

Analysis of the construction status of art classroom field

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Abstract.With the continuous advancement of education, the improvement of educational environment is also being implemented in an orderly manner. In recent years, the corresponding requirements for the space of art classroom have been put forward in the "Design Code for primary and Secondary Schools" compiled in our country. But so far, many schools have failed to meet the targets set by the policy. The difficulty lies in the fact that although our country has continuously strengthened the quality education and paid attention to the comprehensive development of students, our country is still in the development stage of exam-oriented education at present. As a result, although attention to art courses has increased, it is far from enough, and the funds that schools are willing to allocate to art classrooms are extremely limited. However, as a member of humanities and social sciences, fine arts education has its own unique discipline, which can make students' personality more perfect, enrich their vision, cultivate their sentiments, improve their innovative ability and aesthetic thinking, and promote their all-round development, which is an important part of the implementation of quality education. The construction of art education field is the core part of the continuous development of art education, and art education space has an important impact on students' art learning. Since the pre-Qin period, the construction of art classroom field has its own development rules, and the problems of time and space are also worth exploring. In addition, under the background of modernization and globalization, it is also of great significance for the study of the construction of foreign excellent art classrooms.

Key words: field; Art education; Student development; Art class

1. Characteristics of art classrooms in different periods

1.1 Ancient art class

In the pre-Qin period, the art education in ancient China was influenced by the traditional cultural thought, and its essential spirit was "honoring the ancients" and pursuing a complete personality. Art education is only a way to help others "bright virtue", the mastery of technology does not occupy the first place, and the main purpose is to improve cultural literacy. The "book" and "music" involved in the "six arts" have a lot in common with art education, including calligraphy, as the foundation of traditional Chinese aesthetics, which runs through the education of successive dynasties. As early as the Western Jin Dynasty, the state had set up calligraphy education institutions, and the separation of painting and calligraphy began in the Qin and Han dynasties. A pen and a pad of paper were the prototype of early Chinese painting class.

When Zhao Ji, Emperor Huizong of the Song Dynasty, advocated "painting", which greatly promoted the development of fine arts education. Since then, the institution of fine arts as an independent teaching content has opened the prelude. At this time, the art classroom system teaching, talent screening mechanism and examination system have been relatively perfect, and the construction and development of the academy has also stepped into the right track. The study of painting was subordinate to the Imperial College in ancient times. It is equipped with a "Doctor of painting" who is responsible for the teaching and management of the courses. The establishment of the courses of the academy takes precision as an important indicator, which is similar to the compilation of contemporary art courses.

"The art of painting is taught by Buddhism, characters, landscapes, birds and beasts, flowers and bamboo, and houses and trees. To "Shuowen", "Erya", "dialect", "Shiming" teaching, "Shuowen" is to learn the seal character, tone training, the rest of the book are set up questions and answers, in order to see whether it can understand the meaning of painting."From the teaching direction and content. The academy emphasizes the dual cultivation of students' comprehensive quality and

painting skills. Not only for the traditional figures, flowers and birds, landscape teaching, but also for the study of "Erya", "dialect" and other works, the whole process of questions and answers, to help students establish a correct art concept, in order to better serve the academy, for the royal family. In addition, the academy of painting in Song Dynasty also had very strict laws for the selection and training of talents. For example, students were initially divided into "scholars" and "miscellaneous" according to their status: those from the scholar-officials were "scholars", while those from the folk artisans or the children of small and medium-sized landowners were "miscellaneous". This is also an inevitable problem in the education of China's feudal society. However, in the classrooms of "scholar" and "miscellaneous", teachers will still teach students according to their different needs and promote the development of students. Since then, the state has set up a selection system of "three houses", the so-called "three houses", namely "outer house", "inner house" and "upper house" will be allocated according to students' examination results, which ensures the fairness of teaching to a certain extent, and avoids the "pyramid" education model to constantly send artistic talents to the country.

The rise of Hanlin Painting Academy began in the Five dynasties and Song Dynasty and lasted for a hundred years. After the death of the Song Dynasty, the Yuan Dynasty's "Sans-gu", the Ming Dynasty's "Three halls", the Qing Dynasty's "Painting Academy", all took over the responsibility of Hanlin Painting Academy to a certain extent. Among them, Kangxi and Qianlong were very partial to the Yuelu Academy established in the Northern Song Dynasty, and the two emperors personally gave plaques to the academy. The whole college is spacious and quiet, and the ink is fragrant. A platform about one meter high is arranged in the center of the college. The whole classroom has no tables and chairs, and the students bring their futons to sit on the ground. Such spatial layout and interior furnishings not only reflect students' respect for teachers, but also enable teachers to move freely to enhance communication with students, which is a model of ancient art classroom teaching.

