

Integration and Challenges of Anhui Folk Fine Arts into University Art Education: Basis for an Enhanced Implementation Program

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Abstract: The rise of multiculturalism in the United States in the 1980s created a wave in the world of education. Multicultural education requires the promotion of multiculturalism, educational equality, and social harmony in schools. In today's era of multicultural development in the world, the protection and inheritance of folk art and cultural heritage and the consolidation of the national spirit is an important way to enhance cultural self-confidence and build a strong cultural country, in which art education in colleges and universities is unshirkable. Anhui is located in the Yangtze and Huaihe River Basin. It has created a splendid culture and is a large province of intangible cultural heritage resources. However, China is currently undergoing an unprecedented civilization transformation, modernization, urbanization, and globalization brought by the Internet, which makes Anhui folk art disappear much faster than its preservation and faces serious challenges. This study hopes to focus on the application effect of integrating Anhui folk art into art education in colleges and universities, evaluate it, and on this basis, propose an improved implementation plan in order to improve the level of practical teaching, promote the development of teachers and students, and realize the win-win situation between education and regional cultural inheritance.

Keywords: Anhui Folk Fine Arts;Integration and Challenges;Project implementation

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1. Introduction

Since the 1970s, UNESCO has put forward important concepts such as “learning society”, “lifelong education” and the “humanistic concept of education”, which have led to the development of global education. Since then, UNESCO has put forward important concepts such as “learning society”, “lifelong education” and the “humanist concept of education”, leading the development of global education. From the perspective of international advocacy, the practice of folk art conservation has a natural affinity with the concept of global education development^[1]. Developed countries in the West, led by the United States, have successively invested in the practice of curriculum integration, and our country has also been influenced by the integration of folk art into art education, and under the impetus of this wave, traditional cultural resources have been introduced into the practical teaching in colleges and universities^[2]. Based on folk art resources, practical teaching in colleges and universities is inseparable from the social background of the development of discipline construction, the transformation of knowledge production mode, and the higher requirements of talent training in the new era^[3]. Anhui is rich in natural resources and talented people, and many cultural phenomena have been nurtured here. Folk artists with their ingenuity and dexterous hands have created a great variety of crafts with exquisite techniques (Fang Sheng, Zhang Jiaqi, Sun Dandan, 2022).

With the process of global integration and the rapid development of China's economy, regional culture is gradually dying out,

which is a potential cultural crisis. Mission: Local universities are responsible for taking up the responsibility of spreading and passing on traditional regional culture and arts. Goal: On the basis of the investigation and analysis of the existing problems in reality, propose proposals in line with the construction of the practical teaching system. This study will benefit the following: Enriching the teaching content of the school and improving practical teaching. Highlighting teaching characteristics and promoting the development of teachers and students. It broadens the development space of Anhui folk fine arts.

2. Theoretical framework

2.1 Multiple Intelligences Theory

Howard Gardner is a famous American psychologist and educator who is world-renowned for his creation of the theory of multiple intelligences. It is a very important theory. This study identifies the level of implementation and challenges of integrating Anhui folk art into college art education as a basis for strengthening program implementation. In this regard, the theory of multiple intelligences is best suited as the theoretical basis for this study.

This theory refers to intelligence as a physiological potential, the ability to solve problems or create new products, and requires sociocultural recognition. The three key factors, genetics, environment, and education, work synergistically to promote the development of intelligence, and multiple intelligences theory emphasizes the socially multicultural nature of intelligence. Culture is the driving force of social development and the marker of civilizational progress. The rise of multiculturalism in the 1960s began multicultural education in the United States, and as a nation that is known as a “melting pot” of nations, the issue of multiculturalism is particularly important. Multiculturalism advocates that schooling should recognize that students come from diverse socioeconomic and cultural backgrounds while forming a shared culture for children through the dominant culture and that the cultural traditions of minority groups should be fully respected (Kincheioe, J.L, 2004). The spirit of Gardner’s theory of multiple intelligences is highly consistent with multicultural education’s pursuit of cultural diversity and respect for the differences between individuals from different cultural backgrounds. (Huo Liyan, Gao Hongyu, 2017) .With the emphasis on folk art in China, the era of cultural heritage has come, and Anhui folk art is shifting from cultural spontaneous inheritance to cultural conscious inheritance (Qiao, 2018). Regional culture influences learners’ self-identity and self-concept and affects learners’ beliefs, values, attitudes and expectations, social relationships, language communication, and other behavioral styles.

