



**A CASE STUDY OF THE IMPLEMENTATION OF ART
APPRECIATION COURSE IN CHINESE UNIVERSITY
GENERAL EDUCATION**

CHANG YU

**A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY IN EDUCATION AND SOCIETY
INSTITUTE OF SCIENCE INNOVATION AND CULTURE
RAJAMANGALA UNIVERSITY OF TECHNOLOGY KRUNGTHAP
ACADEMIC YEAR 2024
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Dissertation A CASE STUDY OF THE IMPLEMENTATION OF ART
APPRECIATION COURSE IN CHINESE UNIVERSITY GENERAL
EDUCATION
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Degree of Doctor of Philosophy in Education and Society

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ABSTRACT

Previous studies on art appreciation have commonly been identified within specific contexts within art education universities, and they have been relatively sparse regarding studies of art appreciation courses within the context of general education, especially in the Chinese general education context, which has a different mission and vision. This study examined how Chinese art teachers and students perceive the implementation of the art appreciation course (AAC), including any significant differences in perception, intended learning outcomes, teaching methods currently applied, challenges, and strategies for addressing these challenges in implementing the art appreciation course (AAC). The study employed a sequential explanatory design (mixed-methods), combining a survey with 450 art teachers from Chinese University General Education (UGE) and 440 students who learned American Sign Language (ASL), as well as in-depth interviews with 12 ASL teachers. The findings indicated that four of the five dimensions of AAC implementation observation—namely, Orientation, Structure, Learning Program, Learning Materials, and Curriculum, as well as student-teacher interaction—exhibit notable variations in perception. Furthermore, the teaching methods being used in the AAC of Chinese University General Education serve to enhance student engagement and optimize learning outcomes. Instructional approaches play a crucial role in enhancing student involvement and improving academic achievement.

Keywords: Art Appreciation Courses (AAC), General Education (GE), Chinese Universities, Course Design (CD), Course Implementation (CI)

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CHAPTER I

INTRODUCTION

This part highlights the background and rationale of the study by presenting an unaddressed issue from the available research on the art appreciation course (AAC) in Chinese general education. It raises five main questions aimed at exploring the implementation of AAC in Chinese general education. This chapter also explains the research's scope, limitations, and significance of the study toward the body of knowledge in the field of AAC.

1.1 Research Background and Rationale

Art appreciation courses in Chinese education have a dynamic history of development, closely tied to the country's social, political, and cultural changes. In the early days of Chinese rule (1912-1949), art appreciation education was introduced as part of the modernization effort and the introduction of Western educational ideas to Chinese educational institutions (Wenqing, 2020). However, at that time, the focus was more on technical education and practical skills as part of art education, such as drawing and painting, which were seen as applicable to industry and the military (Zhang, 2021). During this period, art appreciation was still limited to the introduction of traditional Chinese art and Western art through art history lessons in only a few well-known schools and universities with such programs.

In 1949, prior to the reform era, art education in China underwent significant changes in response to the government's political and ideological policies. In the early years of communist rule, art appreciation and art education courses emphasized the role of ideology and propaganda as a form of criticism of disharmony within the Chinese government and society (Li et al., 2023). Artworks and art education were considered tools to convey the values of socialism and revolution. Art appreciation tended to be directed at works that supported the state narrative, with little attention to critical analysis or the aesthetics of artworks.

Furthermore, at the beginning of the reform and opening-up era in the late 1970s, art education policy in Chinese education contexts underwent a significant shift.

With China's opening to the outside world and the increasing development of its global market economy, art education began to receive greater attention as part of the development of national culture and creativity (Bai & Lu, 2018). In the 1980s and 1990s, art appreciation was introduced to a broader audience through artworks (Li et al., 2023). However, the approach still tends to be conventional, with an emphasis on the history of art development, artworks, and factual knowledge about artworks and famous artists, both from Chinese and Western traditions (Jiang, 2019).

In addition, in the mid-2000s, with the development of educational reforms aimed at creating a more holistic and innovative education system, art appreciation courses began to play a more significant role in the general education curriculum in China. The Ministry of Education began to include art appreciation as part of "aesthetic education," which aims to raise students' awareness of aesthetic values, creativity, and cultural appreciation (Bai & Lu, 2018). Currently, efforts are being made to expand the focus from merely understanding information about art to a more dialogic and reflective approach, encouraging students to develop a critical understanding of art and its social role, both in schools and society.

Moreover, in the last decade, especially since the 2010s, art appreciation courses have been increasingly strengthened in the Chinese general education curriculum. This is due to government policies that emphasize the importance of "aesthetic education" as a key component in developing students' personalities and character (Su, 2020). This reform aims to integrate the values of art appreciation courses at all levels of education, from primary to secondary schools, as well as in higher education. This approach reflects the understanding that art appreciation is not only important for artistic and cultural development but also for shaping critical thinking, innovation, and empathy skills among students (Su, 2020).

The Chinese government's reasons for integrating art appreciation courses into general education stem from several strategic considerations related to human resource development, culture, and global competence (Shih, 2019). One of the main reasons is to support students' holistic personal development. Chinese education has traditionally focused on STEM (science, technology, engineering, and mathematics) subjects and languages, while art is often considered a secondary subject (Sihol & Sihol Nababan, 2014). However, it is increasingly recognized that art appreciation is essential

for developing critical thinking skills, creativity, and aesthetic understanding, which are needed to face future challenges. By incorporating art appreciation into general education, the Chinese government aims to cultivate more well-rounded students who can think critically beyond traditional frameworks.

Additionally, art appreciation is included in the general curriculum as part of efforts to preserve and promote China's rich and diverse cultural heritage. Through these courses, students are introduced to China's cultural heritage, including traditional fine arts, calligraphy, music, and dance (Zhu & Tao, 2021). The Chinese government views art education as an important means to strengthen national cultural identity and foster a sense of pride in local culture. It is also a way to ensure that the younger generation remains connected to traditional cultural values amidst the increasingly strong influence of globalization. On the other hand, art appreciation courses are also considered as one of the important media to enhance the global competitiveness of Chinese students. In an increasingly connected world, core skills such as creativity, innovation, and the ability to adapt to diverse cultures are becoming increasingly important in supporting the global competence of Chinese students. Art education, including art appreciation, can be considered as one of the means that can help students develop the ability to understand different perspectives, think creatively, and innovate. Thus, this policy aims to equip students with the essential soft skills necessary to succeed in a complex global economy (Meng & Huang, 2018). The existence of art appreciation courses also reflects a shift towards more inclusive and student-centered learning. Art education is considered to offer opportunities for more creative, dialogic, and interactive learning activities, where students can develop their ability to express themselves and think critically (Su, 2020). This approach differs from traditional methods, which are more didactic and memorization-based, and aligns with the government's efforts to update teaching methods in line with international education standards.

General Education (GE) can be considered a comprehensive college course program that aims to integrate various knowledge and skills to equip and prepare students for meaningful, lifelong learning and societal contributions (Jiang, 2019; Sihol & Sihol Nababan, 2014). China's efforts in educational reform and innovation, by incorporating the AAC into General Education (GE), play an essential role in higher

education and universities (Zhu & Tao, 2021). Chinese higher education is actively integrating AAC and GE, undertaking curriculum reform, and innovative teaching approaches. In Chinese higher education, General Education (GE) has to include mandatory art appreciation courses for art design students; therefore, they face challenges such as a singular training model and limited resources. These courses aim to equip their students with several objectives: promoting China's rich cultural and artistic heritage, introducing cultures and artworks to the global world, providing fundamental knowledge and theoretical support for art courses, and enhancing students' aesthetic values and appreciation skills (Meng & Huang, 2018; Shih, 2019).

The implementation of AAC also provides a theoretical basis to cultivate students' aesthetic, art design, and cultural literacy skills (Wenqing, 2020). This AAC course scaffolds art design students to comprehend their professional knowledge and more soulful works. Facilitating effective Art Appreciation Courses (AAC) teaching and learning in General Education (GE) at Chinese universities is very challenging (Dou, 2015; Su, 2020) due to several issues, including general Art teachers' readiness, resources, and the mission and vision of the AAC course and GE itself, which have become another ongoing debate. Teacher qualification and competency greatly have a significant impact on students' art learning, objectives, concepts, and curriculum design.

1.2 Research Gap

There are at least four main arguments that underlie the importance of researching the analysis of pedagogy in art education courses within Chinese general education, utilizing critical pedagogy reflection. First, the approach used in learning art education in general education tends to prioritize aspects of factual knowledge, such as the history of art development and artistic techniques, with minimal emphasis on critical reflection or in-depth analysis of art appreciation (Meng & Huang, 2018). This approach model often overlooks the position and potential of art as a tool for developing students' critical awareness, which is at the core of implementing critical pedagogy. However, there is a growing trend where researchers are exploring more inclusive and reflective learning methods that engage students in dialogue about the meaning and social context of

artworks (art appreciation, culture, and aesthetics education (Meng & Huang, 2018). One real example of the direction of research that prioritizes efforts to improve the quality of learning is the presence of technology in art appreciation course learning to improve students' art skills (Zhang, 2020), an effort to improve the quality of learning by prioritizing collaboration between Chinese art teachers and the art industry or art experts aimed at improving the quality of learning (Liu, 2019).

Second, the implementation of critical pedagogy in art appreciation courses remains limited due to curriculum constraints, political issues, concerns about potential political controversies, and pressure from a highly competitive national examination system, particularly in the field of art education. Teachers often feel unprepared or undertrained in critical teaching methods and prefer safer, more traditional teaching methods, which emphasize factual knowledge about art rather than encouraging critical discussion or reflection (Wang, 2020). In addition, another challenge is the resistance to cultural values and political issues. Therefore, the discussion of critical pedagogy in art appreciation courses is considered inappropriate and controversial issue in some art educational contexts (Chen, 2020).

Third, challenges to implementing critical pedagogy in art appreciation courses often collide with the rigid structure of the Chinese education system, which prioritizes standardized testing and rote learning more often than not. This approach requires more customized and flexible teaching approaches, open-ended inquiry, and dialogic interactions, which may conflict with more traditional, lecture-based methods that are still prevalent in many Chinese education systems (Zhu & Tao, 2021).

Fourth, previous studies have also shown the implementation of critical pedagogy in art appreciation courses in China; however, it remains limited to specific art education institutions. According to Chen (2020), some educational institutions have begun to adopt a pedagogical approach that enables students to explore social and political issues through artworks while also encouraging discussion and debate in the classroom. This reflects the principles of critical pedagogy that emphasize liberation through education. This implementation aims not only to teach art appreciation but also to develop students' critical thinking skills about contemporary social issues. Several case studies have shown that the application of critical pedagogy in art education in China can increase student engagement and their understanding of art as a tool for social

reflection (Zhang, 2020). For example, research by Liu (2019) at a university in Beijing showed that the use of dialogic teaching methods and critical analysis of artworks helped students develop a more critical perspective on social issues such as gender inequality and human rights. These findings suggest that although challenges remain, there is significant potential for implementing critical pedagogy in art education in China. The implementation of art appreciation learning, especially in Chinese general education, can be considered a breakthrough and development program, especially in its current form and emphasis. At the end of 2010, China initiated a series of educational reforms that placed greater emphasis on the comprehensive development of students, including their aesthetic and cultural education programs. The Chinese Ministry of Education has initiated the incorporation of art education programs, including art appreciation courses, into the general education curriculum from primary to high school institutions. This program is part of a broader initiative in "aesthetic education," aiming to cultivate students' technical skills and enhance their understanding of art appreciation, culture, and aesthetic education (Meng & Huang, 2018; Yang, 2021). The incorporation of art appreciation into Chinese general education also involves the adoption of new pedagogical approaches.

