The Interdisciplinary Integration and Transformation of Figure Painting Creation for Teenagers in the Digital Age

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Abstract

This research consists purposes were 1. to deeply explore the mechanism by which digital technologies reshape the creation modes and artistic expressions of adolescents' figure painting 2. to reveal the paths for adolescent artists to achieve creative transformation in figure painting driven by interdisciplinary integration and the models for addressing challenges and 3. to evaluate the effectiveness and feasibility of interdisciplinary teaching methods empowered by digital technologies in improving adolescents' innovation ability and interdisciplinary integration ability in figure painting. This thesis uses a mixed-methods quantitative survey and statistical software to analyze data from a descriptive questionnaire to understand the underlying circumstances of youth technology use in digital art creation, their creative experiences, challenges, and coping strategies. Specifically, we calculate statistics such as frequency distributions, means and standard deviations of technology use to describe youth technology use in digital art creation and educational practices for 371 young artists aged 12-18 years. The research results found that 1) Key findings reveal that digital technologies empower adolescents with efficient, flexible creative tools (e.g., real-time modification, diverse brush simulations) and expand artistic expression into multidimensional forms (e.g., interactive installations, AI-collaborative works). Interdisciplinary integration, bridging art with science, literature, and technology, catalyzes innovative thinking, enriching works with cultural depth and social relevance 2) Adolescents face dual challenges: technical adaptability gaps, copyright ambiguities and the tension between traditional artistic values and digital innovation. Practical implications highlight the need for educational reforms including interdisciplinary curricula, technical training, and copyright literacy to foster digital literacy and creative resilience and 3) The study contributes to understanding the dynamic interplay between technology, education, and youth art, offering a theoretical framework for nurturing innovative, culturally rooted artists in the digital era.

Keywords: Digital Age, Interdisciplinary Integration, Artistic Creation

Introduction

In the 21st century, we are living in an era profoundly shaped by digital technology, which is called the digital age. The rapid development of digital technology has not only changed people's lifestyles, but also greatly affected the way of artistic creation and expression. Especially for young people, who have grown up with digital technology. (Park, J, (2022) Their ability to accept and apply new technologies far exceeds that of their predecessors, and they have become an important force in artistic creation in the digital age. (Davis, M., 2018) Interdisciplinary integration, as an emerging trend in artistic creation in the digital age, is gradually becoming an important driving force for the development of youth art creation. Interdisciplinary integration refers to the mutual penetration and integration between different fields, disciplines, and cultures. (Kim, S., 2019) Driven by digital technology, cross-border integration has broken the boundaries of traditional art creation, making art works more diversified and richer. (Zhao, X., 2019) This integration not only occurs within the field of art, such as the combination of painting and music, dance and drama, but also extends to the intersection of art and technology, business, education and other fields. (Martin, R., & Thompson, K., 2020) For example, the creation of digital art works often requires the combination of knowledge and skills in multiple fields such as programming, design, and music. This cross-border practice provides young artists with a broader creative space and more display platforms and dissemination channels for their works. (Brown, T., & Green, H., 2020)

The creation of figure paintings by teenagers also has important educational significance. By participating in creative activities, teenagers can cultivate their patience, perseverance and teamwork spirit. In the creative process, they need to face various challenges and difficulties, and only through continuous efforts and attempts can they complete the work. (Anderson, C. 2019) This helps to cultivate their perseverance and positive attitude. At the same time, figure painting creation can also stimulate teenagers' interest in learning and curiosity, and promote their all-round development. For example, some schools and educational institutions will organize teenagers to participate in activities such as painting creation competitions and exhibitions, which can not only stimulate their creative enthusiasm, but also cultivate their sense of competition and teamwork spirit. (Chen, L., 2021) Interdisciplinary integration in the digital age provides new opportunities and challenges for young people's figure painting creation. Young artists can not only achieve self-expression and artistic innovation in their creation, but also promote the inheritance and development of culture as well as the diversity and inclusiveness of society. (Smith, J., 2021) Therefore, we should attach importance to the importance of young

people's figure painting creation, provide more support and opportunities for young artists, and promote the prosperity and progress of the art industry. (Lee, A., 2023)

Finally, we will summarize the characteristics and laws of the interdisciplinary integration phenomenon of youth figure painting in the digital age, and put forward inspiration and suggestions for youth art education.Through this study, we hope to provide useful insights and inspiration for youth art education and promote in-depth research and development of the interdisciplinary integration phenomenon of youth figure painting in the digital age. At the same time, we also hope that this study can provide more support and opportunities for young artists, promote their all-round development and the prosperity and progress of their art careers.

