

The Art Class in the Gap: A Study on the Current Situation of Open Art Class in Guangdong Province since the Release of the Art Curriculum Standards

Ang Lu^{1*}

¹ School of Fine Art, South China Normal University, Guangzhou, China

Email Address

Kathyon1587528@163.com (Ang Lu)

*Correspondence: Kathyon1587528@163.com

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Abstract:

Since the issuance of the “Compulsory Education Art Curriculum Standards (2022 Edition)” by the Chinese Ministry of Education in April 2022, there have been countless interpretations and practices of art curriculum standards and open courses in various provinces and cities across China. However, what is the overall appearance of open courses under the concept of art curriculum standards? Will the contradiction between open classes and regular classes intensify? Besides unit teaching and goal orientation, what other teaching principles or methods can serve as a communication bridge between art curriculum standards and existing textbooks? Based on the above issues, the author first conducts a literature review on the art teaching design of pre service art teachers (i.e. master’s degree in art education) in China from May 2022 to present, combined with the concept of art curriculum standards. Then, the author conducts a thematic analysis of 14 provincial-level open courses in Guangdong Province, analyzes the course types, models, and specific content of open courses under the concept of art curriculum standards, and finally discusses the contradiction between open courses and regular courses, attempt to explore more ways of aesthetic education in Chinese art class during the gap period.

Keywords:

Art Curriculum Standards, Open Courses, Regular Courses, Instructional Design, Art Class

1. Introduction

In April 2022, the Ministry of Education issued the “Compulsory Education Art Curriculum Standards (2022 Edition)” (hereinafter referred to as the Art Curriculum Standards), which unifies the planning and design of music, art, drama (including traditional Chinese opera), and digital media disciplines under the overall concept of art education. So, art researchers and experts from various provinces and cities began to interpret the art curriculum standards and conducted a series of lectures, while

frontline teachers and young teachers attempted to practice teaching the art curriculum standards under guidance. As of December 8, 2023, there were a total of 1848 national expert lectures and teaching examples under the theme of “Three New” (new curriculum standards, new curriculum, and new textbooks) in the compulsory education stage of the “Teaching Research Network” live broadcast, including 368 in Guangdong Province; There are a total of 33 national expert lectures and teaching examples in the field of fine arts, including 9 in Guangdong Province. In addition to teaching practice, from May 2022 to present, there are a total of 297 relevant research papers on the themes of “Art Curriculum Standards” and “New Curriculum Standards for Art Discipline” on CNKI, showing a booming trend.

Due to the time difference in the development, review, and publication of new textbooks, frontline teachers still need to use existing textbooks for regular classes when learning art curriculum standards from April 2022 to present. At this stage, the art discipline seems to have entered a dilemma. Teaching and research staff are racking their brains to interpret the art curriculum standards and lead frontline teachers. Frontline teachers are eager to gain practical experience and methods for regular classes, but is it based on the design of existing textbooks and classrooms that are no different from before? Or design a brand new topic following the art curriculum standards? Faced with the difficulty of adapting the learning tasks of art curriculum restructuring to existing textbooks, the art discipline has entered the exploration stage of art curriculum standards. Subsequently, the open class based on the concept of art curriculum standards fired the first shot in the art education experiment.

Open class is a classroom that is open to the public within a certain scope, showcasing the teaching ideas, understanding of textbooks, teaching methods and means of teachers or schools [1]. Open class are demonstrated and displayed on platforms at the school, district, city, provincial, and even national levels. The types of demonstration courses include demonstration courses by teaching and research personnel, special level teachers, and teacher training skills aimed at improving young teachers; Normal class refers to the regular classroom in which teachers conduct teaching activities in school on a daily basis. As an experimental field for verifying teaching theories and methods, open classes undoubtedly provide inspiration and guidance for teachers and normal students. Taking Guangdong Province as an example, the Guangdong Provincial Institute of Education has conducted a total of 14 provincial-level open courses in the field of art since May 2022. It is worth noting that unit teaching has also become a research topic in teaching and research activities during the gap period, along with the art curriculum standards. Unit teaching seems to have become the adhesive between art curriculum standards and existing textbooks, and teaching researchers and frontline teachers explore classrooms based on existing textbooks and oriented towards art education through unit teaching.

There are countless interpretations of art curriculum standards and practices of open courses in various provinces and cities across the country, but what is the overall appearance of open courses under the concept of art curriculum standards? Will the contradiction between open classes and regular classes intensify? Besides unit teaching and goal orientation, what other teaching principles or methods can serve as a communication bridge between art curriculum standards and existing textbooks? Therefore, it is necessary to first sort out and analyze the current teaching design research of art education from a theoretical perspective, and then explore the current situation of open courses.

2. Theoretical Research: Changes in Instructional Design under the Concept of Art Curriculum Standards

2.1. *The Changes of Curriculum Concepts in the Three Editions of Art Curriculum Standards for Chinese Compulsory Education from the Perspective of Teaching Content*

In the 1950s and 1960s, China's unique “dual foundation” played an important role in stabilizing the educational order and improving teaching quality in practical exploration and theoretical development. Professor Ningzhong Shi, an expert from the National Textbook Committee, once recalled that “the main concerns of editors at that time were ‘what content should be taught’ and ‘to what extent should be taught’.” At that time, subject knowledge was the core of the curriculum, and students themselves had to obey the value and authority of subject knowledge. The “Nine Year Compulsory Education Full time Primary and Secondary School Art Teaching Syllabus” issued in 2000 only emphasized the basic knowledge of art history, as well as the basic skills of modeling and design that art subjects need to learn [2]. In the long run, it will strengthen the traditional three centers and not focus on the physical and mental development and learning process of students in the classroom.

