

Local Art Resources in Classroom Teaching from Perspective of Ecological Environment

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Abstract: Classroom teaching is the most important step in each stage of art human resources development. During this process, students acquire more basic knowledge of art and lay a solid foundation for the next step. After entering colleges and universities, they took more complex art courses. They have made some achievements in the field of art, which have made a better contribution to the development of China's educational vision. However, Chinese art education is mainly based on examination-oriented education, and there have been some deficiencies for a long time, which is more important for students' all-round development and creative thinking. Judging from the current development of high school art ecological classrooms, classrooms have been unable to play their original role in art education. Therefore, in order to give full play to the role of local art resources and promote the development of classroom education, this paper used various algorithms to study the topic of how to make full use of local art resources in teaching. The research results showed that the research on local art resources in classroom teaching from the perspective of ecological environment constructed in this paper improved the utilization rate of resources by 6.87%.

1. Introduction

In the new century, many educators have proposed a brand-new education and teaching theory - "ecological classroom". It is a new educational theory that has been widely studied at present, and its core idea is to regard students as the main body of education. All educational activities must be "people-oriented" as the center, in order to grasp the students' learning situation and improve students' enthusiasm for learning.

In the research of local art resources in classroom teaching, many scholars have invested in the research. By learning local art resources, Li Chengyin gradually understood traditional Chinese folk culture, and feels local cultural characteristics at close range, thereby increasing students' pride and respect, and inheriting and developing excellent traditional culture [1]. Ding Zhijun believed that teachers should develop and utilize local art resources and give full play to the supporting role of local art curriculum resources in art courses. It is necessary to expand students' horizons of art learning, promote learning by means of autonomy, collaboration, and inquiry, and develop students

to do 'art provides students with the ability to learn and lifelong learning [2]. Liu Yuan analyzed the current situation of art resources in the main areas of the development and transformation of art education in primary and secondary schools in Fujian Province. According to the problems existing in art education in different regions, he put forward some suggestions for improvement from the perspective of development strategy under the guidance of the new curriculum ideology. He developed an optimization plan with better promotion and operability to further improve the use of characteristic art resources in Fujian [3]. Xing Yin bin believed that art teachers should conduct an in-depth exploration of their role in teaching. He explored effective ways to promote the integration of art resources and art education, and guided students to establish a correct art learning concept [4]. Wang Da hong believed that the development and utilization of local art resources can cultivate students' interest in learning to a certain extent. It plays an important role in promoting the efficiency and quality of primary school art education, and has a lot of practical value [5]. Ding Z's introduction of folk art resources in middle school art education can effectively broaden the scope of students' art learning and enhance their art knowledge and artistic quality [6]. Tao Dejing's analysis believed that when art teachers use local resources in art education, they should combine their own teaching practices and start with art classroom education cases to achieve effective integration of local culture and art courses [7]. Although there are many studies on local art resources from the perspective of ecological environment, there are few studies on the establishment of system models.

In order to bring into play the educational function of classroom teaching, many scholars have conducted research on local art resources from the perspective of ecological environment. Taking environmental industrial design as the research object, Zi Yang discussed the basic principles and value orientation of applying ecological concepts to environmental industrial design from the perspective of green economy [8]. Mu Chunsheng believed that art was a cultural resource, which played a positive role in promoting the spiritual construction of rural culture. It improved the agricultural business model and promotes the development of rural industries [9]. Tong Yun proposed that in order to realize the ecological landscape, people must imitate the natural elements and the construction rules of the building in the "original" natural landscape under the guidance of ecological aesthetics. By applying the ecological beauty of nature and people to the design of modern gardens, it has the effect of "original ecology" and "re-ecological" [10]. From the perspective of ecological civilization, Wang Hongye organized and analyzed the relevant theories of global environmental governance, which can be used as a reference. By integrating the strengths of various doctrines, non-state actors that promote sustainable development build trust. It created common interests, promoted cooperation, and ultimately improved the effectiveness of environmental management [11]. Hou Yi fan examined the expression of "horizon" in oil paintings from the perspective of ecology, which opened up a new path for the study of visual space configuration. It provided useful inspiration for in-depth discussion of the relationship between ecological space and regional aesthetic concepts. Guo Beibei put forward suggestions for promoting the development, utilization, protection and development of its material and cultural resources on the protection of Baota Mountain cave dwellings in Yan'an City [12]. Combined with the construction of the intangible cultural heritage Yunjin art resource library, Xu Bijun analyzed the sustainable development of the intangible cultural heritage Yunjin art resources. He used technologies such as network and big data to learn, optimize, retrieve, evaluate and share them [13]. At this stage, most of the research on local art resources was to explore the influence of a certain technical algorithm, and it was useless to link art resources with the evil of classroom add-on. Based on this, in the new media era, this paper studied the combination of ecological environment perspective and local art resources [14].

