing the memory of revolutionary

history and the commemoration of martyrs, while also reflecting the inheritance and development of revolutionary traditional spirit. Although there is currently no clear and unified definition of red venues in the academic community, the concept of "revolutionary memorial halls" first appeared in the "Trial Regulations for the Work of Revolutionary Memorial Halls" issued by the Ministry of Culture and Tourism in 1985. "Various types of revolutionary memorial halls are commemorative museums established to commemorate major events or outstanding figures in modern and contemporary revolutionary history and based on relevant revolutionary sites and commemorative buildings.[2] Red venues refer to "educational, commemorative, collection, protection, research and other work carried out around historical figures or events that have appeared in modern revolutionary history, relying on the former residences of figures, the original sites of events, ruins, and memorial buildings. They mainly include red memorial halls, revolutionary museums, exhibition halls, and various old sites and residences." [3]

2.2 Red Venue Resources in Huanggang

Huanggang is located at the southern foot of the Dabie Mountains, and as the core area of the revolutionary base in Hubei, Henan, and Anhui provinces, its density and integrity of red cultural heritage are of typical significance nationwide. In the long and arduous history of revolutionary wars, revolutionary martyrs have left a large amount of valuable red cultural heritage in the Huanggang Dabie Mountains region. These precious red heritages have been repaired and preserved through the efforts of the local government and people, preserved in the form of memorial halls and former residences, becoming the main places for understanding red culture.

Huanggang City has abundant red cultural resources, among which the Huangma Uprising and the Revolutionary History Memorial Hall of the Hubei Henan Anhui Soviet Area, Huanggang Museum, Chen Tanqiu Former Residence Memorial Hall and other venues have important educational significance. Firstly, the Huangma Uprising and the Revolutionary History Memorial Hall of the Hubei Henan Anhui Soviet Area are located in Hong'an County. The museum houses a rich collection of art works, including themed sculptures, paintings, photographs, and revolutionary historical relics. Especially the large-

scale group sculptures of "Farewell to the Mighty Wind" and "Attack on Huang'an City", which vividly depict the magnificent picture of revolutionary struggle, have high artistic education significance; Secondly, the Huanggang Museum's "Revolution and Renewal" section tells the history of the Huanggang Red Revolution, covering major historical events such as the Huangma Uprising. The sculpture collection in the "Revolution and Renewal" section, with its rough carving techniques, has become a typical example of "revolutionary aesthetics", guiding students to explore the relationship between artistic forms and spiritual connotations; Finally, the Chen Tanqiu Former Residence Memorial Hall showcases Comrade Chen Tanqiu's life and contributions to the Chinese revolutionary cause through four sections. These venues are not only a memory of history, but also a source of inspiration for future generations to never forget their original aspirations and continue to move forward.

3. FEASIBILITY ANALYSIS OF INTEGRATING RED VENUE RESOURCES INTO JUNIOR HIGH SCHOOL ART CLASSROOMS

3.1 Policy Orientation in Line with the Requirements of Art Curriculum Standards

The 2022 version of the "Compulsory Education Art Curriculum Standards" (hereinafter referred to as the "Art Curriculum Standards") clearly proposes the core goal of "inheriting the red gene" and requires the enhancement of students' cultural confidence and historical identity through revolutionary themed art works. The art curriculum standards clearly state the integration of advanced socialist culture into art education, strengthening revolutionary cultural education for students, and enhancing the ideological depth of the curriculum. Through the art works in the red venues, people can gain a deeper understanding of the art works related to the Communist Party's revolution, construction, and reform, guide academia to establish correct historical, ethnic, national, and cultural views, enhance the emotions of loving the Party, loving the country, and loving socialism, and strengthen cultural confidence.[4]

3.2 Abundant Resources of Red Venues in Huanggang

As the core of the revolutionary old area in the Dabie Mountains, Huanggang City has a total of 792 modern and contemporary relics, including 35 national cultural relics protection units and sub items, covering representative venues such as the Huangma Uprising Memorial Hall and Chen Tanqiu's former residence.[5] The red venues have a wide variety of types and collect a large number of art works such as paintings, sculptures, calligraphy, etc., providing a vast resource library for art teaching. In terms of painting, there are a large number of oil paintings, watercolor paintings, prints, etc. that reflect revolutionary historical scenes and heroic figures. The huge oil painting "Full of Mountains in Love" in the Li Xiannian Memorial Hall was completed by six teachers from Hubei Institute of Fine Arts, including Tang Xiaohe and Cheng Li. It is composed of unique landforms such as the Dabie Mountains, Daba Mountains, and Qilian Mountains, which Li Xiannian once led his troops to fight bravely. It is majestic and connected, making the great man and the "Three Mountains" seamlessly integrated.[6] In addition, there are handicrafts such as woven fabrics and badges from the Red Army's Long March period in the red venues, reflecting the level of craftsmanship and cultural characteristics at that time.