In 2001, the Ministry of Education launched a new round of curriculum reform. Under the promotion of quality education, curriculum practice with three-dimensional goals has begun to emphasize the situational, historical, and cultural aspects of knowledge, and has shifted towards student-centered approaches. In 2001, the “Full time Compulsory Education Art Curriculum Standards (Experimental Draft)” were promulgated, while in 2011, the “Compulsory Education Stage Art Curriculum Standards (2011 Edition)” deepened and improved the 01 Edition Curriculum Standards (Experimental Draft). After the revision of two versions of the curriculum standards, the art curriculum standards for compulsory education have completed a systematic, diversified, and professional transformation, and began to divide the field of art learning into three categories: modeling and artistic expression field, design and application field, appreciation and evaluation field, and comprehensive exploration field. In addition, after providing a basic introduction to the learning areas of each stage, the curriculum also includes suggestions for teaching activities, emphasizing the need to design more art creation activities that are close to the physical and mental development of students at different age stages, and emphasizing the process [3]. For example, in the field of design and application learning, it is emphasized that teaching content should be close to real-life situations and pay attention to the surrounding environment and ecology. At the same time, the art curriculum standard requires that art classes should not be limited to simple classroom teaching, but rather diverse appreciation courses for compulsory education stages, starting from curriculum resources (art museums, museums, multimedia resources) and local cultural characteristics. We need to change our fixed thinking, explore the integration of art with other disciplines, and carry out interdisciplinary activities.

In 2020, the “National Medium and Long Term Education Reform and Development Plan Outline (2010-2020)” was issued, which clearly required that “the Ministry of Education will organize research and propose a core nurturing system for the development of students in each stage, clarify the essential qualities and key abilities that students should possess to adapt to lifelong development and social development needs.” Thus, a new stage of quality education and curriculum reform development has been ushered in the cultivation of core competencies. The core

literacy of art appeared and began to be implemented in the art curriculum standards of ordinary high schools as early as 2022, until the art curriculum standards integrated the core literacy of various disciplines to form the core literacy of art education. The curriculum standard guided by three-dimensional goals is a content standard, while the curriculum standard guided by core competencies is an achievement standard. [4]

After the restructuring of the Art Curriculum Standards for Compulsory Education Stage (2022 Edition), the four major learning areas in the art discipline are divided into 16 specific learning contents, which are transformed into different learning tasks and combined and interspersed in different learning stages. At the same time, adjusting "appreciation and evaluation" as the starting point of art learning has greatly increased the proportion of traditional Chinese crafts and interdisciplinary learning. In addition, suggestions for teaching strategies and situational materials have been added after each learning task, providing teachers with more choices and guidance. The learning task begins to focus on the transition from early childhood to primary school, and combines the physical and mental development of children in the first stage of learning to design more life oriented, contextualized, and fun oriented comprehensive "modeling and artistic expression" learning activities. At the same time, the second stage focuses on students' life experiences and gradually develops problem-based and project-based teaching. In the third stage, emphasis is placed on the connection between primary and secondary education, and in-depth exploration of learning tasks for specific topics begins. The fourth stage emphasizes paying attention to life that is closely related to oneself, proposing one's own thinking suggestions, and cultivating the ability to solve problems in the real world through project-based learning, exploratory learning, and community service learning. In summary, compared to the art curriculum standards of the 01 and 11 editions, the art curriculum standards of the 22 edition have the following three characteristics:

(1). Art synthesis, subject linkage. The art curriculum standard integrates the learning field into the learning tasks of each stage, guided by the core literacy of art education, focusing on the integration of fields in the art discipline, interaction between art disciplines, and interdisciplinary learning, making art learning more diverse and diverse.

(2). Task driven, gradually deepening. The art curriculum standard reorganizes and divides the learning content of the four major fields into progressive learning tasks, simplifies complexity, gradually deepens, and ends from one to the next. Strengthen the connection between the art field and real life in task driven and project-based learning, and cultivate students' ability to solve problems in real life.

(3). Educate people with aesthetics and value the learning process. The art curriculum standards pay more attention to students gradually achieving comprehensive development through art learning. The core literacy emphasizes connecting the surface of art knowledge with the students themselves and their real life, returning art creation and design applications to the human body, returning to the construction of human morality and spiritual world, and deepening the meaning of life through art learning.

2.2. Literature Review of Thesis under the Theme of "Art Curriculum Standards" for Art Education Majors in 2023

The author searched for relevant literature on keywords such as "New Curriculum Standard Art" and "Art Curriculum Standard" on CNKI, and finally selected 11 thesis

papers published in 2023 to know the understanding and practice of art curriculum standards for graduate students majoring in art education as pre-service teachers.