The Purposes

1. To deeply explore the mechanism by which digital technologies reshape the creation modes and artistic expressions of adolescents' figure painting

2. To reveal the paths for adolescent artists to achieve creative transformation in figure painting driven by interdisciplinary integration and the models for addressing challenges

3. To evaluate the effectiveness and feasibility of interdisciplinary teaching methods empowered by digital technologies in improving adolescents' innovation ability and interdisciplinary integration ability in figure painting

Literature Review

In today's ever-changing era, the rapid development of interdisciplinary innovation and digital technology is profoundly affecting all areas of art, especially the creation of youth figure painting. This research aims to build a solid theoretical framework through a comprehensive and in-depth literature review, and provide rich theoretical support and practical reference for the research theme of "Interdisciplinary Integration and Transformation of Youth Figure Painting in the Digital Age - Taking Yangjiang No. 1 Middle School Students as an Example". We will start from the definition, development process and impact of interdisciplinary innovation on the field of culture and art, explore the characteristics and trends of the digital age and its revolutionary changes in artistic creation and dissemination; at the same time, review the characteristics, techniques and styles of youth figure painting creation, analyze the current status of educational research; and focus on the integration practice and innovative cases of cross-border innovation and youth figure painting creation in the digital age, revealing its internal logical connection and dynamic evolution process. (Liu, H., & Zhang, Y., 2021) In addition, we will also point out the shortcomings of current research, and explain the unique perspective, value and

contribution of this study, in order to provide strong theoretical support and practical guidance for promoting the innovation and development of youth art education.

Methodology

1. Population and sample groups in the research include: The sampling method used stratified random sampling. First, we divided the target sample according to factors such as grade level and art learning background. Then, a number of respondents were randomly selected from each grade to survey the questionnaires. This approach ensures the representativeness and diversity of the sample. The sample size was determined by comprehensively considering factors such as research objectives, precision requirements, and resource limitations. We planned to collect at least 371 valid questionnaires to ensure the reliability and stability of the data, including 37 respondents in the 12-14 year-old/junior high school age group, 216 respondents in the 15-17 year - old/high school age group, and 118 respondents in the 18+/college age group.

2. Research tools include: Determine the research type, data collection strategy, sample selection, and data analysis methods. In this stage, we will select appropriate quantitative and qualitative research methods based on the research objectives and questions, design questionnaires and interview outlines, and determine sample selection and sampling methods. At the same time, we will develop a detailed data analysis plan to ensure the accuracy and reliability of the research results.

3. Data Collection: The results of quantitative and qualitative analysis are integrated to form research findings and conclusions. Based on the data analysis results, we will explore the implications of the research results for youth art education and creative practice, and put forward effective strategies and suggestions. At the same time, we will integrate the results of quantitative and qualitative analysis to form a comprehensive research report for reference by the academic and practical communities. Through reliability and validity testing, we can ensure the accuracy and reliability of the research results. We will use methods such as internal consistency testing, test-retest reliability and validity assessment strategies to test the reliability and validity of questionnaire and interview data. This will help us ensure the reliability and validity of the research results and improve the scientificity and credibility of the research. Data collection method

4. Data Analysis: Combine quantitative and qualitative data analysis methods, including descriptive statistics, inferential statistics, content analysis and thematic coding, to process and interpret the data. We will use statistical software to conduct descriptive and inferential statistical analysis on quantitative data to explore the relationship between the use of digital technology and the quality of creation and changes in creative concepts. At the same time, we will conduct content analysis and thematic coding on qualitative data to gain

a deeper understanding of the specific experiences and feelings of young people in the creative process, and how digital technology shapes their creative style and aesthetic concepts.