However, another global issue regarding the implementation of art appreciation courses (AAC) remains. Despite many universities and higher education institutions acknowledging the benefits of applying General Education (GE), the current understanding of teacher professional development remains limited, which hinders teachers' interdisciplinary skills in general education contexts. This shortcoming of comprehensive teacher educator quality and qualification may influence the implementation of GE practices. As a public course for art design students, AAC requires a broader understanding, critical thinking, and cultural awareness, as well as appreciation and skills, and should motivate student learning interests (Meng & Huang, 2018; Yang, 2021). This study aims to explore the implementation of Chinese UGE AAC from the perspectives of both teachers and students, addressing the challenges of incorporating AAC into Chinese general education. Therefore, the research questions are formulated as follows:

1.3 Research Questions

1. How do Chinese art teachers and students perceive the implementation of an art appreciation course (AAC) in Chinese general education? Is there any significant difference in perception between Chinese art teachers and students regarding the AAC?

Hypothesis: There is a significant difference between teachers' and students' perceptions regarding the implementation of an art appreciation course (AAC) in Chinese general education.

2. Do the stated objectives and intended learning outcomes of the current Academic Affairs Committee (AAC) in the examined Chinese universities align with the visions and missions of China's general education?

3. Do the teaching methods currently applied in the AAC of Chinese University General Education inspire student engagement and ensure the expected learning outcome?

4. What challenges do Chinese art teachers in Chinese general education face in implementing an art appreciation course (AAC)?

5. How do Chinese art teachers in Chinese general education address their challenges in implementing art appreciation courses (AAC)?

1.4 Research Objectives

In line with the above research question, the objectives of the study are formulated into four categories, namely:

1. To explore Chinese art teachers' and students' perceptions regarding the implementation of art appreciation courses (AAC) in Chinese general education and to find the difference in perception between Chinese art teachers and students regarding the implementation of AAC.

2. To understand the alignment of art appreciation courses with the visions and missions of China's general education

3. To explore teaching methods currently applied in the AAC of Chinese University General Education to inspire student engagement and ensure the expected learning outcome.

4. To explain the challenges of Chinese art teachers in Chinese general education in implementing critical pedagogy in their courses.

5. To explore potential strategies of Chinese art teachers in Chinese general education in addressing any potential challenges in implementing critical pedagogy in their courses.

1.5 Scope and Limitations of the Study

1.5.1 Scope of the Research

This research employs a mixed-methods design, exploring the perspectives of Chinese art teachers and students on the implementation of art appreciation courses in Chinese general education (AAC) and their alignment with the vision and mission of Chinese general education. Meanwhile, the interview data concerning practice and challenges are derived from the interviews with the research participants. The main research participants in this study include Chinese art teachers, students, and related documents from the interviewees who teach art appreciation courses (AAC) and learn art in Chinese general education.

The study's context is in Jiangxi Province, where art appreciation courses are being implemented at several universities as a pioneer. It is the oldest university to implement the AAC program in its general education curriculum. The focus of the research lies on the pedagogical implementation of AAC in Chinese general education contexts. The scope of analysis encompasses three dimensions: the system of art education within general education, the functions of schools in teaching art appreciation courses, and the emancipatory role of schools that connect to students' real-life contexts.

1.5.2 Limitations of the Study

Chinese universities have gradually begun implementing plans for global engagement (GE). However, due to personnel restrictions and time constraints, researchers are unable to communicate with numerous universities in China. Researchers, teachers, and colleagues analyze the school and students who engage in research-based teaching. Although the implementation of teaching plans for AAC varies among universities in China, the relevant teaching concepts and learning

conditions for students are pretty similar. Therefore, the conclusions of this study can also serve as a reference point for future research.

This study involves conducting in-depth interviews. Despite the initial selection or amendment of interview subjects, arranging and contacting them can be time-consuming due to their availability and willingness to participate. This has become a significant constraint on the study, as a large amount of information is required. The selection of research subjects and the number of cases interviewed are limited. As a result, the study only includes interviews with school teachers and art design students from different research directions.

1.6 Research Framework

The research framework for implementing an art appreciation course is presented in Figure 1.1 below.

Independent Variable

- Vision and mission of general education
- Teaching Method
- Potential Strategies

Dependent Variable

- Perception
- Students' engagement
- Potential challenges
- Critical pedagogy

Figure 1.1 Research Framework

1.7 Definition of Key Terms

1.7.1 Pedagogical Analysis

Pedagogical analysis refers to an in-depth examination and evaluation of art teaching, encompassing teaching methods, content delivery, and students' learning experiences in art appreciation courses. Pedagogical analysis involves analyzing instructional strategies, learning materials, and learning activities to ensure they are effective in fostering students' critical understanding and engagement in the art appreciation course. The purpose of pedagogical transformation is to design an effective learning environment that facilitates students' development of an appreciation for various art forms, art visual literacy, and critical thinking skills about art in diverse

cultural, historical, and social contexts. The concept comprises three dimensions: the school's education system, the functions or roles it plays in implementing an art appreciation course, and the school as an emancipator in preparing students to collaborate in society.

1.7.2 Critical Pedagogy

Critical pedagogy is an educational approach that emphasizes the development of students' critical awareness of social, political, and economic conditions that are less harmonious and unequal and carries out transformation through the process of implementing a dialogic educational art appreciation course. The concept comprises three dimensions: the school's educational system, the functions or roles of the school in implementing an art appreciation course, and the school as an emancipator in preparing students to collaborate in society.

1.7.3 Art Appreciation Praxis

Art appreciation praxis refers to the practical application of art theories, teaching methods, and learning activities designed to foster a deeper understanding of various Chinese art forms. Art appreciation praxis covers art observation, analysis, interpretation, and reflection, allowing students to carefully and critically appreciate the cultural, historical, aesthetic, and social aspects of Chinese artworks. The praxis of art appreciation focuses on students' active participation, where they not only passively acquire art knowledge but also develop their perspectives and relationships to foster meaningful and personal engagement with Chinese artworks.

1.7.4 Chinese General Education

Chinese general education refers to a concept in Chinese higher education that focuses on providing a broad-based curriculum comprising a wide range of subjects, including humanities, sciences, and social sciences, to design well-rounded learners with critical thinking skills, moral integrity, and civic educational awareness. The Chinese educational context emphasizes the holistic development of students to be adaptable and versatile in various fields by facilitating a more comprehensive and integrated understanding of knowledge across disciplines.

1.7.5 Chinese-specific Art Education

Chinese-specific art education is a form of specialized educational institution dedicated to the learning and practice of Chinese artworks, including music,

dance, visual arts, and theatre. This educational institution often focuses on enhancing learners' artistic skills, creativity, and aesthetic sensibility through hands-on practice and in-depth engagement with the history, theories, and techniques of art. In the Chinese art context, art education is typically a more focused and intensive program designed for learners who wish to pursue a career in the art field or an artistic discipline.

1.7.6 Course Implementation

Course implementation is the process of putting the curriculum plan into practice, and it is the basic way to achieve the desired curriculum goals. Generally speaking, the better the curriculum is designed, the easier and more effective it will be to implement. Therefore, this study argues that the orientation of AAC implementation in GE can help instructors plan in detail during course implementation, including evaluation methods and strategies, making it easier to achieve teaching objectives. The implementation of a general education art appreciation course should consider how to enhance students' creative potential and aesthetic abilities and to develop the basic ability to create different forms of art appreciation works by cultivating correct and positive values in students' lives. Ultimately, it will be possible to cultivate a strong personal artistic sensibility and to integrate art appreciation with professional education, thereby developing the skills necessary for future employment in related fields.

1.7.7 Course Concept

Driven by the development of the philosophy of imagination, the curriculum also began to focus on the study of imagination. The concept of "curriculum imagination" has begun to be nurtured, born, and developed, accumulating rich connotations of ontology, epistemology, and value theory. From a macro-level perspective on curriculum, cultivating curriculum imagination will bring new ideas for curriculum reform, including updating the essence of curriculum and consolidating the theoretical foundation of curriculum reform, as well as changing the way of thinking about curriculum and developing relational, holistic, and network thinking to enhance the effectiveness of curriculum reform, clarifying the value orientation of curriculum, and promoting the sustainable development of curriculum reform (Zuo & Mo, 2013). This study utilizes the experiences of four case teachers in the field of education as a platform for dialogue, reflection, and review, aiming to understand the shortcomings in

the past or current practice of a general education art appreciation course and to improve or enhance it.



CHAPTER II

LITERATURE REVIEW

This chapter provides an overview of the theoretical framework for analyzing the implementation of art appreciation using a pedagogical analysis or critical pedagogy framework. The following section provides an overview of the current state of research on art appreciation courses worldwide, drawing on available studies as well as their limitations and potential gaps. The conclusion of this section presents a review of previous research on relevant topics in art appreciation.

2.1 Pedagogical Analysis: Theoretical Framework

The concept of critical pedagogy, or the implementation of critical pedagogy in education, has long been adopted by various experts in the field of education, including those in the arts, language, and other social humanities. The concept of critical pedagogy is often termed as an educational process that prioritizes problems and problem-solving solutions in the learning process, which is currently known as problem-based learning (Yilmaz et al., 2016). However, in the early stages of its development, critical pedagogy was often employed as a tool for a political education system that aimed to critique political issues through classroom learning and the use of authentic learning materials. Along with the development of the era, critical pedagogy has undergone a paradigm shift in its implementation, where learning activities often utilize it to empower students (student-centered learning), aiming to develop critical awareness, praxis, dialogism, and students' self-awareness.

One of the principles of implementing critical pedagogy theory in education is problem-based learning, which is introduced as an alternative to traditional education models, where students play an active role and teachers act as facilitators in the learning process (Freire, 1970). This learning process also suggests that problem-based education tends to foster the development of critical thinking. Through the submission of problems, students and teachers together test their experiences and perspectives against those of others and in relation to public issues related to disharmony or social issues that exist around them, thereby training students' critical

thinking skills. According to various theorists in the field of critical pedagogy (reference), the most important theme in critical pedagogy literature is the belief that the nature and implementation of education systems worldwide are inherently political. This also emphasizes that political and school analyses of life must be the subject of study in curriculum development.

The use of authentic learning materials is another principle of critical pedagogy. Authentic materials are considered essential for helping students connect their knowledge to real-world problems that occur in society, allowing them to practice taking the necessary actions to solve these problems. Ohara et al. (2000) said that critical pedagogy lesson plans should be based on authentic materials such as TV programs, advertisements, video films, literary works, works of art, or social issues that occur in society that represent the culture that will be studied by students and which serve as a basis for discussion and critical reflection on the culture.

In implementing critical pedagogy learning, teachers and students are asked to adopt and apply new roles. Freire (1970) emphasized that teachers are no longer just people who deliver learning materials but also people who learn together with students. In Kanpol's view (1998), a teacher, in the context of critical pedagogy theory, is not the only authority in the classroom. Teachers and students should share knowledge. Teachers can use their authority to create harmonious relationships with students; in turn, educational relationships can be improved, challenging school ideas about racial, class, and gender stereotypes.

In the implementation of an art appreciation course (AAC), critical pedagogy and what is often referred to as pedagogical analysis lead to critical reflection, dialogue, and the empowerment of students in understanding and evaluating existing social realities through art education. In the context of implementing the art appreciation course, critical pedagogical analysis provides an in-depth theoretical framework that serves as a forum to explore how art can be a tool for social and personal transformation in the classroom learning process (Wang, 2020). In the context of the art appreciation course (AAC), this approach can be used to encourage and develop students so that they not only see artwork as aesthetic objects but also as a medium that reflects and criticizes the social realities around them in order to create social innovation and help solve social problems through art courses. Furthermore, the art appreciation

course system, integrated with critical pedagogy, aims to form students who can analyze artwork from a social, political, and cultural perspective. They are expected to be able to see how art is used to strengthen or criticize the presence of certain ideologies that are not in line with their social order, fight for social justice, or express marginalized experiences.