Based on the interpretation of the art curriculum standards, Shi Wang combined the 4MAT teaching mode with the teaching of “modeling and artistic expression”. According to the division of four quadrants and the classification of four different learning styles, she established an eight step teaching method. Based on the different learning styles of students, she created effective teaching situations, integrated core concepts throughout the entire course learning activities, and set learning questions and tasks from shallow to deep, enable students to master the ability to explore and communicate independently, discover, analyze, and handle problems during their learning period[6]. Zirong Yan combined UbD teaching theory to reorganize the learning content in the field of “modeling and artistic expression” in the ninth grade of the Renmei version of junior high school art textbook into unit courses, emphasizing students’ process learning and expressive learning [7]. Linyu Zhang and Chengxia Wei focus on the importance of problem guidance and real-life situations in teaching activities. Linyu Zhang believes that problem setting oriented teaching strategies are in line with the core literacy oriented education concept advocated by the country, and can improve the subject core literacy and innovation awareness of primary and secondary school students in the dynamically generated teaching process [8]. Chengxia Wei, on the other hand, combines the topic-based teaching method with various teaching methods such as discussion and inquiry. In an open and active classroom environment, the topic-based teaching method is integrated throughout the classroom, allowing students to think about the discussed problems from multiple perspectives through life experience and interdisciplinary knowledge. [9]

In the field of curriculum development, Xiaona Fan designed the unit course of “Dunhuang Feitian” based on the art curriculum standard and the existing teaching resources of the school, integrating “Chaoyuan Tu” with local Shanxi art resources. [10] In the teaching design of traditional pattern units, Yingchun Chen inspires students to conceive decorative designs for daily objects and environments from the perspectives of pattern expression techniques, transformation methods, and creative thinking. She guides students to boldly draw on traditional Chinese pattern elements to innovate images and decorate life, providing specific reference plans for building local art education in China [11]. Guided by the unique educational function of the art curriculum standard, Jingyi Yang integrates the technology of mortise and tenon joints into unit teaching, which is in line with the concepts of “learning by doing” and “learning by using”. Students can personally experience, feel, and explore its creative wisdom and artistic charm. [12] In rural aesthetic education, Qiufa Wu conducted a survey and research on the problems and favorable conditions in unit teaching in rural primary schools. Using the rich art teaching resources and common materials in rural life contained in rural areas, he collaged and arranged the materials, and designed unit courses with the theme of “color of life”. [13]

In addition, Yueli Chen elaborated on the idea of designing art unit assignments based on the reverse teaching design method, making unit assignment design more targeted, scientific, and targeted, enriching the research content of middle school art unit assignment design [14]. Minghan Zhang promotes the integration of students’ knowledge through different levels of cross disciplinary approaches in the field of “comprehensive and exploration”. At the same time, she integrates historical knowledge into interdisciplinary teaching in middle school art teaching to stimulate more possibilities. Teachers and students jointly create situations, combine historical

social background, cultural customs and other knowledge, discover and explore problems together, and promote the comprehensive development of students. [15] Qianwen Hu has constructed a core competency oriented middle school art micro certification teaching evaluation model, which has emerged as a new form in art classrooms. It not only subverts the previous art teaching model and student learning habits, but also enriches the teaching format. The most obvious advantage of applying information technology to the evaluation of art education lies in its ability to provide students with opportunities for self-evaluation and peer evaluation through real-time and visual means, which is in line with the multi subject evaluation of art courses [16].

In summary, pre-service teachers have shown a trend of diversity, innovation, and research-oriented interpretation and practice of the art curriculum standards. Guided by the art curriculum standards, they have attempted to conduct experiments on various teaching theories in the art education classroom, including the UbD teaching method, problem-based, and topic-based teaching theories integrated into the art classroom. There are also many teaching theories that are rare in the art classroom, such as the 4MAT teaching method. The change in teaching theory directly affects the changes in the teaching process, which is conducive to breaking the limitations of the framework and learning content in the learning field. The changes in learning tasks in the art curriculum standards have forced teachers to reorganize textbooks and lesson content with fewer connections. Therefore, the flexible application of teaching concepts is a major focus, which is also an attempt to build a bridge to cultivate core competencies in the art curriculum standards. At the same time, the teaching content gradually starts from life, not only combining excellent traditional Chinese culture, but also fully obtaining materials from ordinary life, using beautiful techniques to create beauty in life, learning by doing, and paying attention to our current life through art. In addition to changes in teaching theory and diversification of teaching content, pre service teachers also pay attention to how unit design assignments can be more targeted, how interdisciplinary integration can be more situational, and how art academic evaluation can be more visualized. The interdisciplinary integration, task driven, and aesthetic education highlighted by the art curriculum standards have received sufficient theoretical discussion, and the theoretical thinking has been confirmed. So, what will be the effect of practice based on the art curriculum standards?

3. Lesson Analysis: Reflection on 14 Provincial Art Education Open Class in Guangdong Province

3.1. Theme analysis

From April 2022 to December 2023, Guangdong Provincial Institute of Education held a total of 14 teaching and research activities. According to Table 1, the themes of the 14 open classes were all based on excellent traditional Chinese culture and art, including the famous Chinese paintings “Along the River during the Qingming Festival”, “Ramming”, Dunhuang mural “Nine-Colored Deer”, Ru Kiln, lithographic, New Year paintings, etc. Among them, Lingnan traditional culture is a unique topic. Studying export porcelain, bone fans, and traditional Chinese paintings with Guangdong characteristics and contemporary characteristics is beneficial for the development of local courses and strengthening students’ sense of regional identity and belonging.