2.2 Goal-oriented evaluation model theory

Ralph W. Taylor first introduced the concept of “educational evaluation” and creatively summarized the systematic and complete principles and methods of educational evaluation, which is widely regarded as the beginning of modern educational evaluation theory and method research(Qiu Jun Ping, et. 2016). Its basic theoretical framework of educational evaluation includes: education is the process of making changes and improvements in the way people behave; various changes in the way people behave are the educational goals; educational evaluation is the process of determining the extent to which educational goals are achieved; human behavior is complex, some of which can be quantified and some of which are difficult to quantify. He divides the process of educational evaluation into four steps. First, determining educational goals is the most important step, and all other steps revolve around this step. Second, designing the evaluation situation, this part must be based on the behaviors that are expected to change in the students in the pre-defined educational objectives. Again, the assessment instruments are selected and developed so that they elicit the behaviors desired by the educational objectives. Finally, the evaluation results are analyzed based on the educational objectives.

2.3 Statement of the Problem

This study aims to evaluate the integration of Anhui folk fine arts into college art education based on an intensive implementation program. Specifically, it aims to answer the following questions.

What is the profile of the two groups of respondents in terms of age, sex, educational attainment(teacher), age, sex, grade, and major(student)?

What is the level of assessment of the two groups of respondents in the integration of Anhui folk fine arts into university art education in terms of the objectives of the program, planning of the program, implementation of the program, monitoring of the program, and evaluation of the program?

What are the challenges in the integration of Anhui folk arts in university education in terms of Faculty teaching and research capacity limitations, teaching methods are rather old-fashioned, teaching conditions constraints, and school and Society Disengagement?

Is there a significant difference between the assessment and the extent of challenges of the two groups of respondents in the integration of Anhui folk fine art into university art education when grouped according to profile?

Based on the findings, what output can be proposed?

This study proposes the null hypothesis. There is no significant difference between the assessment and the extent of challenges of the two groups of respondents in the integration of Anhui folk fine art in art education when grouped according to profile.

3. Methodology

3.1 Research Design

This study aimed to determine the level of implementation and challenges of integrating Anhui folk art resources into college art education as a basis for strengthening the practice teaching system construction project. This study was conducted in two local Bengbu and Anhui Province art colleges. A total of 204 students and faculty members participated in this survey, including 169 students and 35 faculty members. The study was conducted during the academic year 2022-2023. The study will determine the level of implementation and challenges of integrating Anhui folk art into college art education to strengthen the practical teaching system. A survey questionnaire was used to conduct the study which was also a descriptive quantitative study.

3.2 Instrument design

This study used two questionnaires for teachers and students created by the researcher

The first part focuses on the basic description of the two groups of respondents. The teacher group is age, gender, and years of experience. The student group is age, sex, year level, and major.

The second part mainly describes the evaluation level of the respondents in the two groups of Anhui folk fine arts integration into art education based on the project objectives, planning, implementation, monitoring, and evaluation, using the 4-point Likert scale (Table 1).

Table 1. The respondent's level of assessment, 4-point Likert scale.

SCALE	RANGE	VERBAL DESCRIPTION
4	3.50-4.00	(HI) Highly Implemented
3	2.50-3.49	(MI) Moderately Implemented
2	1.50-2.49	(SI) Seldom Implemented
1	1.00-1.49	(NI) Not Implemented

The third part aimed to determine the level of challenges in integrating Anhui folk fine arts based on faculty teaching and research capacity limitations, teaching methods are rather old-fashioned, teaching conditions constraints, and disengagement of school and society, using a 4-point Likert scale (Table 2).

Table 2. The respondent's level of challenges, 4-point Likert scale.

SCALE	RANGE	VERBAL DESCRIPTION
4	3.50-4.00	(GE) Great Extent
3	2.50-3.49	(ME) Moderate Extent
2	1.50-2.49	(LE) Low Extent
1	1.00-1.49	(VIE) Very Low Extent

3.3 Validation of instrument and Data collection

After the questionnaire was made, validity was tested by five experts. One was from the University of Perpetual Help System Delta (UPHSD) and four came from the art-related professional fields who had at least finished their doctoral degree. Cronbach's alpha was used to test the reliability of the 20 non-respondents questionnaire. The researcher applied for permission to conduct the study from the principals of the two schools after the validation was completed. The questionnaires were distributed to the respondents through Question Star. Thereafter, the questionnaires were collected and tabulated, and appropriate statistical treatment, analysis, and interpretation were applied.

References:

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