1.2 Modern art class

Modern art education in China began in the late 19th century and early 20th century, marked by the establishment of the "Painting Academy" department in 1867 by Zuo Zongtang in the Shipping Administration School and the establishment of the "Painting Workshop" in the Peking Superior Normal School (the predecessor of Beijing Normal University) in 1905. The traditional teaching form was transformed into a class teaching form with the continuous development of science and technology. Teaching tools such as blackboards and desks and chairs also appeared in the classroom, and the overall spatial layout of the classroom began to be constructed in a more scientific and rigorous direction.

Liu Haisu, Wang Yashen, Wu Shiguang and other friends founded Shanghai Academy of Fine Arts (the predecessor of Nanjing Institute of the Arts) in Shanghai in November 1921, which left a strong mark for modern art education, marking the birth of an art school with real significance to teach modern art education concepts. At the same time, Shanghai Academy of Fine Arts is also the product of the exchange of Chinese and western civilization.

The former site of Shanghai Fine Arts Professional School is No. 520-560 Shunchang Road, Shanghai. The main building is the teaching building designed and built by Mr. Liu Haisu, who raised funds to buy the land. At that time, the main teaching building had a three-story structure, basically Chinese structure, without complicated decoration. The first floor is a professional classroom for watercolor painting, the second floor is used as a dormitory for students, the third floor is a place for the creation of western oil painting, each floor is about 5.5 meters high, such a teaching layout is very advanced and reasonable. First of all, students' living and learning places are closely integrated and the spatial location is competitive, which truly integrates teaching into life. Secondly, each classroom is equipped with a skylight, and the skylight area is large enough, and the amount of lighting is excellent, which makes students have a comfortable and soft light sense when learning Western oil painting for still life painting or human body painting, reflecting the professional and advanced setting of the classroom field.

"Shanghai Art School enrollment: 1, subject: Western painting, higher education, general education; 2. Qualifications: secondary school graduates, secondary school graduates and female students (taught in another classroom), higher primary school graduates and female students (taught in another classroom); 3. Experimental subjects: (Western Painting) Chinese, pictures and foreign languages; Chinese, picture, foreign language; (General Teacher) Chinese, pictures...It is not difficult to see the superiority and integrity of the curriculum design from the enrollment brochure of Shanghai Art Academy in 1922. For different students, it is not only the cultivation of talents in art creation but also the construction of teachers in art education. In addition, we can also see the universality and popularity of art education. Under the harsh background at that time, Shanghai Art Academy actively recruited female students and established a broader connection. The construction of Shanghai Fine Arts College is very difficult. It has changed step by step from a temporary remedial institution to a standardized, humanized, systematic and characteristic art school. It has overcome numerous challenges and difficulties, constantly adjusted the curriculum structure and education and teaching ideas, improved the new mode of running a school, absorbed advanced cultural ideas, and introduced a large number of talented people who have returned from overseas. He created a precedent for new education in China. The Shanghai Art College is both a pioneer and a pioneer. They strive to bloom the flowers of art in the barren land. Without any reference and experience, they always follow the development trend and internal law of art education, which has a profound influence on contemporary Chinese art education.

The process of education is bound to be one group of people leading another group of people. The development of China's higher art education has only been more than 100 years since modern times, but it has made great progress. The main reason is that these educators have deeply established exchanges with students and understood that art education exists under these two important backgrounds: How to learn the complete western art education system and how to continue the thousand-year inheritance of Chinese art. Today, when people walk into any art field to review these civilizations again and feel the fierce collision of old and new ideas, they can't help but remind people of the embarrassment of the scholars of Shanghai Art High College because of the controversy of the "model incident" and are still struggling to argue. The significance of such efforts is no longer limited to the art itself, it has broadened the vision for the world, improved the world's aesthetic taste, reformed people's souls, enhanced social consciousness, and achieved the feat of saving the country through aesthetic education. As Liu Haisu said, "The way to save the country should advocate aesthetic education, and lead the people to feel the true beauty of their nature with a noble and pure spirit, which is actually a fundamental solution to the problem."

1.3 Contemporary art class

The rapid development of modern science and technology has not only brought earth-shaking changes to society and life, but also guided the trend of contemporary education in a certain sense. With the changes of The Times, the complex educational concept has entered people's vision through various media. Since 1990, the relationship between art and science and technology has been constantly discussed.