Table 1. *Guangdong Provincial Open Class and Some Guangzhou City level Open Class from May 2022 to December 2023 (Table by Ang Lu).*

Guangdong Provincial Open Class			
Time	Theme	Teacher	Type
May 13, 2022	Guangdong Province Primary and Secondary School Art Course Teaching Seminar in Art Museums and Museums (Second Session)	Teacher Li	Museum-School Collaboration
		Teacher Zang	
May 21, 2022		Teacher Ma, Teacher Chi	Online
June 17, 2022	Guangdong Province Primary and Secondary School Chinese Art Classics 1+3 Same Course Heterogeneous Teaching Seminar Activity - Practice Chart	Teacher Zhong	Heterogeneous
		Teacher Yuan	
		Teacher Chen	
		Teacher Huo	
December 9, 2022	Focusing on the New Curriculum Standards, Constructing the New Curriculum Standards - Art Teaching Practice and Exploration Discussion Activities towards the Unit	Teacher Zhong	Unit Teaching
		Teacher Wu	
		Teacher Chen	
March 10, 2023	68th Southern Teaching and Research Lecture Hall - Inheriting Classics, Nourishing the Heart with Beauty, and Teaching and Discussing Chinese Classic Art Works in Compulsory Education – Nine-Colored Deer	Teacher Xiang	Heterogeneous
		Teacher Zhang	
April 21, 2023	Guangdong Province Primary and Secondary School Art Course Teaching Seminar in Art Museums and Museums (Third Session)	Teacher Zeng	Museum-School Collaboration
		Teacher Luo	
		Teacher Liang	
May 19, 2023	Guangdong Education Research Institute's Primary and Secondary School Art "Chinese Residential Buildings" Unit Teaching Enters Shaoguan, Guangdong Teaching Seminar Activity	Teacher Zhong	Unit Teaching
		Teacher Chen	
		Teacher Chen	
September 21, 2023	Guangdong Province Primary and Secondary School Chinese Art Classic Teaching Seminar Activity - People's Fine Arts Publishing House "Aesthetic Education" Textbook - Song Porcelain: Ru Kiln Narcissus Pot	Teacher Yu	Heterogeneous
		Teacher Ma	
		Teacher Gao	
September 22, 2023	Guangdong Province Primary and Secondary School Chinese Art Classic Teaching Seminar Activity - People's Fine Arts Publishing House "Aesthetic Education" Textbook - Rubbings - Special Unit Teaching Seminar Exhibition Activity	Teacher Song	Unit Teaching
		Teacher Hao	
		Teacher Liu	
October 17, 2023	Guangdong Education Research Institute's Primary and Secondary School Art "Chinese Residential Buildings" Unit Teaching Enters Chaozhou, Guangdong Teaching Seminar Activity	Teacher Zhong	Unit Teaching
		Teacher Lin	
		Teacher Chen	
November 20, 2023	2023 Guangdong Province Primary and Secondary School Art New	Teacher Hu	Unit Teaching
		Teacher Chen	

	Curriculum Reform Unit Teaching Site Exhibition and Discussion Activity - Chinese New Year paintings	Teacher Yuan	
November 21,2023	2023 Guangdong Province Primary and Secondary School Art New Curriculum Reform Unit Teaching Site Exhibition and Discussion Activity - Dialogue for a Century, Inheriting Culture	Teacher Gao	Unit Teaching
		Teacher Wang	
		Teacher Wang	
November 21,2023	2023 Guangdong Province Primary and Secondary School Art New Curriculum Reform Unit Teaching Site Exhibition and Discussion Activity - Aesthetic Education	Teacher Zang	Aesthetic Education
December 22, 2023	Guangdong Province Primary and Secondary School Art Course Teaching Seminar in Art Museums and Museums (Fourth Session)	Teacher Pan	Museum-School Collaboration
		Teacher Wu	
December 22, 2023	Guangdong Province Primary and Secondary School Art Course Teaching Seminar in Art Museums and Museums (Fifth Session)	Teacher Wu	Museum-School Collaboration
		Teacher Liao	
Some Guangzhou District level Open Class			
Time	Theme	Teacher	Type
September 20,2023	Education Research Activity of Huayang Primary School in Tianhe District, Guangzhou	Lesson 3, Teacher Huang	Unit Teaching
November 2,2023	Art Special Event of the First Classroom Festival in Tianhe District Primary School, Guangzhou	Lesson 2, Teacher Xu	Unit Teaching
		Lesson 3, Teacher Pan	
December 15, 2023	Teaching Exhibition of Primary School Art Unit in Yuexiu District, Guangzhou City - Shaoguang Song Rhyme	Teacher Wen	Unit Teaching
		Teacher Zheng	
		Teacher Mai	
December 20, 2023	Achievements of the Action Project for Deepening Curriculum and Teaching Reform in Tianhe District, Guangzhou City - Fine Arts Branch Venue	Lesson 3, Teacher Zeng	Unit Teaching