3.3 Venue Resources Being in Line with the Physical and Psychological Characteristics of Students

This is the age group of junior high school students, who have entered adolescence and become more mature in terms of knowledge, experience, physiology, psychology, etc. They are lively, active, energetic, and have a great passion for art.[7] In a real red venue, students can come into contact with original works of art and gain a complete and authentic artistic experience. Based on these experiences, students can try to sketch their favorite things. The resources of the red venue are highly adapted to the physical and mental characteristics of students, providing high-quality support for art teaching. Specifically, analysis can be conducted from the following three aspects: at the cognitive level, students focus on visual thinking, and the reconstruction of venue scenes and the display of physical objects (such as revolutionary era badges and weapons) can assist in constructing a historical temporal and spatial framework. For example, by observing the

battlefield details in the half scene painting of the Huangma Uprising, students can have a more intuitive understanding of the historical events; On an emotional level, adolescent students have a strong sense of justice and are prone to resonate with revolutionary heroic deeds. The exhibition unit of "Blood on the Border" in Chen Tanqiu's former residence presents the life of the martyr through physical objects such as letters and photos, which can inspire students' reverence and transform it into an internal driving force for artistic creation; In terms of interest preferences, students prefer interactive and storytelling learning methods. The immersive experience area of the venue (such as simulating trench scenes) can be combined with art sketching tasks, allowing students to complete "revolutionary theme sketches" in the context and deepen their understanding through practice.

In summary, the integration of red venue resources into middle school art teaching has significant feasibility in three aspects: aligning with policy guidance and art curriculum standards, leveraging the supply advantages of local red venue resources, and highly adapting students' physical and mental characteristics to venue resources. Therefore, in the field of junior high school art education, it is necessary to actively explore effective practical paths for red venue resources, fully leverage their important role in art teaching innovation and red culture inheritance, and lay a solid foundation for cultivating new era middle school students with artistic literacy and red gene inheritance awareness.

4. PRACTICAL PATH OF DEVELOPING RED VENUE RESOURCES FOR JUNIOR HIGH SCHOOL ART CURRICULUM

Based on the adaptability and policy orientation of Huanggang's red venue resources, specific practical paths are proposed from the dimensions of curriculum development, teaching innovation, and regional cooperation.

4.1 Collaboration Between Libraries and Schools: Working Together to Create Distinctive School-based Courses

Collaboration between venues and schools refers to the proactive adjustment of their respective behavioral strategies based on their respective goals in educational activities, which involves co building, sharing, and mutually beneficial interactions. This

is a deep collaboration based on education itself, in teaching, curriculum, and other aspects.[8] Joining hands to create school-based curriculum with the characteristics of museum school cooperation is an effective way to achieve the connection between museum school education. Under the mode of cooperation between museums and schools, both parties fully utilize the local advantageous resources in Huanggang, deeply explore the rich historical and cultural heritage on this red land, and create a school-based curriculum that fits the local characteristics of museum school cooperation. This process not only showcases the unique educational philosophy of the school, but also provides students with a learning opportunity to gain a deeper understanding of the history of their hometown, enhance cultural confidence, and national pride.

The collaborative development of red art school-based curriculum between museums and schools should follow a systematic and dynamic implementation path. Based on the adaptability of red venue resources in Huanggang area to junior high school art education, the following four stage practical process is proposed:

The first stage is precise research guided by demand. The schools and the red venues jointly conduct a needs survey to understand students' learning needs, the school's teaching objectives, and the educational resource advantages of the venue. There is a must to collect students' interests in red culture and art learning, as well as the difficulties encountered by teachers in the teaching process and the support they expect to receive, through

questionnaire surveys, interviews, and other methods.