In the late 19th century, the emergence of photography technology greatly shook the position of easel painting, and the reflection on painting caused an unprecedented new trend of thought. After a wide discussion on the art of mechanical reproduction, people gradually accepted the addition of photography art. In the art class, real images invaded the traditional printed textbooks, and the art class began to gradually radiate vitality. After that, the use of old-fashioned projectors made the art class vibrant. At the end of the 20th century, the boom of computers and the Internet once again brought a great impact on education. In the art class, people can not only enjoy the art collections around the world without leaving home, but also use the mouse instead of the traditional brush to complete a variety of painting and design tasks. Nowadays, computer painting has been included in art elective courses, multimedia all-in-one computer has become a necessary tool in every art classroom, and even some areas are equipped with ipads on every desk. Art education has entered a

new era, and the interest and functionality of art classrooms are constantly amplified. In terms of teaching content, the construction of knowledge system is enriched by the functions of image, sound and text. In terms of teaching methods, more intuitive teaching can attract students' attention, and students can also learn more shared information and establish knowledge modules through the network after class. In terms of teaching thinking, the identity of teachers has changed, and teachers no longer play a leading role in the classroom. Learning and growing together with students, and establishing the goal of lifelong learning are the requirements for teachers in the new era.

From the invention of photography to the use of photography took a hundred years, and the intervention of multimedia Internet only took a few decades, and now AI, VR and other high-tech is gradually infiltrating the construction system of art classroom. Science and technology can bring diversified experience to the art classroom, and can realize the cross-disciplinary educational concept expected by contemporary education. As art teachers, they should make better use of modern science and technology to pave the way for art education and teaching in today's art classes, actively display exquisite art works, convey the ideas of truth, kindness and beauty, balance the relationship between emotion and science and technology, and build a reasonable teaching field. No matter how developed technology is, it is always an aid to teaching and cannot touch the essence of education. Today's art education is not to hone students' skills or to use science and technology, but to cultivate students' sentiments and improve students' comprehensive literacy.

2. Problems existing in the construction of art classroom field

2.1 Space problem

The philosophical problem of spatiality is concerned with the question of how the field opens up to the being, how it becomes a dwelling place, a field in the true sense of the word, in order to be called space. The relationship between human beings and the surrounding environment has been a topic attracting attention since the birth of human beings. Over a long period of time, people have a sense in their minds that the physical environment can be controlled in order to achieve significant behavioral outcomes. The relationship between environment and behavior. On the one hand, it shows the influence of environment on behavior, and on the other hand, it shows that environment is created by people in action. The concept of field as a social category has become more and more frequent in social science and education research in recent years. The exploration of the field, the easiest to start with is the exploration of the space problem, which is always the most intuitive content. In the context of the "spatial turn," the environment relies on an understanding of spatial relationships and is not seen as a physical or existential given, but as a human construct. When the art field is connected with the environment, the concept of "duality" of the environment is particularly important.

The famous educator Weinstein put forward the related concept that teachers spend time and energy on creating the environment of classroom space, reflecting such a teaching concept: environment is an important factor in the success of the teaching plan. In the field of education, besides teachers, teachers also play the role of managers and the managed. They need to restrain students' behaviors and pay attention to the intervention of school-level leaders at any time. They should not only pursue the implementation of teaching objectives, but also balance the various behaviors that occur in the classroom. Students' behavior will be affected by various factors on campus, and teachers need to create an orderly teaching field in the current space, so that all classes and each member can acquire knowledge in this field. In art class, due to the uniqueness of the course, the layout of the environment will be more complicated, and there will be more external factors affecting students. Scrolling images on multimedia, plaster statues by the window, photography on the wall, and painting tools on the table - anything that is present in the space can weaken the communication between you and your students. The spatial arrangement causes problems in teaching strategies, which are reflected in the fact that teachers' means to solve the problem of students' attention are too simple, and simple intervention is limited to a short period of

time. By emphasizing teachers' power at the expense of equal communication opportunities with students, the correct method should be interesting classroom activities combined with clever teaching design to draw students' attention back. As the leading person in the field, teachers need to establish the awareness of promoting students' interpersonal interaction and effective learning, and develop their self-motivation, self-control, self-management, self-understanding and self-evaluation abilities.

