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Exploring the Pathways for Integrating Dunhuang Colors into Primary School Art After-School Services Under the 'Double Reduction' Policy

Liu Xue*
Fulaichun Primary School, Rizhao City, Shandong Province, Rizhao, China
***Corresponding author, E-mail:993805716@qq.com**

Abstract:
Under the current background of "double reduction", primary school after-school services face strong demands for richness and comprehensiveness in content and goals. Based on the analysis of the value connotation of Dunhuang color, this article proposes an implementation path from the perspectives of top-level planning and design, teacher training, and curriculum resource construction, and presents teaching cases, aiming to promote the high-quality development of primary school art after-school services under the background of "double reduction", meet students' aesthetic education and comprehensive growth needs

Keywords:
Dunhuang color; Fine Arts; double reduction After class services

Introduction

Designing a rich content system for after-school services is an important task to improve the level of after-school services in schools, meet the diverse needs of students, improve the construction of after-school services, and implement the "double reduction" work. Dunhuang art is a treasure of traditional Chinese culture, and the colors of Dunhuang contain profound values and connotations. Introducing it into primary school after-school services will to some extent enrich the content system of after-school services and meet the diverse growth needs of students.

1 The Value and Connotation of Dunhuang Colors

1.1 The Aesthetic Value of Dunhuang Colors

Dunhuang, as a material cultural heritage on par with the Forbidden City, is an important component of China's excellent traditional culture. Its large number of mural patterns and colored sculptures demonstrate the highly infectious and expressive power of traditional Chinese color aesthetics. Its main colors include cinnabar, orpiment, earthy yellow, earthy red, as well as other colors such as lapis lazuli, black, ultramarine,

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copper green, and mandala. Bold and harmonious in color selection, with strong contrast, giving people a strong and distinct feeling; In terms of color matching, emphasis is placed on overall richness and harmony, while also being dynamic and versatile, giving people an irresistible charm. On the one hand, its development process is deeply influenced by traditional Chinese color aesthetics, philosophy, etc., inheriting the coloring law of "coloring according to class" in traditional Chinese painting, focusing on expressing the solid color of objects without pursuing complex light source colors and environmental colors. In addition, the color processing in Dunhuang murals reflects the high level of traditional color aesthetics. The artists in Dunhuang used rich mineral pigments such as cinnabar, lapis lazuli, and mandala to create a smooth and rhythmic color effect through layering and gradient techniques. For example, the backgrounds in murals are often in shades of earthy yellow, lapis lazuli, and navy blue. This combination not only preserves the vivid natural colors, but also creates a profound sense of space through color gradients in the painting, giving the work both visual impact and depth and depth. From a craft perspective, the colors of Dunhuang murals not only reflect the exquisite craftsmanship of the time, but also embody the fusion of cultural exchange. The influence of Western culture has led to a diversified trend in color selection for murals. For example, the use of indigo and stone green, combined with the bright colors of foreign cultures, makes Dunhuang murals visually expressive with both the subtle charm of the East and the bold color characteristics of the Western Regions. The contrast of warm and cold colors, combined with gradually layered techniques, creates a vivid visual impact on the entire image, enhancing the emotional tension of artistic expression. Therefore, the use of Dunhuang colors is not only innovative in form, but also deeply reflected in emotional communication and cultural expression. It showcases the profoundness of traditional Chinese color aesthetics through vivid color contrasts and harmonious color tone combinations, and provides rich teaching materials for students' aesthetic education.

1.2 The Craft Value of Dunhuang Colors

Dunhuang colors have extremely high artistic value. There are mainly two methods used in the process of color blending in murals: one is the traditional rendering method since the Han and Jin dynasties in China, and the other is the Western Regions layering method brought about by cultural integration. Both methods have created a strong decorative effect of Dunhuang colors in craftsmanship. [4] Among them, the rendering method is a method of using water to darken colors. The so-called rendering refers to what Guo Xi said in "Lin Quan Gao Zhi": "Rub with ink and wash repeatedly, and then sprinkle it, which is called dyeing"; The so-called dyeing is to simultaneously use a color pen and a water pen to blend the color, gradually changing its intensity and gradually blurring it without leaving any color grading marks. The layering method was improved by Kucha painters in history, using the same color with different brightness levels to change its depth and overlap layer by layer, creating shades of light and shadow to create a three-dimensional effect on the dyed object. Multiple colors can also be stacked together to create a colorful effect. The combination of rendering method and layering method further increases the richness of Dunhuang colors, and on the basis of free control, realizes the use of "Western for Chinese, ancient for modern" colors, combining the "strong" colors of the Western Regions with the "elegant" colors of the Central Plains. [5] The use of colors in Dunhuang murals reflects the high mastery and artistic expression of color by ancient Chinese artists. Its color composition and techniques reflect the prosperity of cultural exchanges between China and foreign countries from the Wei, Jin, Southern and Northern Dynasties to the Sui and Tang Dynasties, as well as the artists' absorption of foreign artistic elements on the basis of traditional culture, creating an artistic style with Chinese character-