There are some problems in the development of local art resources. At the same time, there are

also problems in the classroom that the research system is not systematic enough, the research content is empty and general, and the research object is marginalized [15]. Therefore, this paper applied the rotational invariance of FT (Fourier Transform), the organizational evolution algorithm, and the load balancing scheduling algorithm to the research on the research of local art resources in classroom teaching from the perspective of ecological environment. It solved the problems existing in the current examination-oriented education in art education and promotes the development of education [16].

2. Local Art Resources in Classroom Teaching

(1) Element analysis of ecological environment perspective

Ecological environment is a common term, but there are many different understandings of the meaning of this word [17]. From the perspective of China's situation, there are probably four aspects of understanding: First, the ecosystem cannot have an impact on the environment. Second, if there is something or a problem related to ecology and the environment, or it is not clear that it is an ecological or environmental problem, it should be used to understand "ecological" or "environmental". The third is to use the positive word "ecology" to beautify the environment, interpreting "ecology" as "no pollution" and other issues, which is more in line with the "hope" of human beings. The fourth point is that ecology is the environment, and pollution and other environmental problems should be integrated and inseparable.

Ecological environment and natural environment are two concepts with similar meanings, they can be converted into each other, but in essence, the two are completely different. The natural environment has a large expansion range, and all natural elements can be regarded as the natural environment. However, only a system with some kind of ecological connection as a whole can be called an ecological environment. In this case, the ecological environment is simply an interrelated and coordinated natural environment. The specific content is shown in Figure 1:

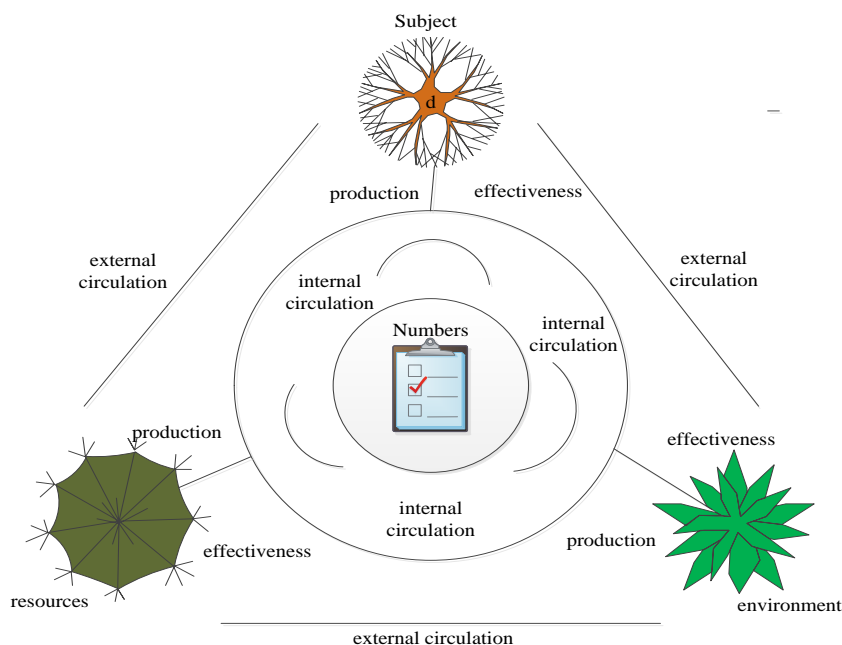


Figure 1: Elements analysis of the ecological environment horizon

It can be obtained from Figure 1, which consists of three structures: resources, environment, and objects, which are carried out through external loops and internal loops. Environmental civilization

deals with the overall environment with the concept of paying equal attention to environmental protection and pollution prevention and control. It is not only to prevent pollution, but also to protect the environment and resource utilization after the product is used, thus forcing the producer to keep improving and thinking. The overall concept of environmental factors and resource protection before production does not only consider environmental factors in the production process, but reflects the high standards and strict requirements of ecological civilization.