From a typological perspective, four teaching and research activities of the museum school cooperation type have been carried out, respectively in cooperation with the Art Museum of South China Normal University and the Guangdong Museum. The art class has entered the art museum and museum, allowing students to view physical objects up close instead of thin paintings on electronic products. Unfortunately, the number of students in this type of open class is only about 15. During the implementation process, there may also be situations where the number of teachers participating in teaching and research is too large, which hinders the implementation of open classes. From Figure 1, it can be seen that the presentation mode of open classes is not only heterogeneous, but also frequently appears in unit teaching. There are a total of 6 unit theme discussions, accounting for 42.9%; There are a total of 4 collaborations between museums and schools, accounting for 28.6%; There are a total of 3 sessions with the same class but different classes, accounting for 21.4%. The

remaining one is a relatively special art classroom, focusing on emotional education. In addition to unit teaching, Tianhe District has integrated learning task list into the art discipline in the open art classes at the city level in Guangzhou. Learning task list, which focus on students as secondary schools and collect evidence of the learning process, have also become a hot topic in teaching research under the concept of art curriculum standards. This is also one of the achievements of the Tianhe District Action Project for Deepening Curriculum and Teaching Reform in Guangzhou.

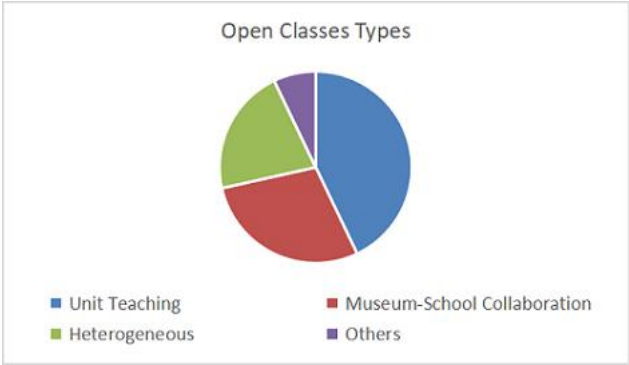


Figure 1. Proportion of Provincial Open Class Types in Guangdong Province from May 2022 to December 2023.

3.2. Classroom observation

It is not difficult to find in Table 1 that there have been three themed discussions on the demonstration of the “Chinese Folk Housing” unit lesson. Initially, there were three class hours: “Approaching Traditional Residential Buildings”, “Kaiping Diaolou”, and “The Future of Traditional Residential Buildings”. Later, the second class hour was changed and “Hakka Circular Houses” were brought into Shixing, Shaoguan, and then “Chaoshan Ancient Houses” were brought into Chaozhou, Guangdong. The teaching of architectural units is undoubtedly challenging and cutting-edge. From understanding traditional dwellings, getting close to hometown dwellings, to proposing their own thoughts on the future of traditional dwellings, students gradually explore deeper levels of thinking about Chinese dwellings. Other unit themed open lesson examples, such as Chuan Tuo, New Year paintings, and Lingnan export art, have undergone a transformation from enriched theoretical understanding to hands-on practice, and from low-level tasks to high-level thinking.

Among them, the author selected two open classes for classroom observation. Lesson Example 1, “Carrying the Way with Tools - Northern Song Ru Kiln Blue Porcelain Unscented Narcissus Pot”, highlights the student-centered learning task design in the teacher’s teaching design, while Lesson Example 2, “Expressing Emotions through Mountains and Waters”, highlights the classroom interaction and emotional exchange guided by the teacher’s reasoning and questions. These two open classes have provided a good interpretation of deep learning and educating people through aesthetics.

Table 2. Guangdong Province Primary and Secondary School Chinese Art Classic Teaching Seminar Activity: People’s Fine Arts Publishing House’s “Art Education” Textbook--Observation Table for Lesson 3 of Song Porcelain: Ru Kiln Narcissus Pot “Carrying the Way with Tools - Northern Song Ru Kiln Blue Porcelain Unscented Narcissus Pot”.

Carrying the Way with Tools - Northern Song Ru Kiln Blue Porcelain Unscented Narcissus Pot By Teacher Gao		
Analysis Dimension	Essential	Content

		Factor		
Teaching	Teaching Steps	Lead-in	What does the song about blue and white porcelain describe and the significance of porcelain to China.	
		Knowledge	The teacher guides students to interpret the names of cultural relics, introducing information about narcissus pots from various aspects such as “Northern Song Dynasty” (the aesthetic of Emperor Huizong of Song Dynasty), “Ru Kiln” (i.e. in the capital city of Ruzhou, Henan Province, and deciphering kiln characters through the evolution of hieroglyphs), “celadon”, “plain” (without opening pieces), to “narcissus pots” (reading the postscript at the bottom and Song people's antique style but not limited to ancient aesthetics), and analyzing the characteristics of narcissus pots Specific dimensions and common characteristics of Ru kiln. After group discussion and video learning about the almost full glaze process of Ru kiln firing - branch nail firing. In the group discussion, explain the formation of small bubbles in the “defects”, which also form the unique sky blue color of Ru kiln. It is precisely the “small defects” that make up the texture of Ru porcelain, which resembles jade rather than jade.	
		Task Driven	Groups	What information can be obtained from the names of cultural relics?
				Use high-definition images, Ru kiln slides, microscopes and other tools to “find defects” from multiple angles, discuss and report. By observing and observing the “flaws” in the Ru kiln, we can guess and discuss the origin and impact of these flaws.
			Self-study	Not have.
		Summarize	Using the above knowledge to appreciate the brush washing of Ru kiln, the teacher summarizes and sublimates.	
	Questions	✓ What is the significance of porcelain for China? ✓ Where can I see porcelain in daily life? ✓ Please use one word to describe your feeling of seeing it, or describe it as well ✓ What are the characteristics of the objects in Ru kiln? ✓ Has any team also found this flaw, but it's a different idea. This small dot may have other uses? ✓ What is the pursuit of using nail firing during firing? ✓ Is this shelf inevitable?		
Learning	Motivation for Learning		The classroom is relatively quiet, and when the teacher asks questions, the students are all thinking, but some are afraid of answering incorrectly.	
	Learning Transfer	Other Art Forms	Use popular music “Blue and White Porcelain” during import.	
		Interdisciplinary Level	Using a microscope to observe the details of Ru kiln slices.	
		Profound Level	The discussion on sesame nails was not directly presented, but rather analyzed through student exploration, questioning, and follow-up, gradually exploring knowledge.	