2.2 Question of time

Timeliness is actually a physical concept so abstract that it can neither be made sound nor perceived by touch. In his Epistles on Humanism, Heidegger discusses the question of time: "Timeliness is not first a being and then comes out of itself, but the essence of timeliness arrives in the unity of the varieties." At present, anxiety about time exists in various fields of society, and the experience of daily education is also extremely obvious and real, touching the nerves of students, classrooms and parents, especially in the high school stage, which is out of the nine-year compulsory education, time is carefully planned. Modern school education is wedged into linear time, and linear time has a deep influence on modern school education. With fast-paced life style, strict curriculum arrangement and clear time order, students and teachers are forced to get involved in an external and different time gear, and the significance of education for students' spiritual growth is weakened. Based on this, the escape of linear education time has become a problem that needs to be thought about, and the "unified time concept" in ontology has become a solution to the problem, making education return to the requirements of respecting others and cultivating people with virtue. Linear time is irreversible, and its embeddedness in modern school education is reflected in the establishment of the school system, the arrangement of time planning, the development of curriculum teaching, the organization of curriculum activities and other aspects, constituting the basic framework of people's thinking, action and life.

"Time can be divided, extended or shortened into a separate, measurable world, and recording time becomes calculating and distributing time." This not only changes people's pace of life, but also changes people's concept of time, becoming a reference point for people's actions and thinking, and becoming an internal standard of spiritual life." Although linear time is irreversible, it can be reasonably divided into independent time periods, so the construction of classroom field time in art classrooms becomes a problem. The famous American educator Parker Palmer put forward a concept that: although the teaching process from one class to the next is in line with the linear trend of time, in fact, between classes, in fact, it is full of various qualitative transformations and countless possibilities of creation, and even the rationality of curriculum arrangement will constitute the most critical moment in teaching. A reasonable teaching process should be an active and creative inquiry, in which students explore problems in a specific time and space, form their own knowledge and understanding, and absorb different energies in the next new environment to realize the crossover of disciplines and experience new changes. However, after investigating the textbooks of each grade, it is not difficult to find that the time arrangement of art class has been placed in an extremely awkward position. The arrangement of art courses in junior high school is relatively reasonable and distributed in various periods, while most of the art courses in senior high school are arranged in the last section of the morning or afternoon. It is reasonable to use art courses as a mark to divide time nodes, but it is also difficult to implement. The art course appears in the construction of the course in a way of "self-sacrifice". This arrangement of class time makes students most affected by "future time" in the course of teaching. After a long period of learning, students' spirit will be relaxed and their reception of knowledge will be flat. The overall atmosphere is more active and free, which also makes students unconsciously think about the content unrelated to the class. The change of time problem is closely related to the adjustment of curriculum arrangement. Whether the art class can be flexibly adjusted in the overall curriculum position will become the key to solve the problem.

At a time when teaching is seen as the path to a better future, it seems reasonable and necessary to get an education to prepare for whatever the future may bring. "It is the duty of education to prepare us for the perfect life; And the only reasonable way to judge a teaching subject is by how well it fulfils that duty." The significance of art teaching activities is much heavier than it seems on the surface. It is not only a station for students to change their thinking, but also the cornerstone of personality cultivation. Educational behavior is not a mechanical activity that exists in advance and then enters into time.

3. Analysis of foreign excellent art classroom

There are differences between Chinese and British education in the division of learning stages. Therefore, the differences in the arrangement of course time, the design of classroom environment, the management of classroom teaching, the different curriculum Settings and the different teaching methods are attributed to the differences in the two educational concepts. British education is more based on the constructivism theory. They advocate cultivating students to study autonomously, spontaneously and with interest. The author watched the fine arts teaching video of a British primary school through the Internet, and did a lot of research and analysis to learn from each other. Some aspects worth learning and reference are summarized from the aspects of teaching materials, teaching and policies.

3.1 Flexible teaching materials

The most common characteristics of British art courses include the perception of multiculturalism and the liberal approach to the learning process. Teachers in the UK insist that learning existing art forms stimulates free expression in students.

Toshio Naoe mentioned some personal objective evaluation and facts about the British art education in his thesis. "Arts education in Britain is based on the idea that children should not develop in isolation from existing culture. He also mentioned that there are basically no specific teaching materials in the British art course, and only some auxiliary teaching books will be recycled again after the teaching. However, the UK has an extremely rigorous syllabus, including clear requirements for the age of the students taught, and the syllabus determines the content and direction of teaching. Compared with China, the adjustment and modification of the teaching syllabus in the UK will be more frequent. Although it will not completely deny the drastic revision, it will still make reasonable arrangements according to the current situation. Because most teachers in the UK have the task and situation of teaching in multiple schools, they will learn in different schools, absorb and jump out of the constraints, and carry out teaching tasks according to different regional learning conditions.