The implementation of critical pedagogy theory in AAC can take the form of dialogue and discussion, facilitating open dialogue between teachers and students to discuss and resolve critical themes raised by artworks (Zhang, 2020). This allows students to express their views and hear the perspectives of others, thereby appreciating differences of opinion. Contextual Analysis: Teaching students to understand artworks in the historical, social, and political context in which they were created (Li, 2019). This includes exploring how artworks reflect or respond to issues of their time. Creation of artworks as social criticism: Encouraging students to create artworks that reflect relevant social, political, or economic issues as a form of expression and criticism (Liu, 2018). This critical pedagogy approach can not only develop students' aesthetic abilities but can also strengthen their critical thinking skills, train social awareness, and foster empathy. Students are expected to become agents of change who are sensitive to injustice and can use art as a medium to promote dialogue and social transformation. The theoretical framework for analyzing critical pedagogy in this study encompasses three dimensions: the education system, the school function, and the school as an emancipator.

The three dimensions were introduced by Yilmaz (2009), who tried to determine the principles of critical pedagogy for educational purposes, especially in art education. The first category, namely the education system, is a sub-dimension that focuses on the quality of education resulting from the education process as a complete and comprehensive system involving various determining factors. The social status of education emphasizes that the education process should have a dominant power that can influence the education system, allowing it to be used as a tool of social control. The second dimension is the function of education: this dimension includes the relationship between schools and the social environment, the relationship between teachers and students, students with students, and interactions in the classroom environment, the quality of knowledge provided in schools and the curriculum used in

schools, the purpose of education and the reasons for its existence. The third dimension is education as an emancipator. This dimension emphasizes that education is a process of emancipation, focusing on optimizing the role of schools in humanizing individuals and recognizing the identity of students, enabling them to make meaningful contributions to society (emancipation era). These three dimensions will be used to analyze the implementation of the art appreciation course (AAC) in this study.

2.2 Mapping AAC Within Available Studies

The literature review of this study is based on the CNKI paper database. Currently, the CNKI database covers the same documentation as the Web of Science. Since the art appreciation course also belongs to the category of art education courses, the researchers searched, screened, and analyzed the "general education" in parallel with the "art education courses", to analyze the "GE" Parallel the development history, technological hotspots, evolution trends of "art education courses", co-authorship, competition, the technical focus among countries, institutions, and researchers, etc., and infer the future development trend of technology. The method and content of this research are summarized as follows.

2.2.1 Paper Volume and Trend Analysis

The pattern of the number of papers can reflect the development status, heat, and trend of the research field to a certain extent. Through the statistics on the number of papers and their growth rates over the years for topics related to "GE" and "AEC", the number of papers over the years and their cumulative total are shown in the following two figures (Figure 2.1 and Figure 2.2). There are a total of 620 papers on the theme of "GE" and "art education courses", showing an overall increasing trend. The number increased significantly in 2002, 2004, 2005, 2007, and 2009, and reached a peak of 75 in 2019.

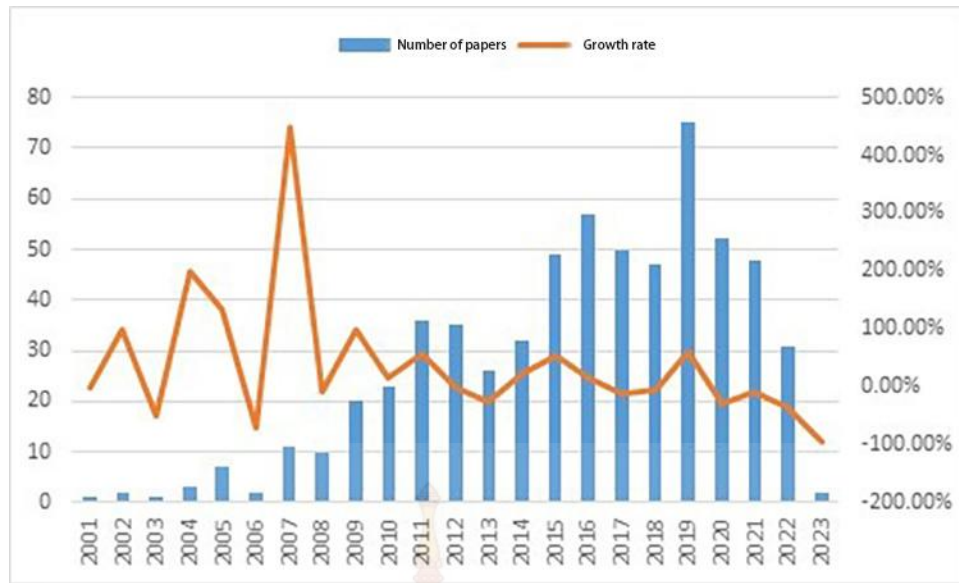


Figure 2.1 Trend Chart of Papers Quantity and Its Growth Rate

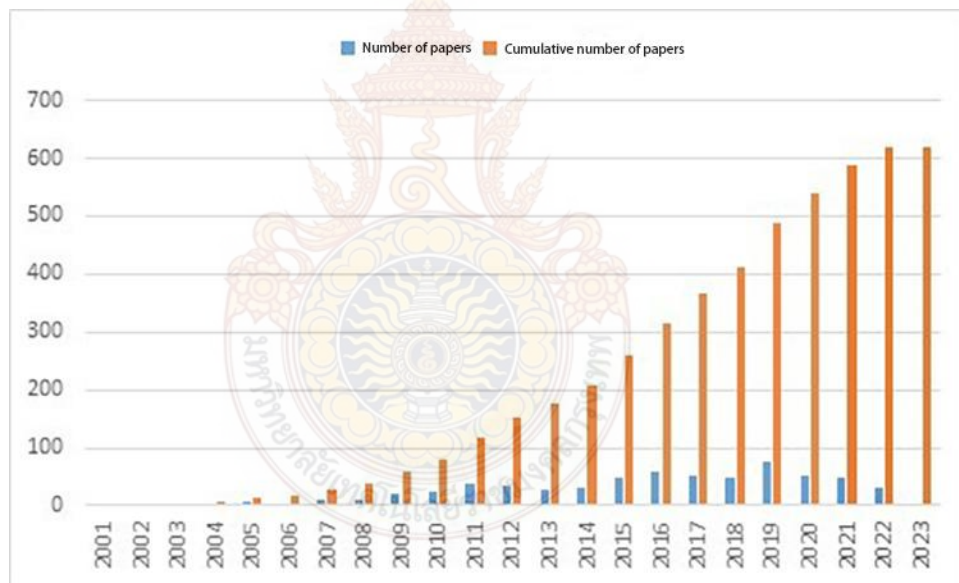


Figure 2.2 The Trend Chart of Papers Quantity and Its Cumulative Quantity

2.2.2 Keyword Distribution and Evolution Analysis

Emerging words are high-frequency keywords detected over a specific period, which can reflect the popularity and cutting-edge views of a particular research direction in this field. The emergence rate measures the change in word frequency, which is the standard for determining the frequency change rate within a specific period. The calculation of the breakthrough index for the main keywords and their quantity changes is shown in the figure below. The value after the keyword represents

the breakthrough rate index, and the red line indicates the occurrence of the keyword over the years.

From Figure 2.3, we can see that the keyword "art education" appeared most frequently between 2010 and 2018, "curriculum design" appeared most frequently between 2010 and 2020, and "aesthetic education" related to art appreciation appeared most frequently between 2019 and 2023.

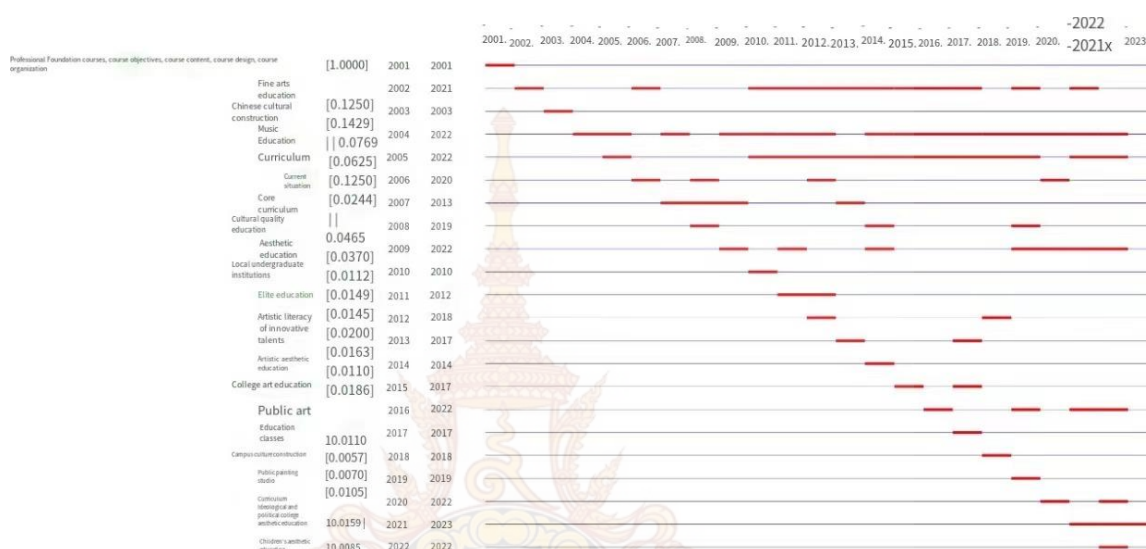


Figure 2.3 Keyword Breakthrough Chart

2.3 Distribution and Analysis of Journals

2.3.1 Journal Distribution

Statistics and "General Education" in parallel with "Art Education Curriculum" themes, related to the total number of journals and their proportions, are shown in the table below. The top 5 rankings are Art Education, Art Education Research, Popular Literature and Art, Aesthetic Education Journal, and Art Observation, with numbers reaching 43, 16, 15, 11, and 9, respectively. It indicates that art classes account for a large proportion of art education courses.

Table 2.1 Number of Major Journal Papers

Serial Number	Periodicals	Number of papers	Proportion
1	Art Education	43	6.935%
2	Art Education Research	16	2.581%
3	Popular literature and art	15	2.419%
4	Journal of Aesthetic Education	11	1.774%
5	Art Observation	9	1.452%
6	Northern Music	9	1.452%
7	Hunan Normal University	8	1.290%
8	Drama House	6	0.968%
9	Grand View (Forum)	6	0.968%
10	Nanjing Arts Institute	6	0.968%
11	Tomorrow's Style	6	0.968%
12	Cultural and Educational Materials	6	0.968%
13	Art Hundred	6	0.968%
14	Chinese University Teaching	5	0.806%
15	Contemporary Music	5	0.806%
16	Art Appraisal	5	0.806%
17	Voice of the Yellow River	5	0.806%
18	Art Appreciation	5	0.806%
19	Heilongjiang Higher Education Research	5	0.806%
20	Big Stage	5	0.806%
21	Xinjiang Normal University	4	0.645%
22	Jiangsu Higher Education	4	0.645%
23	East China Normal University	4	0.645%
24	Education Modernization	4	0.645%
25	Art Technology	4	0.645%
26	Northeast Normal University	4	0.645%
27	Capital Normal University	4	0.645%
28	Journal of Guangdong University of Technology (Social Science Edition)	4	0.645%
29	GE Review	3	0.484%
30	Sichuan Drama	3	0.484%

2.3.2 Periodical Technology Emphasis and Technology Association

Mining the technical keywords of journals involves calculating the technical correlation strength between journals and revealing the technical competition among them, as illustrated in the figure below. The size of the nodes in the graph is proportional to the number of papers, and the thickness of the lines in the graph is proportional to the strength of technical association between journals. The marked text of the node consists of the journal's name, its three most frequently applied technical

subject terms, and the subject category codes of the paper. Please refer to the attached table for the technical focus of the leading journals, as shown in the figure.