According to Table 2 “Carrying the Way with Tools - Northern Song Ru Kiln Blue Porcelain Unscented Narcissus Pot”, teachers can expand their knowledge from the name of cultural relics, from the surface to the inside, like hyperlinks. Driven by the task, students use appropriate tools to observe Ru porcelain pieces and study cultural relics like archaeologists. Teaching design is flexible and diverse, and teacher questioning is also challenging. For example, during a group discussion, Group A discovered a “flaw” in the pot and believed it was caused by the fired frame. The teacher then asked, “Has any group also found this flaw, but it is another idea? Perhaps this small dot has another purpose?” Then, they asked, “What is the pursuit of using nails sticks burning?” and “Is this frame inevitable?”. These issues are not only closely related to classroom knowledge, but also challenging, and the learning materials prepared by teachers provide a learning framework for students to solve problems.

Table 3. 2023 Guangdong Province Primary and Secondary School Art New Curriculum Reform Unit Teaching Site Exhibition and Discussion Activity - Art Education Classroom: Observation Table for the Course of "Feeling Landscape."

Feeling Landscape By Teacher Zang			
Analysis Dimension		Essential Factor	Content
Teaching	Teaching Steps	Lean-in	Starting from the video import, explore modern people's doubts about mountains and rivers.
		Knowledge	Exploration 1: Exploring the Cultural Connotation of Emotional Landscape Returning from expressing emotions about mountains and rivers in text to exploring images, explore the people in landscape paintings through four themed videos of water observation, foot washing, and boating. Revealing a compromise landscape beyond the visuals - gardens. Exploration 2: Integration of Landscape and Life Analyze the components of a garden, including mountain scenery, landscaping, and nature, through videos and landscape maps. The protagonist in the painting combines work and rest, and outside of the mountains and rivers, realizes that life cannot have only one rhythm. Next, the teacher will play a video of Shanshui Homestay to understand the modern way people observe mountains and rivers.
		Learning Experience	Invite students to write down their wishes and paste them on the screen.
		Summarize	Watch aerial videos of modern technology in China and invite students to summarize this lesson.
	Questions	Do students usually go to see landscape paintings?	
		Who is watching landscape paintings? Are you in the same group as the person just now?	
		Can emotional landscape be defined through text? (No student answered this question)	
		Why draw with the help of mountains and rivers to relax one's mind and body, instead of going to the mountains and rivers?	
		It may seem completely isolated from our real life, but is it actually like this?	
		Besides the changes in mountains and rivers, what else has also changed?	
		Ask Other Students	My father likes landscape painting, so he has this feeling. So this student should have seen many similar types of

			paintings before. So what do other students think?
		Probe	Why is it that there is already artificial construction that needs to be integrated with nature?
			Can you relax your body and mind in nature? But I don't think it's that simple.
		Organization	What's different from everyone's feeling is that the teacher doesn't think there are many landscape paintings around, do you agree? This is my true feeling, especially today, this art form is not common.
Learning	Motivation for Learning		A quieter classroom, students are afraid of making mistakes in their answers.
	Learning Transfer	Other Art Forms	Music, Multimedia, Literature.
		Interdisciplinary Level	Emotion.
		Profound Level	The depth of emotions.
	Answer	✓	My father prefers this type of painting, and every time I go to his company, I see a lot of works on landscape painting in his studio. I see that the painting is immersive, with the prominent word being "quiet" and the scenery is very beautiful.
		✓	The feeling of beautiful artistic conception, and then the feeling that what he wants to say is not entirely in the painting, but also depends on us to associate and guess what kind of mood he is painting, which gives people a meaningful feeling.
		✓	Not everyone has time to go see the mountains and rivers to relax their mind and body. When they have time, I either study or exercise. To be honest, I also play some games. After drawing it, hang it at home and then go see it. You can use your imagination to think about the scene at that time, which is beneficial for relaxing your mind and body.
		✓	Including things like earthquakes, where mountains and water are somewhat cut off, either there is a lot of noise or the mountain has moved, and people have built many buildings and schools on top of the mountain, which will add many new and fresh elements to the entire mountain. There are also changes in people's lifestyles. Sometimes, when you have this mindset, but are forced by life, you don't have this time. Without this, you don't have this time, the energy to observe the mountains, and the time to appreciate the artistic conception of the mountains. And because in today's society, everyone uses the internet, such as scrolling, everyone is particularly busy, So it's difficult to have time to calm down and take a good look at the scenery.
		✓	What we may have changed is also people's mentality. For example, in ancient times, they liked to watch landscape paintings because they wanted to have a reclusive attitude, and then stay away from observing the paintings that people nowadays see. They looked at landscapes for the sake of creation and poetry, which may also be to relax their mentality and see the beautiful rivers and mountains of our motherland.
	Student Report	✓	That is to say, sometimes people need to switch back and forth between busyness and rest. Don't let yourself be too busy, and at the same time, cultivate some landscape charm, including changing one's mood, observing some landscapes, and relaxing appropriately.
		✓	Development has changed over time. Today, our perspective on appreciating mountains and rivers can change, and technology can also change. We don't necessarily have to stand on the shore or on the rooftop to observe the water and mountains. We can also use the video just now, which should be using aerial photography technology. Today, you can also enjoy these videos to appreciate the mountains and water, In our daily lives, we can also experience the beauty of mountains and rivers, and then