5. Statistical used in research: Calculate the mean, standard deviation, frequency distribution, etc. to describe the basic situation of young people's use of digital technology in figure painting creation. We will use statistical software to conduct descriptive statistical analysis on the questionnaire data to understand the basic situation of young people's use of technology in digital art creation, creative experience, challenges and coping strategies. Specifically, we will calculate statistics such as frequency distribution, mean and standard deviation of various technology uses to describe the use of technology by young people in digital art creation. At the same time, we will conduct descriptive statistical analysis on the basic information of the respondents (such as age, gender, art learning background, etc.) to understand the basic characteristics and distribution of the sample. And will collect data through questionnaire surveys and in-depth interviews to ensure the diversity and representativeness of the sample. We will distribute questionnaires online and offline and arrange in-depth interviews to collect specific data and experiences about teenagers' figure painting creation in the digital age. During the data collection process, we will strictly follow ethical principles to ensure that the privacy and rights of the respondents are protected.

Results

1. Educational research on the use of digital technology to reshape the creative model and artistic expression of teenagers' figure painting

1.1 Changes in the creation model in Efficient and convenient creation process

Digital technology, such as digital painting software and tablet computers, provides young artists with efficient and convenient creative tools. The survey results show that more than 66% of the respondents believe that digital technology makes painting creation more efficient and convenient. (Table 1)

Table 1 Digital technology makes my painting more efficient and convenient

X\Y	Totally agree	agree	uncertain	disagree	Totally disagree	Subtotal
12-14 years old/Junior high school	11(29.73%)	14(37.84%)	12(32.43%)	0(0.00%)	0(0.00%)	37
15-17 years old/high school	36(16.67%)	99(45.83%)	68(31.48%)	10(4.63%)	3(1.39%)	216

18+/College	33(27.97%)	58(49.15%)	17(14.41%)	2(1.69%)	8(6.78%)	118

In an expert interview, Li Wei, a university art teacher, mentioned that digital technology has enriched teaching methods and improved students' creative efficiency and innovation ability. This efficiency is reflected in many aspects, such as the undo and redo functions provided by digital painting software, realistic rich brushstrokes and various paper textures, and a variety of rich colors. In addition to allowing young artists to modify and adjust in real time during the creative process, there is no need to worry about the waste of materials and difficulty in modification in traditional painting. In addition, the storage and sharing functions of digital technology also make it easy to save and transfer works, facilitating communication and cooperation between artists.

1.2 Diverse creation tools: With the continuous development of digital technology, a large number of excellent digital painting software have emerged on the market, such as Adobe Photoshop, Procreate, Clip Studio Paint, etc. This software not only have powerful color adjustment and layer management functions, but also support a variety of brush strokes and special effects, providing young artists with a wealth of creative means. (Table 2, 3, 4)

Table 2 Self-made table (Digital technology makes my painting creation more efficient and convenient)

X\Y	Totally agree	agree	uncertain	disagree	Totally disagree	Subtotal
Junior high school/less than 1 year	2(22.22%)	2(22.22%)	5(55.56%)	0(0.00%)	0(0.00%)	9
Junior high school/1-3 years	2(11.11%)	9(50%)	5(27.78%)	1(5.56%)	1(5.56%)	18
Junior high school/3 years or more	11(27.5%)	13(32.5%)	16(40%)	0(0.00%)	0(0.00%)	40
High school/less than 1 year	4(13.79%)	15(51.72%)	9(31.03%)	1(3.45%)	0(0.00%)	29
High school/1-3 years	13(16.05%)	34(41.98%)	27(33.33%)	6(7.41%)	1(1.23%)	81

High school/3 years or more	25(20%)	56(44.8%)	39(31.2%)	3(2.4%)	2(1.6%)	125
College/less than 1 year	3(25%)	6(50%)	0(0.00%)	0(0.00%)	3(25%)	12
University/1-3 years	2(13.33%)	10(66.67%)	2(13.33%)	0(0.00%)	1(6.67%)	15
University/3 years or more	28(30.43%)	42(45.65%)	15(16.30%)	2(2.17%)	5(5.43%)	92

Table 3 I am willing to try to learn new digital painting techniques and tools to improve my creative ability