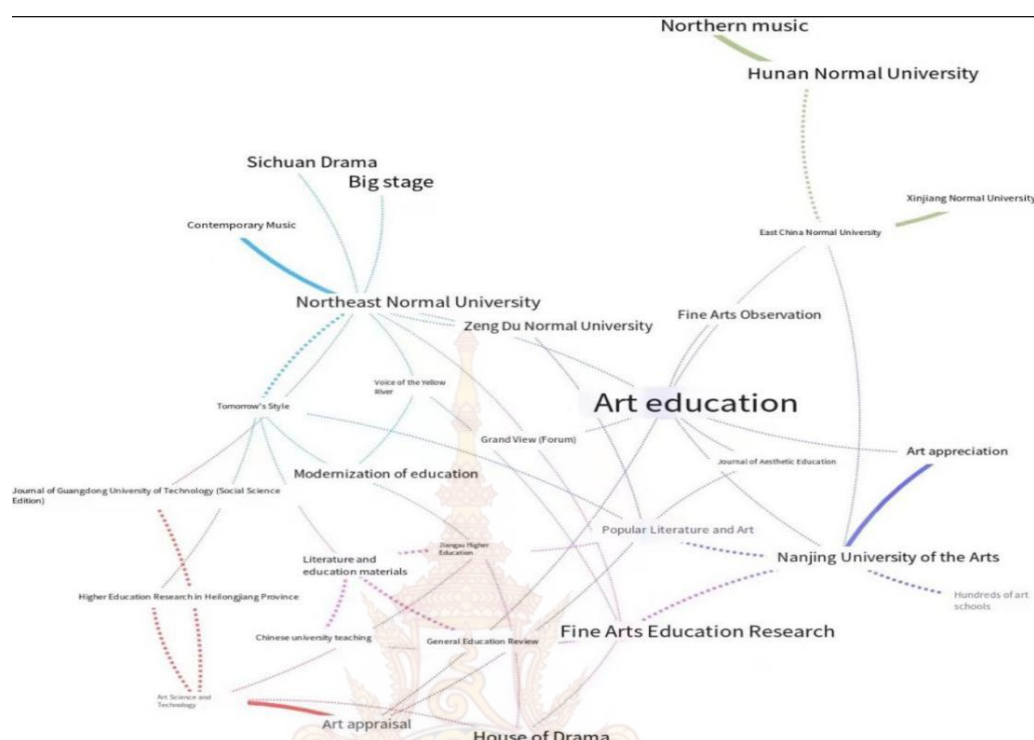


Figure 2. 4 Association Diagram of Periodicals

From the perspective of themes, art education, popular literature and art, aesthetic education journals, art observation, Nanjing University of the Arts, hundreds of arts, art appreciation, Capital Normal University focus on “quality education”, “art colleges”, “teaching mode” , “teaching staff”, “art design”; Fine Arts Education Research, Drama House, Daguan (Forum), Cultural and Educational Materials, Chinese University Teaching, Jiangsu Higher Education, GE Review focuses on “Quality Education”, “University Students”, “General Education”, “Professional Skills”, “Comprehensive”; Tomorrow's Fashion, Contemporary Music, Voice of the Yellow River, Big Stage, Educational Modernization, Northeast Normal University, Sichuan Drama Focus on “University Students”, “Innovation Ability”, “Quality Education”, “Arts”, “Curriculum System”; Northern Music, Hunan Normal University, Xinjiang Normal University, and East China Normal University focus on “curriculum objectives”, “course content”, “quality education”, “curriculum system”, “professional courses”; Art evaluation, Heilongjiang higher education research, art technology,

Guangdong University of Technology Journal (Social Science Edition) focus on “college students”, “quality education”, “all aspects”, “Internet”, “Internet Plus”.

As shown in Figure 2.5, the number of papers with the theme of "art education" accounts for the highest proportion, followed by "public literature and art" and "art observation". It is not difficult to see from the visualization results of such keywords that in the current art education curriculum In the field of art education, most scholars pay attention to several popular viewpoints such as "art education", "popular literature and art," and "art observation", in order to dig out innovative achievements in the direction of art education courses. Based on the existing research results, taking these aspects as one of the entry points of this study and continuously exploring key points that have not been explored before are believed to be the innovation of this study.

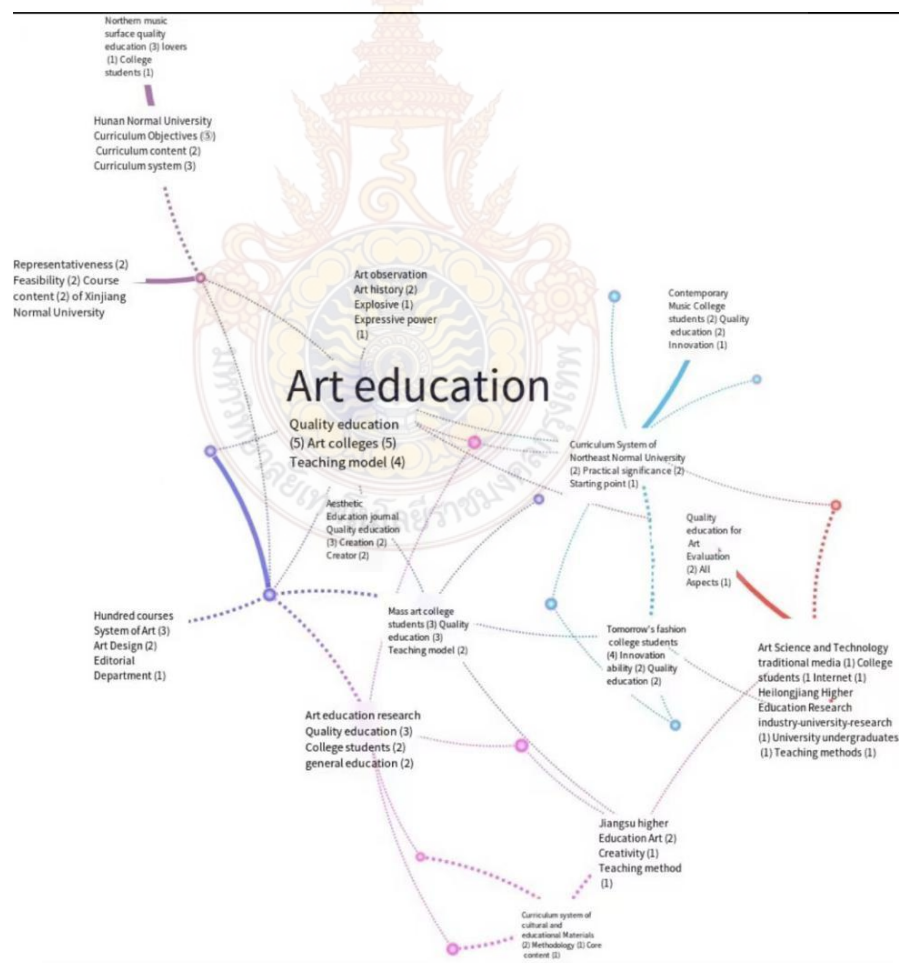


Figure 2. 5 Journal Association Diagram (marked with subject words)

From the perspective of keywords, northern music, cultural and educational materials, Chinese university teaching, contemporary music, the sound of the Yellow River, East China Normal University, education modernization, Capital Normal University focuses on “general education”, “music education”, “public art education”, “General Education Courses”, “Ordinary Universities”; Art Education Research, Art Observation, Nanjing University of the Arts, Art Hundreds, Heilongjiang Higher Education Research, Northeast Normal University, Sichuan Drama Focus on “Art Education”, “General Education”, “Academy of Fine Arts”, “Art Education”, “Aesthetics”, Popular Literature and Art, Drama House, Dagan (Forum), Tomorrow's Fashion, Art Evaluation, Art Appreciation, Art Technology Focus on “General Education”, “Art Education”, “Public Art Education”, “Curriculum Ideology and Politics”, “Current Situation Analysis”; Reviews on Art Education, Aesthetic Education, Jiangsu Higher Education, and GE focus on “General Education”, “Art Education”, “Aesthetic Education”, “University Art Education”, “General Education Courses”; Journal of Hunan Normal University, Grand Stage, Xinjiang Normal University, and Guangdong University of Technology (Social Science Edition) focuses on “general education”, “art education”, “curriculum setting”, “talent training”, “general colleges and universities”.

Examining the high-frequency keywords in the visualization results reveals that "general education" is mentioned most frequently, followed by "art education" and "art education in colleges and universities." This result also shows that the current art education in the course research, colleges, and universities, as well as many scholars, have recognized the importance of "general education" and elevated it to a significant level, making it a crucial practice in college teaching and a focal point in the field of academic research—the most important research focus.



2.4.1 Number of Institutional Papers

It can be seen from the number of papers published by the top four institutions in Table 3 that, compared with other domestic universities, Nanjing University of the Arts, Hunan Normal University, School of Art and Media of Beijing Normal University, School of Music of Yangzhou University, and East China Normal University Colleges and universities pay much attention to "art education courses", and

at the same time, they have produced relatively rich and excellent research results, which can be used for reference and research by other colleges or related scholars.

Table 2.2 Number of Papers Produced by Major Institutions

Serial Number	Mechanism	Number of Papers	Proportion
1	Nanjing Arts Institute	9	1.452%
2	Hunan Normal University	8	1.290%
3	School of Art and Media, Beijing Normal University	6	0.968%
4	Yangzhou University Conservatory of Music	6	0.968%
5	East China Normal University	5	0.806%
6	Shandong University Literary Aesthetics Research Center	5	0.806%
7	Nanjing University School of Art	4	0.645%
8	Northeastern University School of Art	4	0.645%
9	Xinjiang Normal University	4	0.645%
10	Hubei Academy of Fine Arts	4	0.645%
11	Yunnan Arts Institute	4	0.645%
12	Southeast University School of Art	4	0.645%
13	Northeast Normal University	4	0.645%
14	GE Center of Guangdong University of Technology	4	0.645%
15	Capital Normal University	4	0.645%
16	Tsinghua University Academy of Fine Arts	3	0.484%
17	Shanghai Normal University	3	0.484%
18	Qufu Normal University	3	0.484%
19	School of Art and Design, Nanjing University of Technology	3	0.484%
20	Northwest Normal University	3	0.484%
21	Nanjing University of Posts and Telecommunications	3	0.484%
22	Heilongjiang Institute of Technology	3	0.484%
23	Yanshan University	3	0.484%
24	School of Communication Science and Art, Chengdu University of Technology	3	0.484%
25	Tsinghua University	3	0.484%
26	Yangzhou University	3	0.484%
27	Yunnan Normal University	3	0.484%
28	Central Academy of Fine Arts	3	0.484%
29	Dalian University of Technology	3	0.484%
30	Sichuan Music College	3	0.484%

2.4.2 Institutional Breakthrough

From the perspective of institutional breakthroughs, we can also observe the status of newly entered institutions and the duration of institutions at various points in time. Refer to the institutional breakthrough chart below.