(2) Analysis of the elements of local art resources

By analyzing the elements of local art resources, it allows students to understand the development and utilization of local art resources. By understanding their living and living environment, and then appreciating, caring and loving the culture of their hometown, they create their own cultural and artistic works and local characteristics [18]. By introducing local art resources into school art education, it is a win-win decision for local art and school art education: at the same time, making full use of local art resources allows students to better understand the relationship between art and emotion, art and society. Art and life bring new opportunities for the development of rural schools. It is hoped that all art teachers working on the front line would pay attention to the development and utilization of local art resources, make full use of local art resources, and promote the sustainable and healthy development of art education, as shown in Figure 2.

It can be seen from Figure 2 that local art resources refer to the art curriculum resources that can be used in the area where the school is located. Teachers would go deep into the local community and learn about local cultural resources. In addition, students and parents can be mobilized to let them know about local history, art, and people, so that art education can be closer to local life. Generally speaking, the investigation of art resources can be divided into three types of "material" and "place" resources: history, dynamics, and characters. "Historical" resources: natural landscapes, properties, temples, parks, amusement parks; "Dynamic" resources: life characteristics, festivals, folk culture, etc. "People" resources: local artists, folk entertainers, or other celebrities.

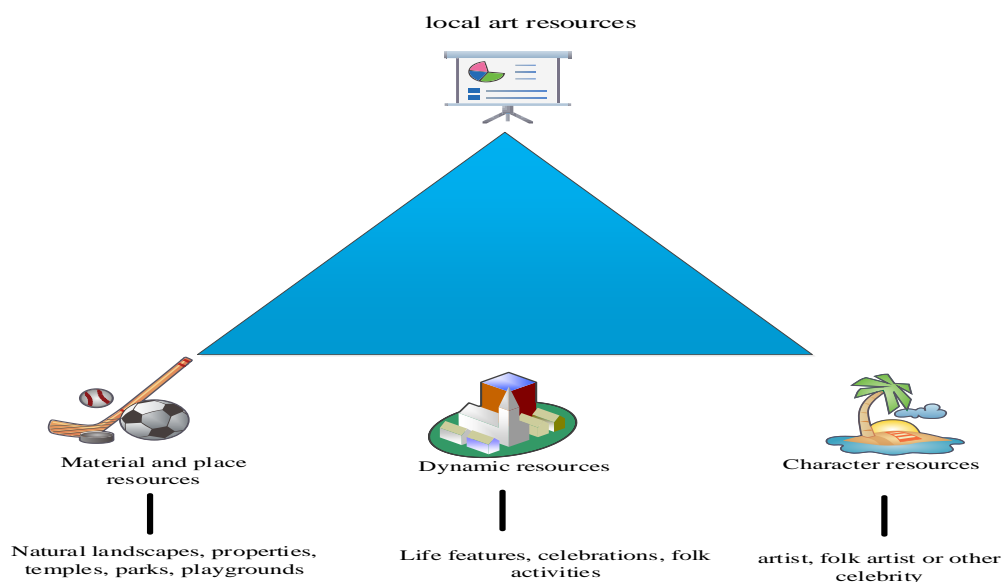


Figure 2: Analysis of local art resource elements

(3) Analysis of the elements of art resources in classroom teaching

Local art course resources are also called "folk art resources", which refer to art resources with certain regional cultural characteristics. The implementation of the new curriculum standards has given more freedom to textbook compilation and teachers. It allows students to integrate the

resources of local art courses into the education system, so that art education resources in different places can absorb the most influential and intentional art resources in the local area. At the same time, according to the local art culture, people can organize their own teaching content [19]. Art education can not only enrich the teaching content of art courses, but also combine students' life experience with reality, fully mobilize students' interest in learning, and thus promote the development of art education. The specific content is shown in Figure 3.