The second stage is a two-way empowerment machine for resource integration. According to the results of the demand analysis, resource integration needs to break through the one-way "venue supply" model and build a two-way interactive mechanism. Taking the Huangma Uprising Memorial Hall as an example, it provides three types of core resources: in terms of material resources, such as the original group sculpture of "The Great Farewell Heroes" and the digital image of the Huangma Uprising half scene painting; Professional commentators participate in course design, providing revolutionary historical facts and artistic interpretations; The venue exhibition hall serves as a 'second classroom' and supports immersive teaching. The school leverages its teaching advantages by aligning venue resources with the requirements of "Revolutionary Culture Inheritance" in the "Compulsory Education Art Curriculum Standards" and developing modular teaching cases.

The third stage is the iterative innovation of curriculum design. Curriculum design should balance artistic and educational aspects, adopting a three-stage model of "theme exploration creation". Taking the "Huangma Uprising Memorial" theme course as an example ("Table 1"), in the learning process, through the progressive learning of "observation deconstruction reconstruction", students not only complete artistic skills training, but also internalize the revolutionary spirit of hard work and struggle in their creation.

Table 1. "Huangma Uprising Memorial" theme course

Stage	Activity content	Teaching objectives
Theme introduction	On-site inspection of venues	Understanding the historical symbolic significance of monuments
Exploring learning	Group collaboration to analyze the composition and texture expression of sculptures	Mastering the analytical methods of monument art language
Creative practice	Creating miniature monuments using clay as a medium	Realizing the artistic transformation of revolutionary spirit

The fourth stage is teaching evaluation and curriculum optimization. During the course advancement stage, teachers and venue staff need to collaborate in recording students' dynamic learning data and qualitative feedback. The co-construction of library and school curriculum model not only highlights the characteristic positioning of school-based curriculum, but also

aims to promote students' deepening of national identity in artistic practice with the goal of "one school, one product", achieving a two-way empowerment of cultural inheritance and literacy improvement.

4.2 Diversified Integration: Situational and Project-based Teaching Innovation

Teaching methods serve to achieve teaching objectives and are closely linked to them.[9] Teachers need to use language, writing, and situational methods to develop red venue resources, achieve students' in-depth understanding of local red history and culture, and inherit the red spirit in teaching. If teachers want to develop red venue resources, so that students can deeply understand the local red history and culture and inherit the red spirit. Introducing situational teaching method and project-based learning method is an excellent teaching method.

Situational teaching method is a teaching strategy that is guided by teaching objectives, combines teaching content characteristics and learning situation analysis, designs situational fields that fit the teaching content, guides students to immerse themselves in specific situations, stimulates emotional resonance and thinking vitality, and thus enhances teaching effectiveness. Teachers can create various scenarios, for example, they can become venue guides and vividly tell the historical stories behind the works. For example, when introducing an oil painting that reflects the Huangma Uprising, they can describe in detail the background, process, and artist's original intention for creating the work, guiding students to deeply understand the significance and artistic value of the work in the era.

The situational teaching method lays the cognitive foundation through emotional resonance, while project-based learning deepens ability development through systematic practice. The two form a closed loop of "perception-action" in the teaching of red culture. Project-based Learning (PBL) is based on Dewey's theory of experiential education, emphasizing the construction of knowledge from practice.[10] In the "Art Painting Dabie Mountains" project in Huanggang City, the course focuses on the driving question of "how to interpret red culture with artistic language" and designs four stage tasks: Driven by problems: Students propose a "visual transformation strategy of revolutionary spirit" through interviews with museum curators; Practical exploration: Students are divided into groups to conduct field research and collect images of revolutionary cultural relics, and analyze the symbolic meanings based on historical materials (such as the metaphor of sacrifice for cracks and the symbol of hope for the

red flag); Creative iteration: students can create a series of works using comprehensive materials; Social participation: Jointly organizing a "Red Art Exhibition" with the community, students serve as commentators and collecting feedback. Through project cases, the dual goals of inheriting red culture and cultivating core competencies have been achieved.

The adaptation scenarios of the two methods are different: situational teaching method is suitable for emotional activation and material accumulation, while project-based learning focuses more on problem solving and outcome output. Teachers can flexibly choose according to teaching objectives, and can also use them in combination to enhance teaching effectiveness.