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istics. In teaching practice, teachers can help students understand the combination and application of colors, cultivate their aesthetic ability and artistic creativity by analyzing the color composition and techniques of Dunhuang murals. For example, students can be organized to copy color works from Dunhuang murals, experience the charm of traditional colors, or enhance their perception and understanding of color relationships through color matching exercises.

1.3 The Historical and Cultural Value of Dunhuang Colors

As one of the origins of traditional colors, the millennium Dunhuang not only inherits the traditional concept of Chinese colors, but also integrates the characteristics of foreign colors from different historical stages. It can be said that it is a product of the exchange of different civilizations. Vertically, it has gone through the Northern Wei, Sui and Tang, Five Dynasties, and Yuan dynasties, showcasing the historical trajectory of the development and changes of Chinese classical aesthetic culture. Its distinct typicality demonstrates the charm of Chinese culture, which carries forward the past and opens up the future, blends the north and south, and develops together. For example, the painting "Flying Lotus Flower Seaweed Well" in Cave 329 of the early Tang Dynasty is brightly colored and magnificent, with a central symmetry as its beauty, reflecting the charm of unity and solidarity in early Tang culture. However, despite the great efforts made by many predecessors to protect this precious cultural heritage, it still cannot prevent the erosion of colors by light, humidity, sandstorms, fireworks, and other factors over time. It cannot be denied that the overall color of Dunhuang is losing its original brilliance. Therefore, it is urgent to protect this precious cultural heritage of color today, and its profound historical and cultural value urgently needs to be inherited. In terms of color, Dunhuang murals are not only treasures of art, but also important witnesses of cultural exchange between China and the West. Through the use of its colors, we can see the fusion of Central Plains culture and Western Regions art, showcasing the exchange and interaction between Eastern and Western cultures on the Silk Road. For example, the common indigo and stone green colors in murals reflect the influence of external colors. The fusion of these colors not only enriches the visual effect of the murals, but also reflects the intersection of diverse cultures, making Dunhuang murals a product of cultural exchange. Dunhuang murals also showcase outstanding artistic techniques. Rendering method and layering method are two key techniques. The former uses ink blending to express the gradient and layering of colors, while the latter enhances the three-dimensional and visual richness of the image through the stacking of multiple layers of colors. The application of these techniques has made Dunhuang murals occupy an important position in art history, and also demonstrated the superb skills and creativity of ancient artists. From the perspective of the evolution of artistic style, the color style of Dunhuang murals has gone through a transition from intense in the Northern Wei period to elegant in the Sui and Tang periods, and then to plain in the Five Dynasties period, reflecting the changes in ancient Chinese painting art style and the evolution of aesthetic orientation. For example, the murals of the Sui and Tang dynasties were brightly colored and richly layered, reflecting the prosperous scene of Tang culture. By analyzing these colors, we not only appreciate their artistic beauty, but also feel the profound historical and cultural value carried by Dunhuang murals.

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2 Exploring the Path of Integrating Dunhuang Colors into Art and Primary School After School Services

2.1 Focus on top-level planning and design

The integration of Dunhuang colors into art is of great significance for after-school services in primary schools, but in order to better play its role in practice, it is necessary to comprehensively consider top-level planning and design. Firstly, the school can establish a curriculum team mainly composed of art teachers, and invite experts, scholars, parent representatives, qualified third-party organizations, and other stakeholders to jointly discuss and develop the curriculum. Secondly, the design of Dunhuang color after-school service courses should focus on promoting students' quality development as the main goal, and systematically design Dunhuang color after-school service courses that meet the interests and needs of primary school students under the background of "double reduction". While effectively reducing the burden on students, emphasis should be placed on the traditional cultural core literacy, deep emotional experience, and practical innovation ability that each student must possess. Thirdly, in terms of course content, attention should be paid to the structured design of the course [6], fully considering the cultural connotations of Dunhuang colors themselves, students' existing color experiences, and the interaction between the two, to avoid the fragmentation of course content. For example, when considering the changes in Dunhuang colors, multiple factors such as the historical background should also be comprehensively considered. Fourthly, we should do a good job in reflecting on the Dunhuang color after-school service courses. In practice, we can conduct weekly reflections on after-school services, combining the top-down design of school after-school services with the bottom-up reflection on after-school service actions, and jointly applying them to the improvement of after-school services.