		relax our body and mind. ✓ My viewpoint is similar to that of the classmate just now. From ancient times to the present, our way of viewing scenery has been constantly changing. Previously, they used to use painting to view these landscapes. And just now, in the previous video, the architect also said that it was three percent imagination, seven percent self observation. And then, this reminds me of a poem that goes, "I don't know the true face of Mount Lu, I am naturally at the highest level." At that time, what they went to see was nothing, just like what we do in aerial photography now. They just saw the entire mountain and landscape in a very complete way. I think with the development of technology, what we really saw now is, um, the beautiful rivers and mountains of our motherland are very stunning. ✓ This class took us to watch a lot of landscape paintings and videos, so I think my biggest realization is that the scenery is so beautiful. We all need to protect them, and then we need to be civilized to see these landscapes, not randomly destroy them, and leave these good landscapes for our future generations, and they can also take a look at them. ✓ Human methods have also made continuous progress, and from macro to micro, whether we are immersing ourselves in the mountains and forests, or through aerial photography, every grass or tree has brought us a good place to relieve the pressure that we have no way of.
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Similarly, in the Table 3 “Feeling Landscape”, the teacher is good at asking thought-provoking questions, such as “Why should we draw with the help of landscape to relax our body and mind, instead of going to the mountains and rivers?” and “Chinese landscape painting may seem completely separated from our real life, but is it actually like this?”. When answering questions, the teacher will argue against students’ habitual thinking, such as “can we relax our body and mind in nature?”. But I don’t think it’s that simple “What’s different from everyone’s feelings is that the teacher doesn’t think there’s much landscape painting around him, do you agree? This is my true feeling. Especially today, this art form is not common.” These unexpected answers make students more immersed in the charm of landscape painting and curious about the relationship between modern people and landscape painting.

3.3. *Brief Summary*

The above open classes have completed teaching demonstrations from the perspectives of teaching and learning, task design, and reasoning guidance. They are different from traditional exaggerated performance style open classes and follow the path of exploring art curriculum standards and educating students through aesthetics. From the 14 provincial-level open courses in Guangdong Province, we can also observe the following changes in the open courses under the art curriculum standard:

(1). Pay attention to the learning process and experience of students. Under the guidance of the 2011 edition of three-dimensional goals, many teachers have paid too much attention to teaching design. However, three-dimensional goals are far from meeting the cultivation of core competencies, the creation of real scenarios, and the depth and breadth of grasping learning tasks in the art curriculum standards. In other words, they cannot be limited to this. Knowledge and skills, processes and methods, and emotional attitudes and values should be integrated into the cultivation of aesthetic perception, cultural understanding, artistic expression, and creative practice. Teachers need to focus on the learning process of students, guided by learning evidence, and pay attention to their learning experience.

(2). Exercise students in deep learning and higher-order thinking. In many classrooms, teachers only teach declarative knowledge rather than procedural knowledge. In the era of rapid digital development, declarative knowledge may be easier to acquire in short videos on the internet. For example, the “Beautiful Three Minutes” series of courses launched by the Shenzhen Education Research Institute has expanded the field of online learning. In the second session of the Guangdong Province Primary and Secondary School Art Course Teaching Seminar at the Art Museum, there was also an attempt to record an online class at the art museum to explain “Along the River during the Qingming Festival”. So how do you acquire procedural knowledge? This requires guiding students to engage in deep learning. Deep learning includes the depth of understanding and the higher-order of thinking, that is, setting aside simple surfaces to explore the essence and core of knowledge. In addition, the shallow knowledge in existing textbooks is no longer sufficient for the current art curriculum standards and the use of teachers. Students’ own perspectives and knowledge are also not linked to the existing textbook reserves, and works, schemas, and cases need to be updated. Therefore, various factors force teachers to extract relevant themes from textbooks and design art classrooms on their own.

(3). Create real-life scenarios and generate emotional connections. The creation of real-life scenarios is not only a teaching method, but also a medium for students to connect with real life through art. The areas where existing textbooks need to be updated and adjusted are how to highlight the timeliness, find stories that are close to students’ real lives in macro level curriculum content, and emphasize real situations. Taking the demonstration of the lesson examples of “Chinese Folk Houses” and “Lingnan Export Art”, teachers and students jointly explore how modern people perceive regional culture, how local or foreign people create emotional connections with the local area, and how historical relics around us can shine in the new era. When the discussion of traditional residential buildings approaches Shaoguan and Chaozhou, and when the export art that spans time and witnesses history is presented to the local people of Guangzhou, how will students think about the land and current changes that are closely related to them? In real situations, there is not only art education, but also emotional education. Emotional education is not rigid in the classroom, but lively and has a sense of social responsibility.