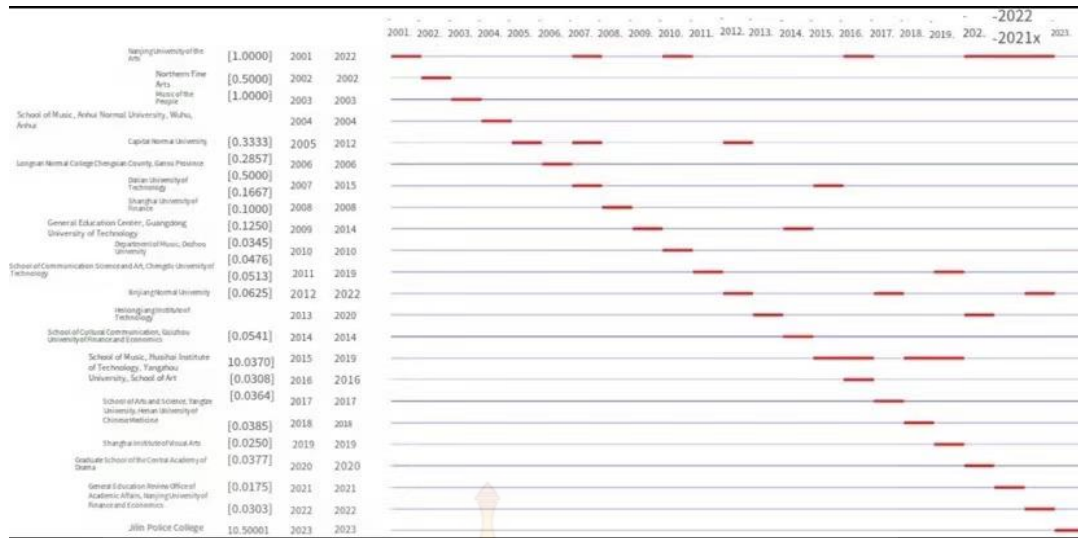


Figure 2. 7 Institutional Breakthrough Diagram

2.4.3 Institutional Co-authorship

The institutional co-authorship is shown in the figure below. The size of the nodes in the figure is proportional to the number of papers, and the red, green, and yellow nodes represent the number of papers with the first, second, third, and subsequent signatures, respectively. The thickness of the connection lines in the figure is proportional to the number of co-authors.

As shown in Figure 13, the most significant co-authorship relationship is between the School of Communication Science and Art at Chengdu University of Technology and the Sichuan Conservatory of Music. It illustrates the situation where universities on both sides seek cooperation in the field of art research and jointly promote the higher development of art education.

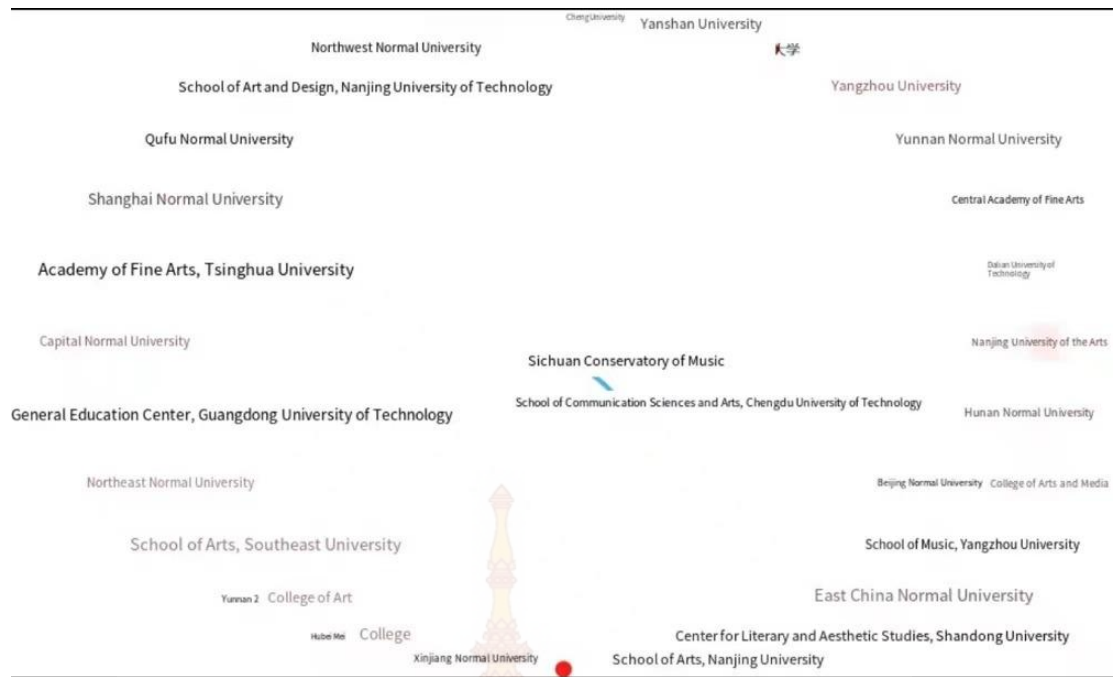


Figure 2. 8 Institutional Collaboration Diagram

2.4.4 Institutional Technical Emphasis and Technical Relevance

Nanjing University of the Arts, Yunnan University of the Arts, Heilongjiang Institute of Technology, Chengdu University of Technology, School of Communication Science and Art, Central Academy of Fine Arts, Sichuan Conservatory of Music, Beijing Normal University School of Art and Media, Northeastern University School of Art, Hubei Academy of Fine Arts, Shanghai Normal University, School of Art and Design, Nanjing University of Technology, Yangzhou University; School of Music, Yangzhou University, School of Art, Nanjing University, Capital Normal University, Qufu Normal University, Northwest Normal University, Dalian University of Technology; Literary and Aesthetics Research Center of Shandong University, Art of Southeast University College, Northeast Normal University, GE Center of Guangdong University of Technology, Yanshan University; East China Normal University, Xinjiang Normal University, Tsinghua University, Yunnan Normal University.

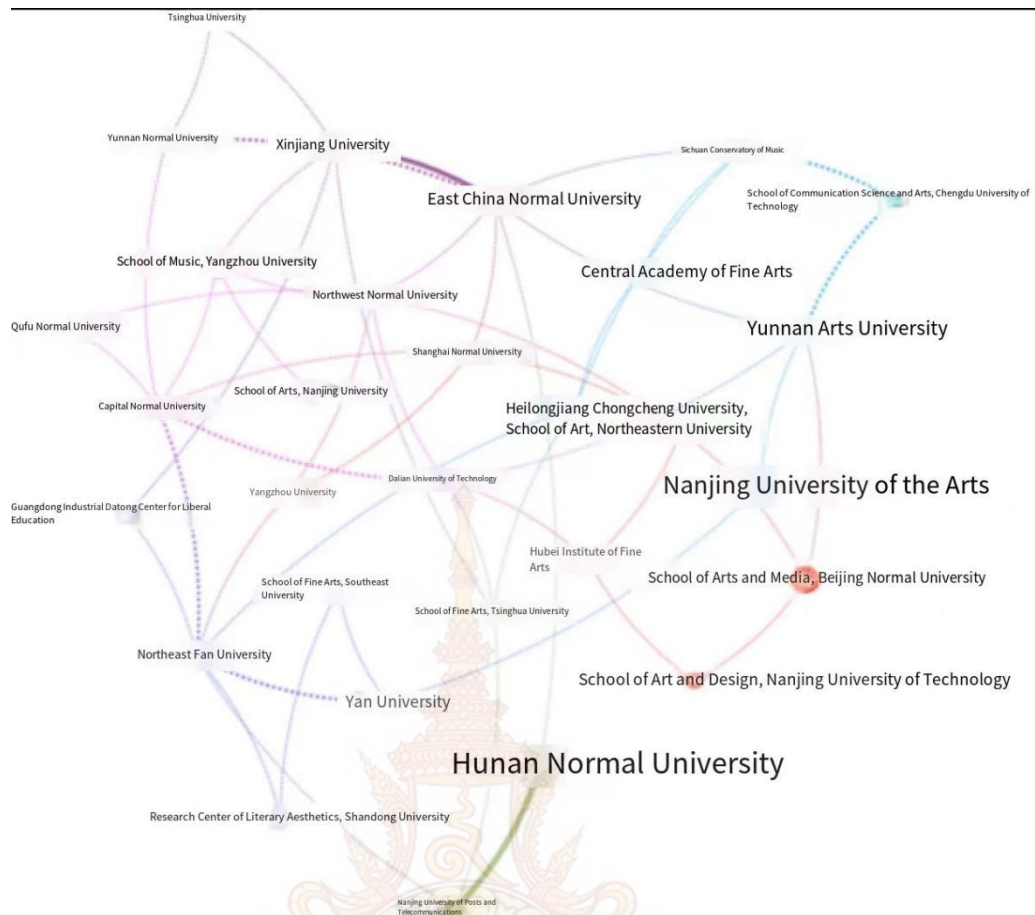


Figure 2. 9 Institutional Linkage Diagram

From the perspective of theme, Nanjing University of the Arts, Yunnan University of Arts, Heilongjiang Institute of Technology, School of Communication Science and Art of Chengdu University of Technology, Central Academy of Fine Arts, and Sichuan Conservatory of Music focus on “art design”, “comprehensive”, “constructive”, “Course Content”, “Quality Education”; School of Art and Media, Beijing Normal University, School of Art, Northeastern University, Hubei Academy of Fine Arts, Shanghai Normal University, School of Art and Design, Nanjing University of Technology, and Yangzhou University focus on “Internet”, “Creativity”, “Humanities”, “Imagination”, “feasibility”; Yangzhou University School of Music, Nanjing University School of Art, Capital Normal University, Qufu Normal University, Northwest Normal University, Dalian University of Technology focus on “curriculum system”, “college students”, “course content”, “quality education”, “teaching mode”; Literary and Aesthetics Research Center of Shandong University, Art College of Southeast University, Northeast Normal University, GE Center of Guangdong

University of Technology, and Yanshan University focus on “Research Association”, “Industrial Revolution”, “Capitalism”, “Global Village”, “Quality Education”; East China Normal University, Xinjiang Normal University, Tsinghua University, and Yunnan Normal University focus on “training objectives”, “academic research”, “research results”, “professional courses”, and “representation”.

Based on the emphases in the above visualization results, it is not difficult to find that the themes and emphases in the field of art research in colleges and universities in China currently vary. All colleges and universities have their specialties or areas of deep cultivation and have produced diverse research in various aspects. The research results provided a vast treasure trove of information for future researchers to explore. They served as a valuable guide for future educational practices in the field of art education across various colleges and universities.