2.2 Focusing on the professional growth of art teachers

The integration of Dunhuang colors into art after-school services requires art teachers to establish a professional and diversified literacy system, which not only relates to the quality of after-school services, but also to the professional growth of art teachers. Therefore, as the main force, art teachers should actively learn about the relevant knowledge of Dunhuang's material cultural heritage, strive to explore online and offline resources, and lay a solid knowledge foundation for providing high-quality Dunhuang themed after-school services. Secondly, we must strive to adapt to the requirements of the "Education Informatization 2.0 Action Plan", pay attention to cultivating and improving the information literacy of art teachers, guide them to scientifically use network information and other technologies, carry out online after-school services, organize online exhibitions of works, personalized tutoring and other activities, and improve the efficiency and quality of after-school services. Thirdly, schools should actively organize training on the integration of Dunhuang colors into art after-school services, ensure training funding, arrange training content reasonably, and strengthen training on the design, development, and implementation of activity courses. The fourth is to explore the implementation of the "teacher+volunteer" model, fully utilize local resources, and organize a group of workers interested in or related to Dunhuang art to participate in after-school services to supplement the teaching staff for after-school services. [7]

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2.3 Strengthen the development of art curriculum resources

The color of Dunhuang has been enduring for thousands of years, and its unique style has rich educational connotations. However, to meet the needs of primary school after-school development, it still requires multi-dimensional curriculum development and research. Firstly, in terms of ideology, we must adhere to the correct guidance, combine advanced socialist culture with excellent traditional Chinese culture, and integrate the aesthetic spirit of Dunhuang colors with existing aesthetic education resources, such as art studios, workshops, exhibition halls, etc. on campus; Secondly, we should leverage the advantages of information technology to systematically design online Dunhuang color after-school service course resources, establish shared online course resources, fully utilize the advantages of online platforms, assist in implementing Dunhuang color after-school service content, and improve the quality of after-school services; Thirdly, research the specific content of integrating Dunhuang colors into art after-school services that are suitable for the primary school stage. Based on the changes in Dunhuang colors in different periods and the characteristics of students, select suitable content and carry out theme activities in different periods. At the same time, engage in dialogue with art groups and related personnel outside the school to create an atmosphere for the activities. Fourthly, in practical application, using the traditional Chinese five elements of red, green, yellow, white, and black as the basis for color matching, we will conduct in-depth research on color matching works from different periods such as Northern Wei, Western Wei, Sui and Tang, Five Dynasties, Song and Yuan, optimize teaching activities, integrate curriculum resources, and explore the value of curriculum education.

2.4 Pay attention to the evaluation system of after-school services

Neglecting the evaluation of after-school services has led to unsatisfactory results in the implementation of many after-school services. Therefore, the integration of Dunhuang colors into art after-school services should pay attention to evaluation. Firstly, based on the concept of promoting development through evaluation, a dynamic evaluation mechanism for Dunhuang color themed after-school service courses should be established through evaluation to promote improvement. Secondly, adhere to the evaluation of multiple subjects and absorb opinions from different groups such as relevant experts and scholars, art teachers, student parents, and community volunteers. Thirdly, pay attention to performance evaluation by setting up Dunhuang color art learning portfolios, Dunhuang color art exhibitions, Dunhuang color personal creation speeches, and other methods of evaluation

3 Conclusion

Dunhuang has a poetic flow of colors and a long-lasting ancient charm, exuding the Chinese nation's tolerance and inheritance of diverse cultures, and embodying the aesthetic and philosophical essence of traditional Chinese culture. It is a powerful treasure trove of artistic resources. Under the background of "double reduction", primary school after-school services can draw profound nourishment from this treasure trove, allowing students to experience the charm of traditional culture while fully developing their comprehensive literacy in arts and other areas. In specific practical work, integrating Dunhuang colors into art after-school services is a long-term, complex, and arduous task, especially for the early stages of students' value formation in primary school. Its work needs to be more comprehensive and meticulous, not only requiring schools to scientifical-

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ly and reasonably plan and layout, teachers to provide professional guidance and cooperation, curriculum resources to be developed and constructed, and evaluation systems to be managed and improved, but also requiring the joint efforts and attention of experts, scholars, community volunteers, parents and other social forces. Only in this way, with the support of practical research, can after-school service work better meet the needs of society, effectively reduce students' burden, and promote students' development.

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