X\Y	Totally agree	agree	uncertain	disagree	Totally disagree	Subtotal
Junior high school/less than 1 year	1(11.11%)	4(44.44%)	4(44.44%)	0(0.00%)	0(0.00%)	9
Junior high school/1-3 years	9(50%)	8(44.44%)	1(5.56%)	0(0.00%)	0(0.00%)	18
Junior high school/3 years or more	17(42.5%)	18(45%)	5(12.5%)	0(0.00%)	0(0.00%)	40
High school/less than 1 year	6(20.69%)	16(55.17%)	5(17.24%)	2(6.90%)	0(0.00%)	29
High school/1-3 years	26(32.10%)	42(51.85%)	9(11.11%)	2(2.47%)	2(2.47%)	81
High school/3 years or more	59(47.2%)	53(42.4%)	11(8.8%)	0(0.00%)	2(1.6%)	125
College/less than 1 year	3(25%)	6(50%)	1(8.33%)	0(0.00%)	2(16.67%)	12
University/1-3 years	4(26.67%)	10(66.67%)	1(6.67%)	0(0.00%)	0(0.00%)	15

University/3 years or more	33(35.87%)	49(53.26%)	7(7.61%)	1(1.09%)	2(2.17%)	92

Table 4 I have participated in creative projects with interdisciplinary themes (such as combining science and art)

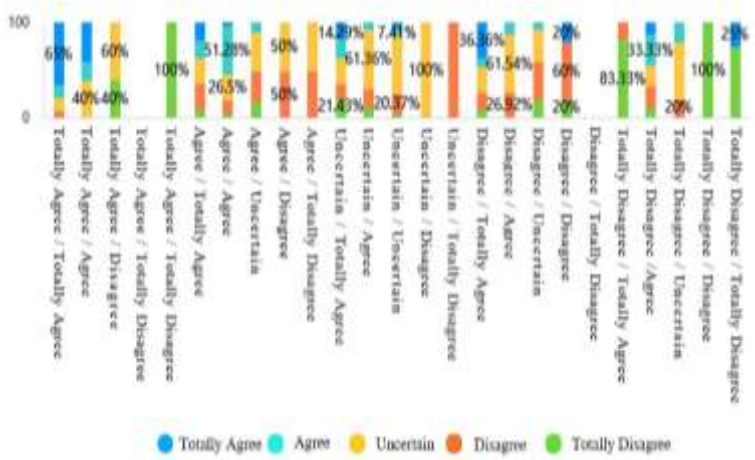
X\Y	Totally agree	agree	uncertain	disagree	Totally disagree	Subtotal
Junior high school/less than 1 year	1(11.11%)	4(44.44%)	3(33.33%)	0(0.00%)	1(11.11%)	9
Junior high school/1-3 years	2(11.11%)	6(33.33%)	4(22.22%)	4(22.22%)	2(11.11%)	18
Junior high school/3 years or more	14(35%)	11(27.5%)	12(30%)	2(5%)	1(2.5%)	40
High school/less than 1 year	3(10.34%)	8(27.59%)	6(20.69%)	10(34.48%)	2(6.90%)	29
High school/1-3 years	13(16.05%)	28(34.57%)	26(32.10%)	10(12.35%)	4(4.94%)	81
High school/3 years or more	24(19.2%)	42(33.6%)	36(28.8%)	17(13.6%)	6(4.8%)	125
College/less than 1 year	2(16.67%)	4(33.33%)	2(16.67%)	1(8.33%)	3(25%)	12
University/1-3 years	1(6.67%)	8(53.33%)	5(33.33%)	1(6.67%)	0(0.00%)	15
University/3 years or more	30(32.61%)	46(50%)	10(10.87%)	4(4.35%)	2(2.17%)	92

Data analysis shows that students of different grades and painting experience have significant differences in their attitudes towards the application of digital technology. In terms of painting efficiency, only 22.22% of students with less than one year of experience in junior high school fully recognize the efficiency-enhancing effect of digital technology, but this proportion increases with experience to 30.43% of the group with more

than three years of experience in college; the support rate of those with more than three years of experience in high school is 64.8% (20% fully agree + 44.8% agree). In terms of willingness to learn new technologies, the junior high school 1-3 years' experience group has the most significant positive attitude (94.44%), and the university 3 years or more group has reached 89.13% (35.87% fully agree + 53.26% agree), while the support rate of low-experience groups in all grades is generally less than 25%. The participation in interdisciplinary creation has shown a step-by-step increase, with 35% of junior high school students with more than three years of experience fully agreeing, and the same group in college reaching 82.61% (32.61% fully agree + 50% agree), while 34.48% of low-experience high school students clearly oppose it. The overall data reveals a dual pattern: in the vertical dimension, acceptance increases with academic advancement; in the horizontal dimension, painting experience is positively correlated with recognition of digital technology within the same age group, especially in high school and college. The positive attitude of the group with more than three years of experience is generally 20-30 percentage points higher than that of the freshman group, highlighting the key role of experience accumulation and deepening of education in the acceptance of technology. During the interview, Wang Ming, a middle school art teacher, mentioned that digital tools allow students to express their ideas more freely, which improves the interest and efficiency of learning.