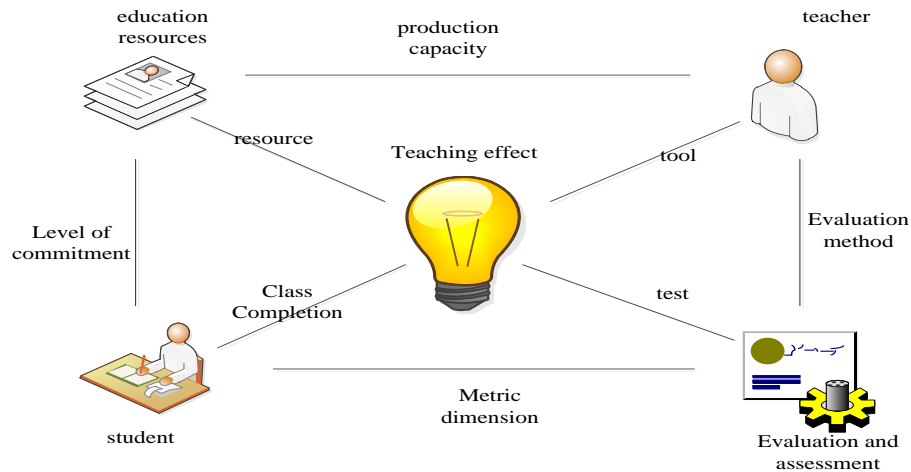


Figure 3: Lement analysis of art resources in classroom teaching

As can be seen from Figure 3, the figure is divided into 5 parts, the central part is the teaching quality, and the other four parts are responsible for the central part. It interacts in the classroom through educational resources, students, teachers, assessments and assessments. Students and assessment and evaluation work with each other through indicator dimensions, and then students learn educational resources through grades and communicate to teachers for final evaluation.

3. Local Art Resources in Classroom Teaching from Perspective of Ecological Environment

Off-campus art teaching is an important content in art teaching, and it is an extension and extension of classroom art teaching. At the same time, through the teaching practice of groups interested in school art, it can effectively make up for the defects of classroom teaching time, space and form. It makes the teaching form more flexible. It can stimulate students' interest in learning and promote students' comprehensive quality.

It focuses on the students' feelings and understanding of the school's art courses, the cognition of local art resources, and the application of resources to the learning needs of the school's art interest group teaching. After data analysis and visits to various art teachers, it is found that there are a series of problems in art teaching.

(1) Analysis of students' interest in art

In the investigation of the teaching exploration of integrating regional art resources in art interest groups, it was found that the junior high school students in this area were more involved in school art interest groups, as shown in Figure 4 and Figure 5:

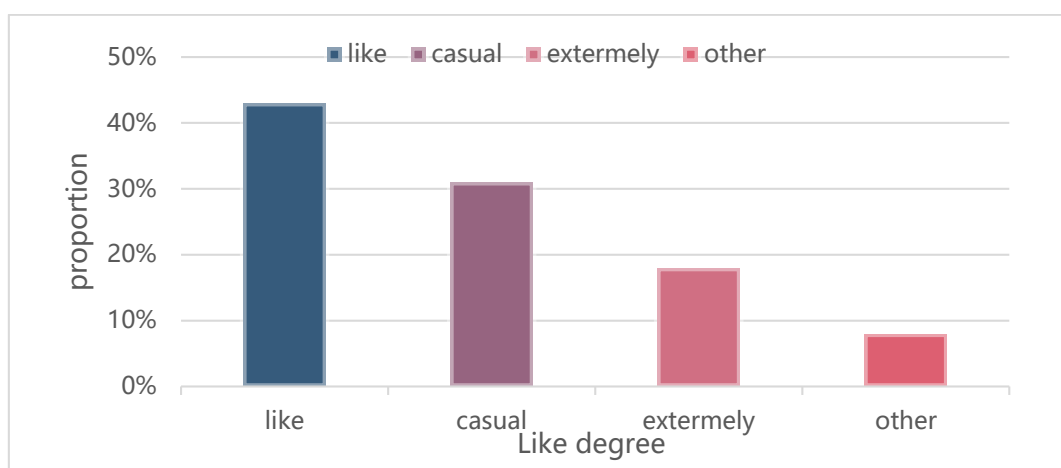


Figure 4: Students are interested in the art interest group teaching activities

From the statistical results in Figure 4, it can be seen that among the students' liking for the teaching activities of the art interest group, 74% of the students liked and did not care, and 26% of them liked the other. It can be seen that students still have very high expectations and interests in the teaching activities of art interest groups.