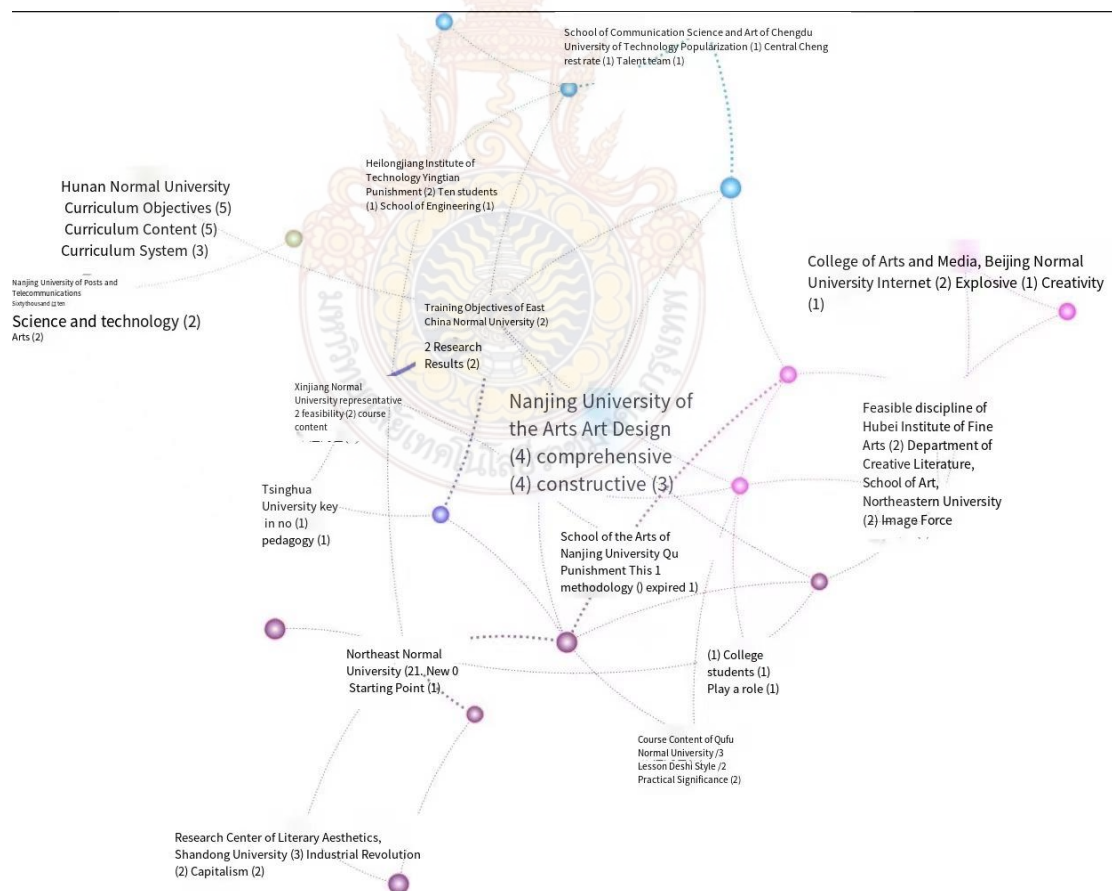


Figure 2.10 An Association Diagram (with subject headings)

From the perspective of keywords, Hunan Normal University, East China Normal University, Xinjiang Normal University, Yunnan Art Institute, Capital Normal University, Northwest Normal University, Nanjing University of Posts and Telecommunications, Tsinghua University, Yunnan Normal University, Dalian University of Technology focus on “public art education”, “Curriculum Setting”, “Talent Training”, “General Education”, “Music Education”; School of Art and Media of Beijing Normal University, Hubei Academy of Fine Arts, Northeast Normal University, GE Center of Guangdong University of Technology, Academy of Fine Arts of Tsinghua University, Heilongjiang Institute of Engineering, and Yanshan University focus on “art education”, “general education”, “art education”, “Internet +”, “offer features”; School of Music of Yangzhou University, School of Art of Northeastern University, Shanghai Normal University, Qufu Normal University, School of Art and Design of Nanjing University of Technology, and Yangzhou University focus on “General Education”, “University”, “Model”, “Practice Teaching”, “GE knowledge courses”; Nanjing University of the Arts, Shandong University Literature and Art Aesthetics Research Center, Nanjing University School of Art, and Central Academy of Fine Arts focus on “art education”, “comparative research”, “humanities education”, “aesthetic education”, “modern art education”; The Art College of Southeast University, the School of Communication Science and Art of Chengdu University of Technology, and the Sichuan Conservatory of Music focus on “Taiwan Region”, “General Education”, “Cultural Quality Education”, “Art Education”, and “Elite Education”.

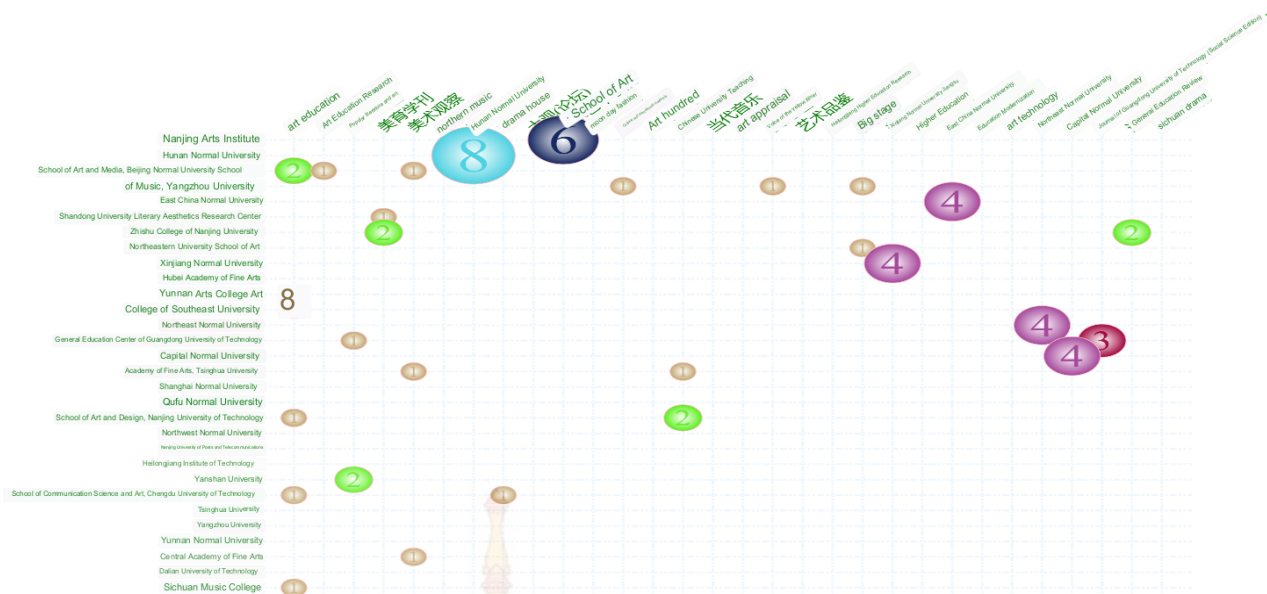


Figure 2.12 Institutional Journal Matrix

It can be seen from Figure 2.13. that journals such as "The Journal of Hunan Normal University", "Journal of Nanjing University of the Arts", "Art Education", "Art Education Research", and "Art Observation" are more favored by researchers in the field of art education. The frequency of appearances in colleges and universities is also relatively high, and this can be demonstrated from another perspective, indicating that these types of journals play a significant role in the field of art education.

2.4.6 Author Co-authorship and Competition Analysis

2.4.6.1 Number of Author Papers

The statistics of the number and proportion of author papers on this technical topic are shown in the following table. The top 5 are Wang Zhiqiang, Zeng Fanren, Wang He, Wang Yi, and Zhou Jin, with the numbers reaching 4, 4, 3, 3, and 3 respectively. The percentages in the table are the likelihood of author affiliation calculated from the co-occurrence relationship.

Table 2.3 Papers by Lead Authors

Serial Number	Author	Number of papers	Proportion	Affiliation
1	Zhiqiang Wang	4	0.645%	School of Art and Design, Nanjing University of Technology [100.000%]
2	Fanren Zeng	4	0.645%	Shandong University Literary Aesthetics Research Center [100.000%]
3	He Wang	3	0.484%	
4	Yi Wang	3	0.484%	
5	Jin Zhou	3	0.484%	
6	Xia Jin	3	0.484%	
7	Wanying Yu	2	0.323%	Tsinghua University Academy of Fine Arts [100.000%]
8	Jian Li	2	0.323%	Nanjing University School of Art [100.000%]
9	Mu Li	2	0.323%	Nanjing University School of Art [100.000%]
10	Bo Zhang	2	0.323%	Northeast Normal University [100.000%]
11	Rui Yang	2	0.323%	Shanghai Normal University [100.000%]
12	Zhiping Zhu	2	0.323%	
13	Lingyu Zhu	2	0.323%	
14	Rong Fang	2	0.323%	
15	Yong Cao	2	0.323%	Nanjing Arts Institute [100.000%]
16	Meini Su	2	0.323%	
17	Yanjing Xia	2	0.323%	Nanjing Arts Institute [100.000%]
18	Junfeng Li	2	0.323%	
19	Lan Yang	2	0.323%	
20	Xian Lu	2	0.323%	
21	Juan Lu	2	0.323%	
22	Xuenan Yang	2	0.323%	
23	Lin Yang	2	0.323%	Heilongjiang Institute of Technology [100.000%]
24	Sanshi Chen	2	0.323%	
25	Fangkai Xiao	2	0.323%	Tsinghua University [100.000%]
26	Ning Kang	2	0.323%	
27	Fayan Wang	2	0.323%	
28	Ping Wang	2	0.323%	School of Communication Science and Art, Chengdu University of Technology [66.667%]
29	Yajun Xiao	2	0.323%	Capital Normal University [100.000%]
30	Xiao Xu	2	0.323%	

2.4.6.2 Co-author Relationship

The co-author relationship of the authors is shown in the figure below. The size of the nodes in the figure is proportional to the number of papers, and the red, green, and yellow nodes represent the number of papers with the first, second, third, and subsequent signatures, respectively. The thickness of the connection lines in the figure is proportional to the number of co-authored papers.

It can be seen from the figure that Zhu Zhiping, Zhou Lingyu, Lu Xian, Lu Juan, Kang Ning, Wang Fayan, Xiao Yajun, and Xu Xiao have significant co-authorship.

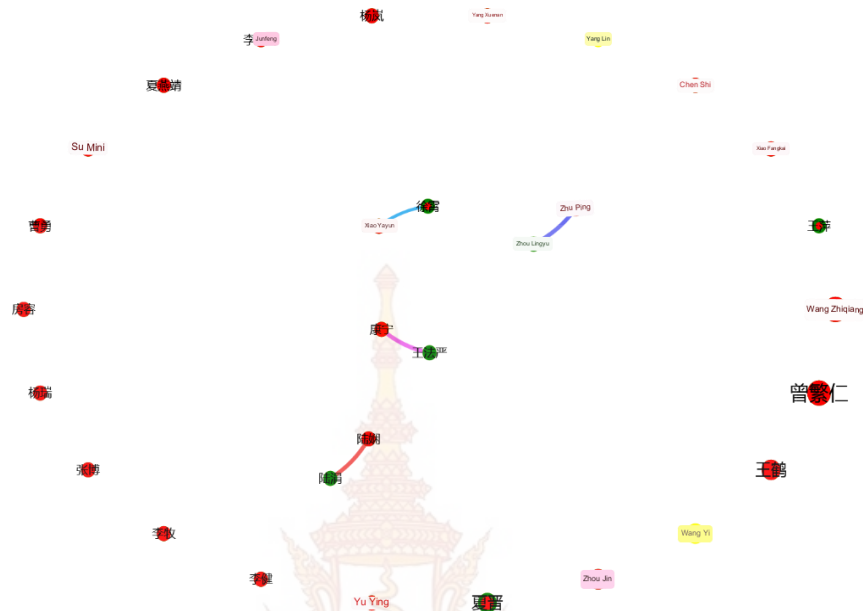


Figure 2. 13 Author-co-authorship
The Author's Technical Focus and Technical Association

Utilize text mining technology to identify the author's technical keywords, calculate the technical correlation strength between authors, and reveal the technical competition among authors, as illustrated in the figure below. The size of the nodes in the graph is proportional to the number of papers, and the thickness of the lines in the graph is proportional to the strength of the technical association between the authors. The marked text of the node consists of the author's name, the three most frequently applied technical subject terms, and the subject category of the paper. See the attached table for the technical focus of the principal authors in the figure.

Wang Zhiqiang, Wang He, Zhou Jin, Yang Rui, Xia Yanjing, Xiao Fangkai with significant correlations; Yu Wanying, Li Mu, Zhu Zhiping, Zhou Lingyu, Li Junfeng, Yang Lin; Li Jian, Fang Rong, Yang Lan, Wang Ping, Xiao Yayun, Xu Xiao; Xia Jin, Cao Yong, Lu Xian, Lu Juan, Yang Xuenan; Wang Yi, Zhang Bo, Su Meini, Chen Sanshi.