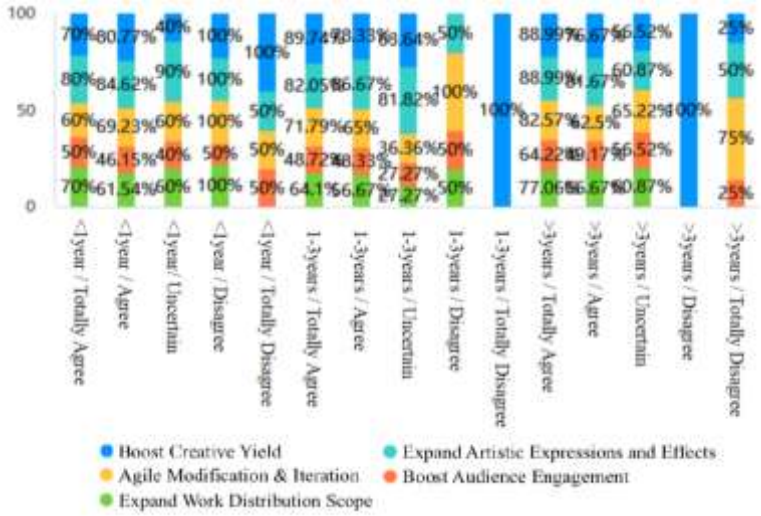
2. Innovation in artistic expression

2.1 Simulating traditional painting effects: Although digital technology has brought a new way of creation, many young people are still keen on simulating the effects of traditional paintings, such as watercolor and oil painting. The questionnaire survey shows that although only about 36% of the respondents believe that they can skillfully use digital tools to simulate traditional effects (Table 6), more than half of the respondents are willing to try. This attempt not only reflects the respect and inheritance of traditional painting by young artists, but also demonstrates the potential of digital technology in simulating traditional effects. For example, some digital painting software provides a rich library of brushstrokes and textures, which can help artists easily simulate the texture of traditional paintings.



2.2 Exploration of emerging art forms: With the rise of AI technology, AI painting has become an emerging field for young people to explore. AI can not only automatically generate paintings based on keywords or sketches, but also participate in all aspects of the creative process, such as composition and color matching. The questionnaire survey shows that more than 78% of the respondents believe that improving creative efficiency is one of the biggest advantages of digital painting (Table 7), and AI technology is one of the important means to achieve this advantage.

Table 7: What do you think is the biggest advantage of digital painting?



In the interview, professional painter Mr. Chen mentioned that AI painting provides students with unlimited creative space and inspires their creative enthusiasm. At the same time, AI technology can also help artists break through creative bottlenecks and explore new artistic styles and expressions.

3. This evaluate the effectiveness and feasibility of interdisciplinary teaching methods empowered by digital technologies in improving adolescents' innovation ability and interdisciplinary integration ability in figure painting.

3.1 Innovation of artistic concepts Digital technology and cross-border collaboration have prompted young people to understand art from a broader perspective. They are no longer limited to a single medium or form, but instead pursue cross-media and cross-cultural artistic expression, which has greatly enriched their artistic language and aesthetic experience.

3.2 Transformation of creative practice Digital technology has lowered the threshold for creation, allowing young people to experiment and innovate more freely. At the same time, cross-border cooperation has given them the opportunity to access knowledge and skills in different fields, promoting the comprehensive development of personal abilities. However, this also requires them to have stronger self-driven learning ability and interdisciplinary integration ability.

3.3 Social interaction and cultural communication Digital platforms provide young people with a global stage to showcase their works and exchange ideas. Their works can quickly cross geographical boundaries and reach a wider audience. This instant feedback and interactive mechanism not only inspire their creative enthusiasm, but also promotes cultural diversity and global cultural exchanges.