In Figure 5, the students are very familiar with the two students in the art interest group learning activities, but the average understanding is only 9%. They all participated in the art interest group learning activities organized by the school. "What are the teaching activities of art interest groups organized by the school?" When asked about the students, the students' answers were as follows: Student A: Class meeting arrangements and dress are relatively simple; Student B: blackboard newspaper arrangement. It can be seen that although the students have a strong interest in the art interest group, their participation is not high because they do not understand the learning content.

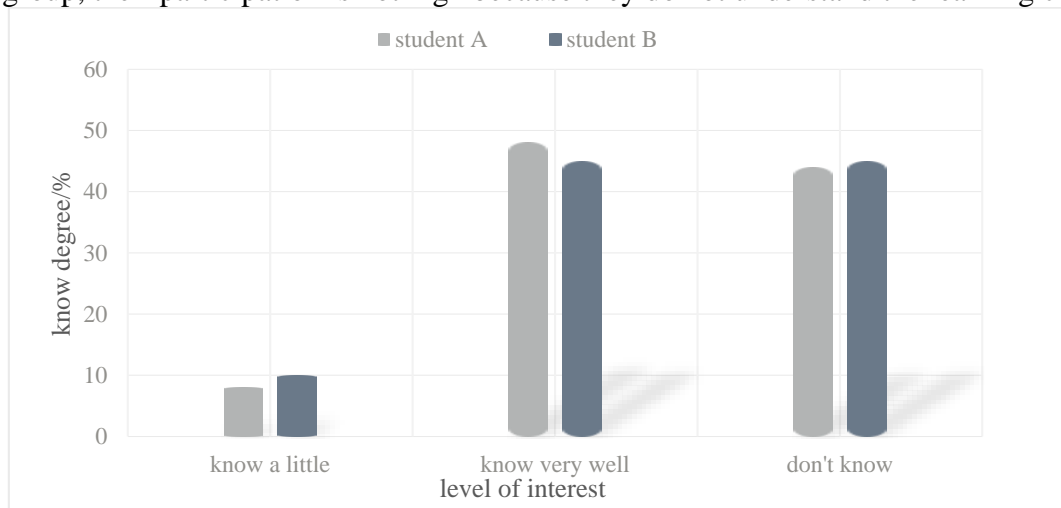


Figure 5: Students' understanding of art resources

(2) The learning content of the art group is single

There are very few art utensils, and it is very inconvenient for art teachers to take courses such as Chinese painting. Students have lost interest in using these tools back and forth and cannot achieve a good demonstration effect. As a result, the students' interest in learning is also weakening, and there are fewer and fewer people who do not participate in the art interest group study, as shown in Table 1:

Table 1: Media materials used by the students' art interest groups

	pencil	Brush ink	Brush ink	colour pencil	artistic oil painting stick	computer graphics software	handwork paper
Classmate A	75%	4	6	2	1	5	7
Classmate B	74%	5	1	4	9	2	5
Classmate C	71%	6	8	1	5	4	5

As can be seen from Table 1, the class content of the three students A, B, and C in the art interest group is mainly sketching, and the teaching of design, watercolor, and handicraft is less. It is found that when students choose media and tools, most of them choose pencils, and they rarely use colored pencils, gouache, watercolor, and handmade paper. Few students have used digital cameras, composite materials, computer graphics software, etc. The school art interest group teaching focuses too much on technique training.