4. One Body and Two Sides: Open and Normal Class under the Concept of Art Curriculum Standards

The second and third parts elaborate on the design of courses and the practice of open courses under the concept of art. So, what kind of transformation will occur in the normal courses under the concept of art? Is the contradiction between open classes and regular classes still irreconcilable? There are three prominent contradictions between traditional open classes and regular classes. Firstly, open classes tend to choose students from prestigious schools with higher quality to facilitate the smooth implementation of open classes. However, in the practice of regular classes, teachers often spend a long time managing classroom discipline, which often affects the progress of student learning and teacher teaching; The second is that the preparation time for open classes can last up to a month, or even several months or more. Teaching design, preparation of teaching aids, and polishing of the process will be more comprehensive and meticulous, but regular classes do not have sufficient time for preparation; The third issue is that some open classes may have teachers exaggerating their performances and using false student assignments to present them.

Therefore, teachers have varying evaluations of open classes. In addition, with the restructuring of learning tasks and the emphasis on core competencies in the art curriculum, the contradiction between open classes and regular classes in the new era has increased on the basis of difficult classroom discipline management, insufficient lesson preparation practice, and exaggerated performance. This has led to a lack of understanding of the art curriculum, a lack of understanding of how to restructure existing textbooks, and a new contradiction of how to fully leverage the student-centered approach.

Under the concept of art curriculum standards, both open and regular classes are crossing the river. Will the addition of art curriculum standards further fuel the conflict between open and regular classes? On the contrary, the transformation of educational concepts in the art curriculum standards is also one of the solutions to the contradiction between open classes and regular classes. The contradiction between curriculum discipline and lesson preparation time still needs to be resolved through the teacher's own experience and ability, but the exaggeration and false assignments will gradually disappear under the concept of art curriculum standards. In addition, what we are thinking about should not be how to implement open classes in regular classes, but how to transform regular classes into open classes. Although open classes have taken a long time to polish, it does not necessarily mean that they have demonstrative value. Practicality is greater than demonstrative value.

Why are open classes always on the opposite side of regular classes? Why do many observational teachers believe that open classes turn education into a stage play? Ultimately, open classes are not only a way for new or young teachers to enhance their teaching abilities, but also a visual achievement of educational exchanges at the district, city, and provincial levels. Therefore, performance and exaggeration are indispensable in the presentation process. The underlying logic is that only by producing results can the education level or teaching level of a certain place be represented. Teachers have to use unconventional forms to enrich the teaching process. This means that teachers have not tried to fundamentally solve the problem, and the guidance of the art curriculum standards may be able to resolve this prominent contradiction, focusing more on student learning rather than teacher performance.

5. Conclusions

An open class is actually an art education experiment, where teaching and research personnel design experiments, and teaching teachers conduct experiments to observe and evaluate the quality of the experimental results. The subject has always been in the regular class and has never changed. Open classes are just a means and tool. Teachers can judge the experimental results of open classes to consider whether they can be used in their normal classes, take its essence, and then explore more authentic classes.

For educational exchanges among schools, districts, cities, and provinces, open classes can serve as a communication and exchange channel for teaching practice under the concept of art curriculum standards, allowing teachers to understand the compatibility between existing textbooks and art curriculum standards in terms of themes or certain knowledge points. Learn and learn from each other's teaching models, or experience and feel the achievements of art curriculum standards, and consider whether they can be applied to our school.

For teaching and research staff, when preparing for open classes, the selection of topics is open and parallel. Firstly, teachers can choose natural unit topics, plan unit teaching, or develop according to the school's unique curriculum; The second is to try to promote the theme content of the new textbook during the trial teaching stage where the expert team participates in the development of the new textbook. Taking Tianhe District as an example, more than ten schools have started exploring and practicing student-centered and end-to-end education plans based on the new curriculum reform project of East China Normal University. Through the intervention of a teaching philosophy, classroom teaching has become more in line with the requirements of the art curriculum standards. This is precisely through the collision of different units and teaching philosophies, opening up the horizons of teaching and observation teachers and diverging more thinking.

For both teaching and observing young teachers, they are able to study the art curriculum standards for a long time, constantly adjust the classroom segments of open classes, and think about how to create student-centered learning tasks and real-life scenarios; Observing teachers can learn and explore how to use the art curriculum standards to organize existing textbooks by listening to cutting-edge open classes, while analyzing the differences between the lesson examples before and after the art curriculum standards, and finally transferring to their own regular classes.

Throughout the twenty years of educational reform, the curriculum content has also been constantly updated and improved with the changes in curriculum concepts. From the objective worship of knowledge to the development of personality through subject knowledge, this path is spiraling upwards. The 14 public art education experiments in Guangdong Province are undoubtedly helpful for regular classes. Their practicality and guidance provide art teachers in the gap period with more thinking about art curriculum standards, promoting the continuous advancement of art education.

Conflicts of Interest

The author declare that there is no conflict of interest regarding the publication of this article.

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