3.4 Challenges and opportunities coexist Although the digital age and cross-border innovation provide young people with unlimited possibilities, they are also accompanied by problems such as copyright protection, privacy security, and information overload. While enjoying the convenience of technology, young people need to learn how to protect their creative achievements, how to filter valuable content from massive amounts of information, and how to express themselves safely in cyberspace.

The impact of cross-border innovation and the digital age on young people's painting creation is complex and far-reaching. It not only provides young people with unprecedented creative opportunities, but also puts forward higher requirements for their artistic literacy, technical ability, innovative thinking and social responsibility. Therefore, educators, policymakers and all sectors of society should work together to create a healthier, safer and more creative digital art ecological environment for young people.

Conclusion

1. Key findings reveal that digital technologies empower adolescents with efficient, flexible creative tools (e.g., real-time modification, diverse brush simulations) and expand artistic expression into multidimensional forms (e.g., interactive installations, AI-collaborative works). Interdisciplinary integration, bridging art with science, literature, and technology, catalyzes innovative thinking, enriching works with cultural depth and social relevance.

2. Adolescents face dual challenges: technical adaptability gaps, copyright ambiguities, and the tension between traditional artistic values and digital innovation. Practical implications highlight the need for educational reforms including interdisciplinary curricula, technical training, and copyright literacy to foster digital literacy and creative resilience.

3. The study contributes to understanding the dynamic interplay between technology, education, and youth art, offering a theoretical framework for nurturing innovative, culturally rooted artists in the digital era.

Discussion

Summary of main research findings This study deeply explores the challenges and transformation of young people's figure painting creation in the digital age under the background of cross-border innovation. Through systematic theoretical analysis, empirical research and case analysis, it reveals the profound impact of digital technology and cross-border innovation on young people's painting creation. The core findings include:

1. Empowerment and Reshaping of Digital Technology In the digital age, advanced technologies represented by AI, VR/AR not only provide young people with unprecedented creative tools, such as digital brushes and 3D modeling, but also completely change the creative process, display methods and dissemination paths of painting. These technologies enable young people to realize their creativity in a more efficient way, while prompting them to explore new boundaries of digital art, such as dynamic paintings and interactive art experiences. And key findings reveal that digital technologies empower adolescents with efficient, flexible creative tools (e.g., real-time modification, diverse brush simulations) and expand artistic expression into multidimensional forms (e.g., interactive installations, AI-collaborative works). Interdisciplinary integration, bridging art with science, literature, and technology, catalyzes innovative thinking, enriching works with cultural depth and social relevance.

2. The catalytic effect of cross-border innovation Cross-border cooperation has become the new normal for young people's painting creation. It breaks the boundaries of traditional art categories and promotes the integration of music, dance, literature and other fields with painting. This cross-border cooperation not only

enriches the expression of painting, but also stimulates the innovative thinking of young people, encouraging them to examine and express the world from multiple perspectives, so as to create works with greater depth and breadth. And Adolescents face dual challenges: technical adaptability gaps, copyright ambiguities, and the tension between traditional artistic values and digital innovation. Practical implications highlight the need for educational reforms including interdisciplinary curricula, technical training, and copyright literacy to foster digital literacy and creative resilience.

3. The double-edged sword of youth creative characteristics While enjoying the convenience and inspiration brought by the digital age and cross-border innovation, young people are also facing many challenges. On the one hand, they have shown a high learning ability and adaptability, can quickly master new technologies, and have the courage to try new styles; on the other hand, the rapid iteration of digital skills, the lack of media literacy, the maintenance of originality, and the complexity of the network environment all constitute obstacles on their growth path.

New finding or knowledge

Practical implications highlight the need for educational reforms - including interdisciplinary curricula, technical training, and copyright literacy - to foster digital literacy and creative resilience. The study contributes to understanding the dynamic interplay between technology, education, and youth art, offering a theoretical framework for nurturing innovative, culturally rooted artists in the digital era.