In recent years, China's national curriculum, local curriculum, school-based curriculum are in full swing, these courses, pay attention to flexibility, emphasize innovation, meet the national requirements for enhancing core literacy, can better fit with the socialist core values, and the degree of freedom of teaching of these courses is similar to the British teaching mode. Students tend to show more enthusiasm and desire when taking these courses. Therefore, if we can start from these courses and gradually transform this teaching idea and mode into traditional classroom teaching, it will play a very good role in promoting art education.

3.2 Curriculum freedom

Due to the influence of sensory education in schools, students have a higher sense of interest in course design, and fresh and high requirements, so they can concentrate their attention only in classrooms with high interest.

First of all, in the process of teaching, the teaching atmosphere in the British classroom will be more free, and British education pays more attention to the hands-on ability of students of all ages, as well as the innovative thinking and creative ability stimulated and cultivated in the practice

process. However, Chinese students pay more attention to the learning of memorized content, which makes Chinese students often get better results in the process of examination. At the same time, I found that in the British art class, students can participate more in the class. This kind of participation does not simply mean that students sit in the class, but really integrate into the class to participate in practice, to think, to cooperate and to innovate.

For example, in the course of class, the teacher proposed that the teaching goal of this class is paper-cutting, but some students said that they are not good at paper-cutting, and some students like drawing, the teacher will not suppress their enthusiasm, nor force them to create paper-cutting, but will choose to teach the history and culture of paper-cutting, creative methods and precautions in the course of teaching. On the basis of drawing students' attention, some students changed their minds after this process, and the teachers of those students who still insist on painting also affirmed their behavior and instructed them to combine painting with paper-cutting. Students have great choice and autonomy in the classroom, which is rarely carried out in Chinese classrooms. As we can see, appreciation classes still occupy a large part of the space in Chinese art classes, and students' simple listening is easy to cause their spirit to slack. Case teaching and cooperative teaching should be held as much as in British classes. At the same time, teachers also need to change their thinking, make progress together with students, think together and learn together, transform passive learning into active learning, enrich teaching scenes and stimulate learning enthusiasm. However, the fundamental reason why Chinese curriculum cannot achieve high flexibility is the number of students. The number of students in Chinese classes is generally higher than that in British classes. The diversion of courses will be detrimental to the management of students.

3.3 Union of church and state

The British government attaches great importance to culture and art. In the White Paper on Culture in 2016, the British authorities stressed that culture and education are not the privilege of a few people. We have creativity in our genes, and we hope to give all children a high-quality and rich artistic and cultural life. Many art classes in the UK are not conducted in limited classroom space. Instead, they go outdoors to art galleries, museums, nature museums and science and technology museums to learn relevant knowledge. With the support of the government, some art institutions also hold regular art salons and community studios to teach students relevant art knowledge. Cornwall Council, for example, funds around 300 private art galleries for children and young people in the community, as well as a dozen theatre and dance companies, 72 museums and 1,000 auditoriums for cultural and artistic activities. The Sorrell Foundation established the National Saturday Art and Design Clubs program, which provides young people with a comprehensive 30-week art and design program. Every Saturday morning, students can go to the local art college to learn painting, sculpture, printmaking and stop-motion animation and other arts freely. The abundant off-campus aesthetic education resources have become the second classroom for British students.

For a long time, our country has not paid due attention and concern to the problem of off-campus education of primary and middle school students, which makes the off-campus education in the level of policy and practice there are many problems. The number of art museums in our country, especially in the relatively backward areas of economic development, is far from enough. The development and implementation of off-campus courses in our country is still relatively difficult, which makes social education and extracurricular education do not give full play to their functions. Modern society has always been based on the family, the school as the main body, the society as the support of the teaching model, the social government according to the needs of the comprehensive development of primary and secondary school students, to carry out various activities in a purposeful, planned and organized way, to create conditions for their healthy and all-round development, provide services, organize various activities. Giving students more opportunities will attract students to really study art.

To improve the healthy development of off-campus education, we need to set up scientific and correct educational ideas and talent training plans. The education system is a complex and diverse ecosystem, and there are connections and interactions among the educational subjects in the education field. Jumping out of art classroom, campus classroom, education ultimately reflects the needs of society, through the cultivation of people to achieve the rapid development of society, at the same time, education has put forward various regulations on social behavior. The development of society has constantly produced new educational needs, the most important of which is the diversification of educational forms, and this generalization cannot be separated from the help of society, the state and the government. By expanding education beyond the scope of schools, people must carry out the concept and consciousness of lifelong learning in order to adapt to social changes. Therefore, the development of education requires integrating into the society, taking into account all kinds of education, especially the diversified development of off-campus education forms, so as to provide educational resources and institutional support for various aesthetic practice activities of individuals.

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