(3) Analysis of the utilization rate of regional art resources

Art teachers all said they had some knowledge of regional art resources, but not in-depth knowledge; they knew where these resources were, and they visited these places or visited related activities. It can be seen that art teachers lack the awareness of art resource development in school art interest groups, which naturally affects teachers' thinking about the development of regional resources in teaching art interest groups. The regional analysis of art utilization in the four regions is shown in Figure 6.

As can be seen from Figure 6, the local art utilization rate of the four regions is below 40%, and the local resources and art resources of the B region are the highest, followed by the A region and the D region. Area C has the lowest utilization rate of resources. The reason is that art teachers in the area where C is located lacks the awareness of art resource development in school art interest groups and needs to be more seriously injured in the utilization of art resources in the area. By analyzing the research of local art resources in classroom teaching from the perspective of ecological environment, the utilization rate of resources has increased by 6.87%.

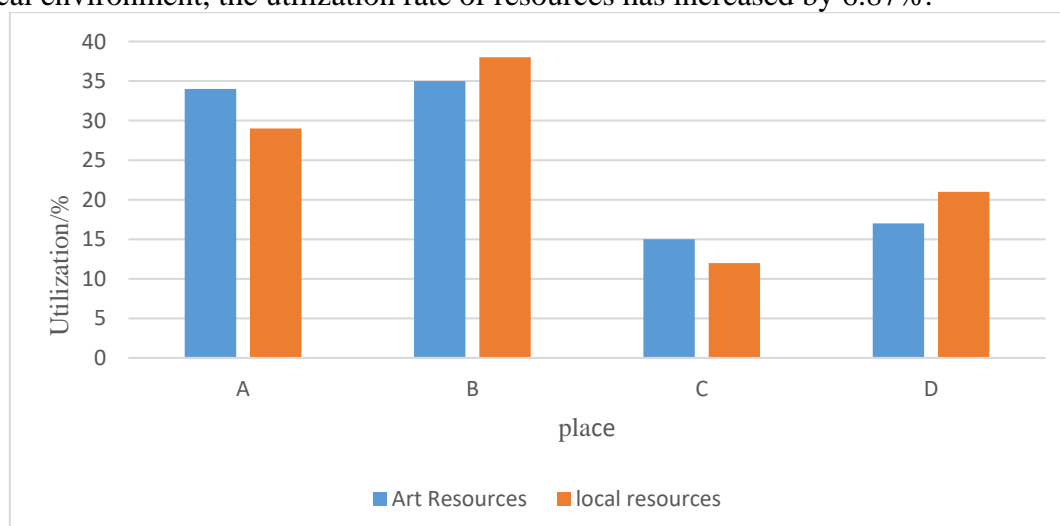


Figure 6: Analysis of regional art resources utilization rate

(4) Students lack understanding of regional art resources

Although some students have a certain understanding of the regional cultural resources of their hometowns, most of them have heard and seen them, but do not understand the historical and

cultural value and aesthetic significance of these cultural resources. This reflects that the school's art education is not integrated with the students' lives, and the teaching is not based on the real situation of the students, as shown in Figure 7 and Figure 8:

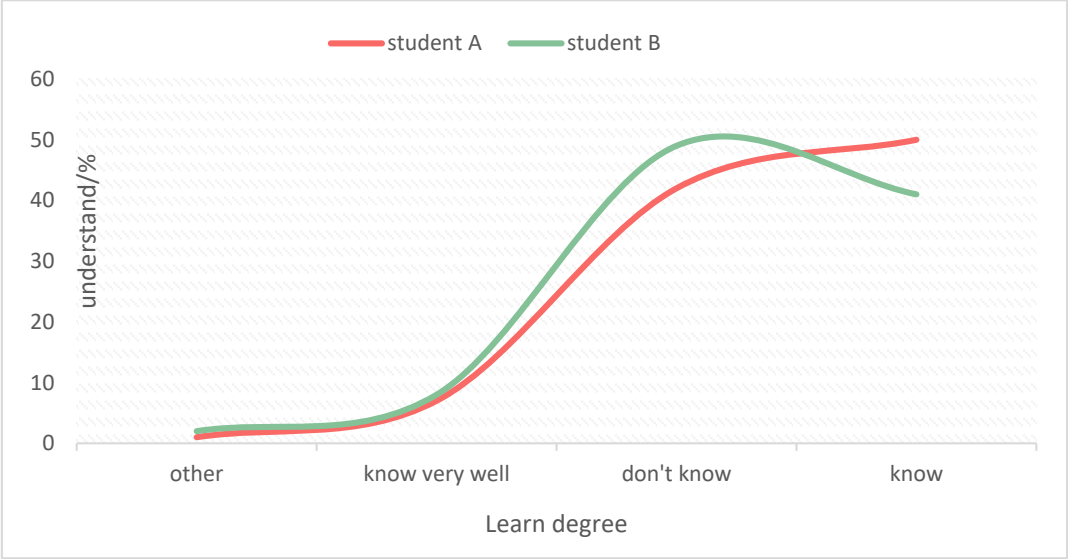


Figure 7: Students' understanding of regional cultural resources

From the data in Figure 7, it can be seen that neither of the two students has a specific in-depth understanding of the connotation of the regional cultural heritage of their hometown, which means that most students are also in a state of ignorance of the regional cultural heritage of their hometown.

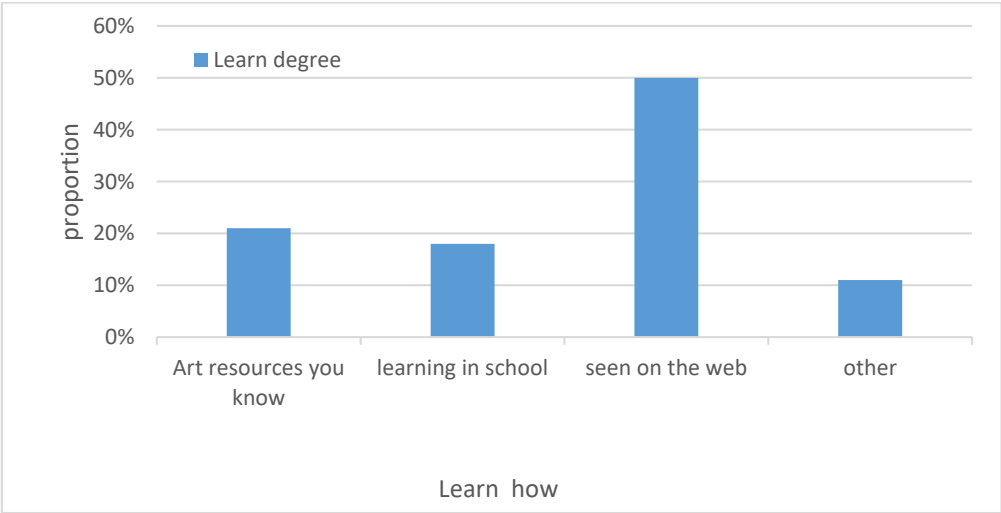


Figure 8: Students how to understand local art resources

As can be seen from Figure 8, only 21% of the students in the survey on the way of understanding the art wealth of their hometown said that they went sightseeing to learn about it. 50% of the students learned about it through TV, QQ, WeChat and other online platforms, and 18% of the students studied at school. The remaining 11% of the students learned some relevant content through chatting with their elders, and some locals learned relevant content through stories and legends.

To sum up, combined with the students' strong interest in learning, the art interest group has a single learning content. Teachers' teaching concepts are outdated, and students have insufficient

understanding of regional cultural resources. The development and utilization of Guigang's regional cultural resources would play a positive role in changing the teaching status of art interest groups and promoting the teaching of art interest groups in schools. The research on local art resources in classroom teaching from the perspective of ecological environment constructed in this paper improves the utilization rate of resources by 6.87%.

4. Conclusion

Art is a mind-blowing course. For art majors, academics must have good aesthetic ability, pioneering thinking, superb skills, rich experience and good psychological quality. The auxiliary role of regional art resources is more conducive to the improvement of the strength of art students. In this experiment, the analysis of the elements of the ecological environment perspective, the single learning content of the art group, the analysis of the utilization rate of the regional art resources, and the students' lack of understanding of the regional art resources were obtained. The experimental results show that the students' research in the application of classroom teaching improves their ability to use art resources to learn.

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