4.3 Regional Linkage: Red Research and Cross-school Resource Sharing

Relying on the resource advantages of the revolutionary old areas in the Dabie Mountains, it is aimed to build a red research and practice community that integrates "museum school society" linkage. It is necessary to collaborate with surrounding schools and red venues to establish a regional teaching exchange platform. It is also necessary to regularly organize inter school red art teaching seminars to share their experiences and achievements in utilizing the resources of the Dabie Mountains red venues for teaching, carry out teacher red research and training activities, lead teachers to go deep into red venues, follow professional guides to systematically learn revolutionary history knowledge, understand the art elements behind venue display layout and cultural relic stories, and enhance teachers' professional competence. Students should be encouraged to participate in cross school red art clubs. Club members regularly visit red venues, sketch, and exchange creative ideas to broaden their understanding of the red culture of the Dabie Mountains.

4.4 Interdisciplinary Integration: Red Culture Theme-based Learning Design

There is a must to break down disciplinary barriers, focus on the imagery of the red venues in the Dabie Mountains, and conduct themed-learning on red culture. Combining disciplines such as art, history, and Chinese, a cross disciplinary curriculum of "art history Chinese" is constructed around typical images in the red venues, with the

Huangma Uprising Monument as the core image. In art class, students sketch monuments on site, analyze the sculptural language of monuments (such as composition and texture), and create clay works to interpret the revolutionary spirit. During the process, they also explain the historical background, process, and significance of the Huangma Uprising, and analyze the historical value carried by monuments; In Chinese class, guide students to write memorial visits and reflections, as well as eulogies for revolutionary martyrs, and appreciate the literary charm and spiritual connotations of memorial inscriptions. Through interdisciplinary collaborative teaching, there is also a must to provide a comprehensive and three-dimensional interpretation of the imagery of red venue resources, broaden students' knowledge horizons, and enhance their overall literacy.

5. CONCLUSION

The development of red venue resources has opened up a new dimension of education for junior high school art teaching. Taking Huanggang City as an example, through field research and teaching practice, it has been found that deeply integrating red venue resources with junior high school art courses can not only break through the spatial limitations of traditional classrooms, but also stimulate students' cultural consciousness and patriotism in artistic creation. Although current research has preliminarily explored paths such as library school collaboration, red research and cross school resource sharing, and interdisciplinary integration, attention still needs to be paid to practical issues such as uneven distribution of regional resources and insufficient red cultural literacy of teachers. In the future, a resource development model of "venue school community" tripartite linkage can be further constructed, and high-quality curriculum resources can be shared through digital platforms to promote the leap of red art education from regional practice to a systematic curriculum system, injecting more localized vitality into the reform of aesthetic education in the new era.

REFERENCES

- [1] Ministry of Education of the People's Republic of China, Compulsory Education Art Curriculum Standards (2022 version)[M]. Beijing: Beijing Normal University Press, 2022: 66.
- [2] Museum Department of the National Cultural Heritage Administration, Museum Handbook [M]. Hualing Publishing House, 2007: 97.
- [3] Wen Lin, Red Venues and Universities Collaborate on Education Research [D]. Guizhou Normal University, 2023.
- [4] Ministry of Education of the People's Republic of China, Compulsory Education Art Curriculum Standards (2022 version)[M]. Beijing: Beijing Normal University Press, 2022: 1.
- [5] Wang Haisong, Wang Ping, Huanggang People's Congress: Guarding Red Culture with Rigid Legal Constraints [J]. The People's Congress of China, 2021: 46.
- [6] Shi Quanwei, Li Xiannian's Style [M]. Hangzhou: Zhejiang People's Fine Arts Publishing House, 2018: 198.
- [7] Wang Dagen, Art Teaching Theory [M]. Shanghai: East China Normal University Press, 2000: 51.
- [8] Song Xian, Research On Cooperation Mechanism Between Museums And Schools [M]. Shanghai: Fudan University Press, 2019: 45-48.
- [9] Tian Chunyan, Yu Haiying, Curriculum and Teaching Theory [M]. Metallurgical Industry Press, 2023: 131.
- [10] Yin Shaochun, Duan Peng, Analysis of the Curriculum Standards and Teaching Guidance 2022 Version[M]. Beijing: Beijing Normal University Press, 2022.09.