Research Suggestion

1. Suggestions for use

1.1 Practical guidance for young painters Improving digital skills and media literacy. Given the new requirements for young people's painting creation in the digital age and cross-border innovation, it is particularly important to improve young people's digital skills and media literacy. The following are practical guidance suggestions for young painting creators in this regard: First, young people should actively embrace digital technology and actively learn and master advanced digital painting tools and software. This includes but is not limited to digital brushes, graphics processing software, 3D modeling tools, virtual reality and augmented reality technologies, etc. Through continuous practice and exploration, young people can use these tools more skillfully and create more creative and expressive digital art works. Secondly, improving media literacy is crucial for young people to effectively disseminate and display their works in the digital age. Media literacy not only includes understanding the characteristics of different media, but also involves the ability to screen information,

think critically, and be safe online. Young people should learn how to choose appropriate dissemination channels based on the characteristics of their works and target audiences, such as social media, online art platforms, or digital galleries. At the same time, they also need to be able to distinguish the authenticity of online information to avoid being disturbed and misled by bad information. Finally, educators and policymakers should also play an active role in providing necessary support and guidance to young people. Educators can integrate digital skills and media literacy into school curriculums to provide young people with systematic learning and practice opportunities. Policymakers can formulate relevant policies to encourage and support the development of digital art education and create a more favorable creative environment for young people.

Encourage innovative thinking and cross-border integration. In the macro context of cross-border innovation and the digital age, advocating young painters to cultivate innovative thinking and deepen cross-border integration is not only the key to improving their artistic creation realm, but also an inevitable requirement for promoting innovation and development in the art field. The following is an in-depth analysis of this practice orientation: First of all, innovative thinking is the core driving force for young people to break through the waves in the field of digital art. Faced with the rapid iteration of technology and the diverse integration of cultures, young people need to be given courage and freedom to break through the constraints of traditional painting paradigms and dare to explore unknown areas of artistic expression. This requires them to not only have profound painting skills, but also have keen insight, rich imagination and flexible thinking, so that they can interpret their personal understanding and perception of the world with a unique artistic language with the help of digital technology. Educators should guide young people to pay attention to macro issues such as social change, scientific and technological progress, and cultural heritage, inspire their creative inspiration, and cultivate them to become art explorers with forward-looking vision and innovative ability. Secondly, deepening cross-border integration is an important way for young people's painting creation to achieve a leap in the digital age. The widespread application of digital technology has blurred the boundaries between art and technology, music, dance, literature and other fields, providing young people with unprecedented creative opportunities. They should be encouraged to cross disciplinary barriers and work hand in hand with creators in other fields to explore the infinite possibilities

1.2 Innovation in teaching methods

1) Use a variety of teaching methods. Make full use of modern information technology, such as multimedia teaching and online interactive platforms, to enrich teaching methods and content. Through video demonstrations, online live broadcasts, remote guidance and other methods, break geographical restrictions

and achieve the sharing of high-quality educational resources. At the same time, introduce new teaching models such as gamification learning and project-based learning to improve students' learning interest and participation.

2) Emphasis on practical and experiential teaching. We focus on the setting of practical teaching links, and encourage students to go out of the classroom and participate in field trips, art exhibitions, cultural exchanges and other activities. Through personal experience and practical operation, we can deepen students' understanding and perception of artistic creation. For example, we organize students to go to historical and cultural cities to practice figure sketching, or invite folk artists to come to the classroom to demonstrate their skills and exchange teaching.

3) Personalization and teaching according to students' aptitude. Respect students' individual differences and development needs, and implement personalized teaching strategies. By regularly evaluating students' learning progress and changes in interests, we adjust teaching plans and methods to tailor a learning path for each student that suits their development. At the same time, we encourage students to use their imagination and creativity to show their personal style and characteristics in figure painting.

4) Establishing interdisciplinary cooperation mechanisms. Strengthen exchanges and cooperation with other disciplines and industries, and jointly explore new areas and new models of art education. For example, cooperate with technology companies to carry out digital art project research; jointly organize interdisciplinary creation competitions or exhibitions with literature, history and other disciplines; invite industry experts to the classroom to give special lectures and case analysis, etc. Through the establishment of an interdisciplinary cooperation mechanism, provide students with a broader space for learning and development.

2. Suggestions for next research

Research should be conducted on the innovation strategies of art education institutions. Curriculum content and teaching methods should be based on cross-border innovation, closely integrating with the characteristics and development trends of the digital age, and continuously exploring and practicing new teaching formats and methods.

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