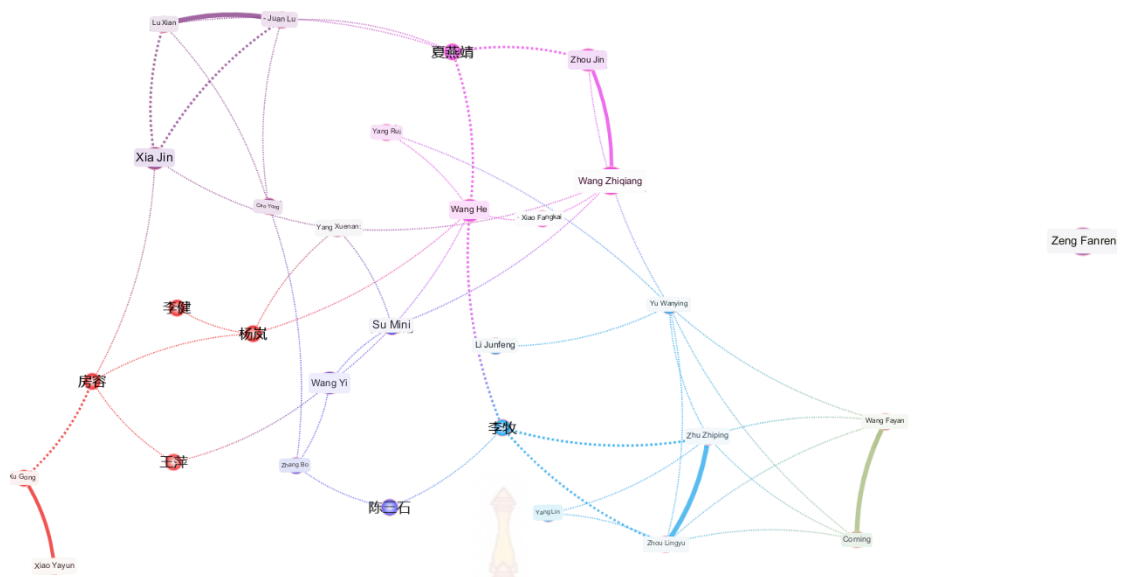


Figure 2. 14 The Author Association Diagram

From the perspective of themes, Wang Zhiqiang, Wang He, Zhou Jin, Yang Rui, Xia Yanjing, and Xiao Fangkai focused on “college students”, “visual art”, and “art design”; Yu Wanying, Li Mu, Zhu Zhiping, Zhou Lingyu, Li Junfeng, and Yang Lin focused on “teaching content”, “applied”, “creativity”, “teaching research”, “art”; Li Jian, Fang Rong, Yang Lan, Wang Ping, Xiao Yajun, Xu Xiao focused on “quality education”, “campus culture”, “typicality”, “transitional period”, “directivity”; Xia Jin, Cao Yong, Lu Xian, Lu Juan, and Yang Xuenan focused on “college students”, “utilitarianism”, “specialization”, “university fine arts”, and “educational views”; Wang Yi, Zhang Bo, Su Meini, and Chen Sanshi focused on In “curriculum system”, “hierarchy”, “basic national conditions”, “scientific norms”, “practical significance”.

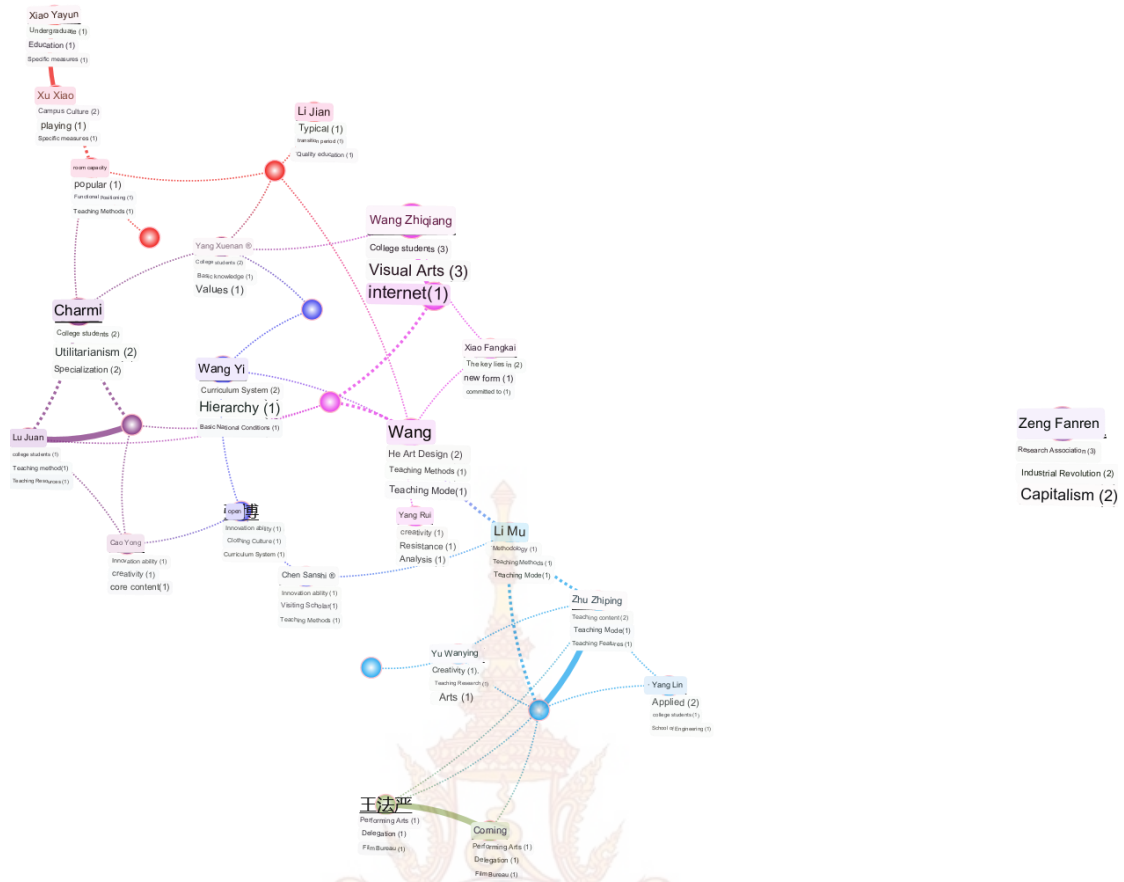


Figure 2.15 Author Association Diagram (with Subject Headings)

From the perspective of keywords, Wang He, Wang Yi, Yu Wanying, Yang Rui, Fang Rong, Li Junfeng, Yang Lin, Xiao Yayun, and Xu Xiao focus on “common colleges and universities”, “art education”, “public art education”, “Innovation”, “Innovation Practice”; Wang Zhiqiang, Zhou Jin, Zhu Zhiping, Zhou Lingyu, Su Meini, Xia Yanjing focused on “Visual Art”, “General Education Courses”, “Ubiquitous Learning”, “General Education”, “Art Education”; Zhang Bo, Cao Yong, Lu Xian, Lu Juan, Chen Sanshi, Xiao Fangkai focus on “aesthetic education”, “general education”, “art education”, “public studio”, “cultivation”; Xia Jin, Li Jian, Yang Lan, Yang Xuenan, and Wang Ping focus on “General Education”, “Art Education”, “Art Education”, “Aesthetic Education”, “Nanjing University”; Zeng Fanren and Li Mu focused on “Comparative Research”, “Humanities Education”, “Aesthetic Education”, “Modern Art Education”, “University Public Art Education”.

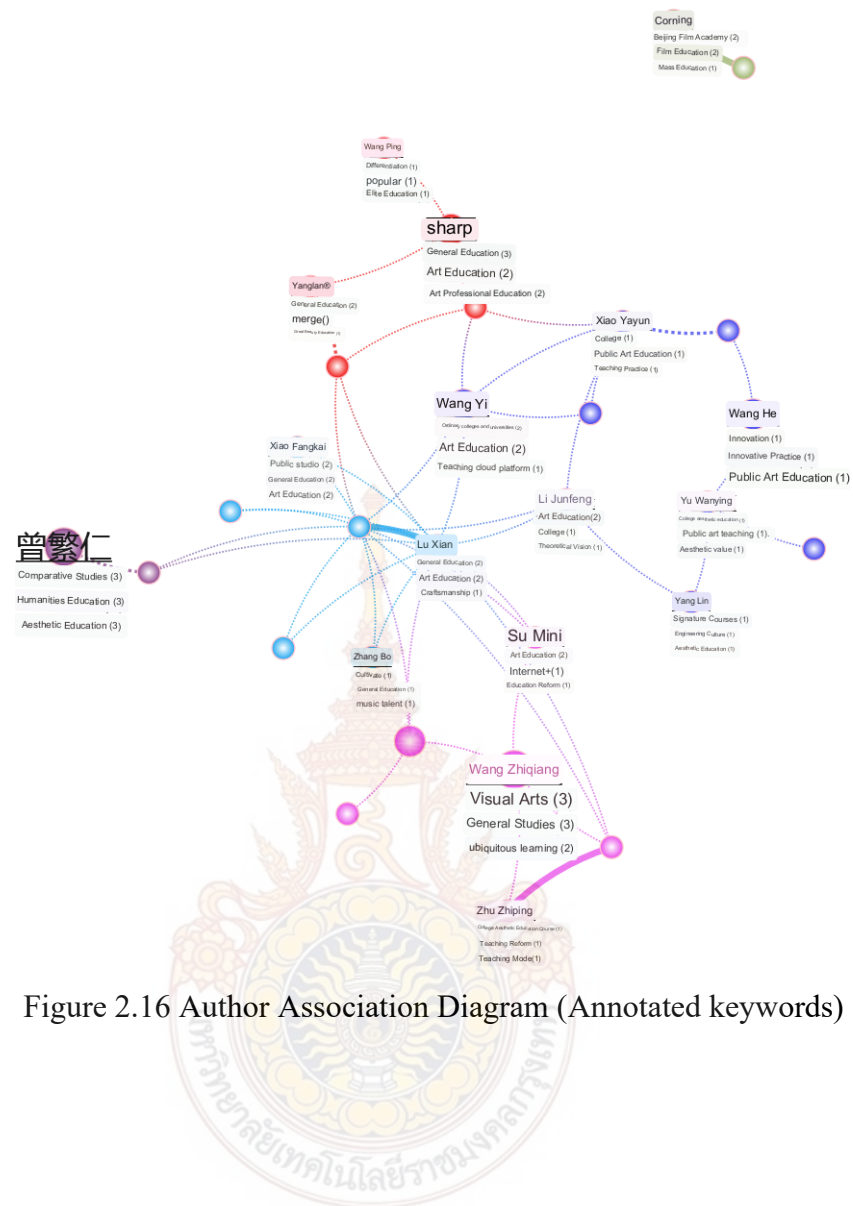


Figure 2.16 Author Association Diagram (Annotated keywords)

2.5 Related Studies

By searching "general education", "art appreciation", "Chinese universities", "curriculum design," and other topics related to this study, 15 representatives (highly cited, high number of downloads) articles were sorted out. Related papers are classified from the research design, research objectives, research purposes, research questions, and research results of the paper, as shown in the following chart:

Table 2.4 Related Studies

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
1	LinLin, Wang Xuezhi, An Zehui	The Chinese model of university general education	2018.3.18	Qualitative Research	Chinese university students	By analyzing the current state of general education development in Chinese universities, he advocates for a path to construct a Chinese model of general education in universities. University general education must take on new responsibilities and missions. It should cultivate college students' cultural confidence, fully leverage the role of scientific research, integrate world civilizations, and foster world-mindedness.	1. The positioning of general education is inaccurate 2. Lack of critical thinking training 3. Insufficient cultural depth 4. Unable to reach the depths of the soul	1. Root traditional culture and cultivate cultural confidence 2. Give full play to the role of scientific research and cultivate scientific thinking 3. Serve the national strategy and cultivate historical responsibility 4. Integrate world civilizations and cultivate world-mindedness	Journal
2	Peng Shouqing	Research on university general education curriculum design	2006.4.10	Qualitative Research	General education courses at the undergraduate level in Chinese universities	This article emphasizes that curriculum is the most direct and stable basic factor that affects the improvement of people's overall quality in educational activities. Therefore, general education courses have become the key to truly implementing cultural	1. Inconsistent understanding of the connotation of general education courses. 2. The guiding ideology of general education curriculum design is immature.	1. The nature and positioning of general education courses are direct factors affecting their implementation. 2. Social needs and government policies are important factors affecting the implementation of general education courses.	PhD thesis

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
3.	Li Zhi	Art appreciation course design in the general education system	2009.7.15	Qualitative Research	Art Appreciation Course	quality education and practicing general education. The design of general education curricula has naturally become a focus of research. The author redesigned the course from various aspects, including course content and structure, teaching methods, and forms. This redesign was informed by relevant knowledge in literature, history, science, local culture, and other fields. The author then employed personalized teaching forms, a life-oriented teaching environment, and diversification. The teaching method aims to	3. There are deficiencies in curriculum policies that hinder the achievement of general education goals. 4. The objectives of general education courses are unclear. 5. The standards for dividing general education curriculum areas vary. 6. The composition of general education courses is disproportionate. 7. The content of general education courses is very utilitarian. 8. The construction of informal general education courses has yet to attract attention. 9. The teaching management system of general education courses is imperfect. 1. Not paying attention to the particularity of art subjects and applying teaching models from other subjects 2. Too much emphasis on the transmission of professional knowledge and not enough generality has formed the purpose of The existing art appreciation courses have persistent problems, including the perception that "art education is	3. The principal's school-running philosophy and practice are key factors affecting the implementation of general education courses. 4. The quality and participation of teachers are the basic factors that affect the implementation of general education courses. 5. Students' needs and guidance influence the implementation of general education courses. 6. Update educational ideas and concepts. 7. Use curriculum design theory to construct the general education curriculum system and teach content carefully 8. Strengthen the construction of informal general education courses. Create a campus cultural atmosphere that implements general education. 9. Scientifically formulate systems and improve teaching management 1. Grasp the connotation of art combined with literature 2. Understand artistic style through history 3. Appreciate works of art in conjunction with science 4. Combine local culture to promote national art 5. Personalize the teaching form, adapt the teaching environment to life, and adapt the teaching environment to life	Journal

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
4.	Wang Kun	On the Importance of General Art Education in Colleges and Universities	2017.02	Qualitative Research	Chinese universities and college students	develop art appreciation courses tailored to the general education systems of colleges and universities, promoting the comprehensive and harmonious development of college students' quality. The article provides an in-depth analysis of the importance of general art education in colleges and universities from the perspectives of both institutions and students, enabling college educators to gain a more objective understanding of the role this course plays in cultivating outstanding college students.	not artistic" and that "general education is not general knowledge." 1. The universality and sharing of art general education in colleges and universities need to be improved 2. The training of art general education students needs to be improved	1. Art general education can help schools cultivate universities with excellent personalities born 2. Art general education can help schools create an art-cultural atmosphere and inherit it Excellent national culture 3. Art general education is an important foundation for cultivating the aesthetic ability of college students 4. General art education is the key to stimulating the creativity and imagination of college students source 5. Art general education is a potent auxiliary to promote the professional learning ability of college students. help 6. Art general education is an effective precursor to improving the social adaptability of college students. carry 7. Art general education is a necessary condition for ensuring the coordinated development of	Journal

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
5	Mo Ni, Wang Ge	General Education Research Review	2010.12.20	Qualitative Research	Chinese University	The article highlights that imparting knowledge is a means of general education to cultivate students' creativity and social responsibility. What needs to be further discussed here are: 1) Facing the ocean of human knowledge in the process of general education, to what extent can the education and teaching of all knowledge be grasped, neither too profound nor too superficial? 2) Which education and teaching methods should be adopted to achieve higher efficiency and greater results? 3) How to deal with the relationship between imparting knowledge, developing abilities, and cultivating values.	the body and mind of college students. pieces 1. The quality of implementation of general education cannot be guaranteed. 2. The goals of general education lack specificity. 3. The general education curriculum system lacks integrity. 4. A course attitude that emphasizes theory and neglects practical application.	1. Clarify the positioning of general education. 2. Develop a comprehensive scientific curriculum system. 3. Build a strong teaching staff and refine teaching methods.	Journal
6	Yang Yu, Zhang Yanyan	Discussion on the Teaching Methods of Art General Education in Colleges and Universities	2020.01.25	Qualitative Research	College art general education courses	The article highlights that when implementing art general education teaching methods in colleges and universities, it is essential to analyze the current status of art general education, clarify its importance, and design innovative teaching methods tailored to the distinct teaching concepts and characteristics of each institution. Only continuous reform and improvement of teaching methods can improve the teaching effect of art general	1. For colleges and universities, the educational philosophy is mainly pragmatism. This relatively one-sided education system has significantly hindered the development of art education in general. 2. For students, it is generally believed that general art education lacks practical value and is difficult to transform the knowledge content learned into practical application abilities. Most students who are not majoring in art will have the idea that the professional threshold for art general courses is high, which makes	1. Colleges and universities need to clarify the positioning of art general education, clearly establish the connection between art general education and other professional courses, and revise the traditional educational concept based on the principle of practicality. 2. Pay attention to guiding students. 3. Actively organize relevant education and teaching activities. General education in the arts at colleges and universities is of	Journal

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
7	Lu Yi, Yang Tong	Theoretical analysis of the development of general education in Chinese universities from the perspective of popularization of higher education	2020.08	Qualitative Research	Chinese University General Education	education in colleges and universities. This article aims to describe the reform process of general education in Chinese universities since the 21st century and analyze the role of general education in the context of the popularization of higher education. What, thereby forming a theoretical understanding of various reform practices.	them lack enthusiasm in the learning process. 3. For teachers, there is no strict selection of course teachers, which makes Art general education lacks professional teachers to design and research teaching content, which significantly hinders the development of art general education. 4. The current situation is that schools do not prioritize general education in art, students are intimidated by challenging courses, and the professional abilities of teachers are low, which significantly hinders the development of general education in art. General education has no fixed form. It has not been long since Chinese universities began to explore the construction of general education, and mature experience and universal laws have not yet been formed. For many universities, the future direction is unclear. When the goals are not clear enough, and the quality standards of education are difficult to define, the practice of general education will easily fall into the dilemma of slackness and hollowness.	great significance in cultivating the comprehensive quality and abilities of contemporary college students. It requires colleges and universities to attach importance to the development of courses so that students can approach them correctly and participate in them. Only by perfecting and improving teaching methods can we effectively promote the teaching of art in general education at colleges and universities. The role in the work can be truly brought to life, and excellent, comprehensive, and high-level college students can be cultivated. According to the analysis model of popular higher education goals proposed in this article, the discussion of general education should be expanded from A to B and then ABCD. This framework may help different institutions find the right balance of the four educational goals that suit them. In the future, if the Chinese civilization tradition can be reactivated in modern universities if universities of science and engineering, industrial universities, and higher education institutions dedicated to vocational education can all establish educational philosophy and institutional models suitable for	Journal

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
8	Huang Kunjin	Basic concepts and curriculum planning of university general education	2006.07	Qualitative Research	University General Education Courses	This article examines the evolution of the university, starting with general art education, progressing to familiar subjects, and ultimately culminating in the current concept of general education. It also explains that the Department of General Arts is for vocational education, the Department of Common Subjects is for elective subjects, and the Department of General Education is for specialized education.	Limitations of General Education within Subject Categories. General education "education" is about exploring: What is the meaning of general education? What is its essence? What is its connotation? After knowing the meaning of general education, the next step is to seek how to practice and plan.	large-scale industrial talent training General and professional education will become a global contribution to China's higher education. The article emphasizes that specialized education, combined with general education, constitutes professional education. It analyzes the logic underlying general education, including its subjects, teaching methods, and assessment, as well as the sequence, connotations, and correlations. In particular, the planning of general education courses and the concepts of general education teaching are proposed to be comprehensive and diverse. The goal of general education is to achieve apparent expression ability, comprehensive and integrated judgment ability, and diverse and integrated whole-person education. Finally, the curriculum planning, credit ratio, and teaching evaluation of general education in renowned American universities confirm that to become a first-class university of excellence, general education must be valued and strengthened.	Journal
9	Wei Lina Zhang Xiaohua Yu Qixiang	Artistic perspective Reform and Development of Arts	2018.04	Qualitative Research	Arts General Education	The "Education 2030 Action Framework" proposes new requirements for future education development, emphasizing the importance of students' overall	1. Lack of correct understanding of the value of general education in art. 2. The general education training system for art is not sound enough.	The article analyzes the necessity and urgency of reforming and developing art general education in 2030 from the perspectives of the country, society, universities,	Journal

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
		General Education in Colleges and Universities in 2030				well-being and healthy development. Art general education is the spiritual enlightenment of students' beauty and wisdom, and it plays an irreplaceable role in cultivating high-quality talents with sound personalities, innovative thinking, and comprehensive and harmonious development. It is the key to education development and reform in 2030. An indispensable and important part of the revolution.	3. The teaching staff of general arts education is not sufficiently qualified.	educators, and trainees. It proposes solutions from various aspects, including positioning, system, curriculum, career, and team—countermeasures for the Reform and Development of Art General Education in 2030. 1. Unification of national consciousness and national consciousness 2. Systematically build an arts general education system 3. Scientifically set up art general education courses 4. Strengthen the construction of the campus's artistic and cultural atmosphere 5. Scientifically optimize the art education teaching staff	

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
10	Feng Yuanyuan	On art education under the goal of university general education	2009.11	Qualitative Research	Art education	Starting from the transformation process of educational concepts currently underway in China's undergraduate universities, from "specialist education" to "quality education" and then to "general education", the article discusses the responsibilities, subject positioning, and disciplinary positioning of art education in the context of general education. Changes that will occur in discipline construction and other aspects, along with the necessary preparations.	The status of art education is relatively weak in most ordinary colleges and universities. The lack of aesthetic education has led to contemporary college students' emotional indifference, imperfect personalities, insufficient aesthetic abilities, and a lack of creativity. Educational shortcomings such as low creativity and poor self-awareness.	1. To establish a subject system of art education, it is necessary to recruit a team of teachers with high professional levels and supporting professional skills. 2. As a general education art course, a corresponding curriculum system and teaching content should be formed. 3. To complete the teaching tasks, the school must establish suitable art teaching and art practice venues, including classrooms, rehearsal spaces, instrumental music teaching facilities, and storage areas. 4. Organize capable university art teachers to compile teaching materials suitable for ordinary college undergraduates. 5. From the perspective of general education goals, it is determined that art courses must be targeted at every student.	Journal

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
11	Guo Zhengu	Exploration of the Reform of Public Art Curriculum in the General Education System of Colleges and Universities	2017.11	Qualitative Research	Public art courses	Based on the current problems existing in art general education, the article proposes ways to explore curriculum reform. The reform method examines the overall design goal of the course, the structure of course content, and the design of teaching forms and methods, aiming to establish a new approach to art general education courses in the current era and promote the all-round development of college students.	1. The generality and professionalism of art education curriculum design need to be improved; 2. Ignore the particularity of the art discipline and apply the teaching models of other disciplines. 3. The teaching content is asymmetrical to the student's existing knowledge system. How can we overcome the existing challenges and develop general art education more effectively and reasonably?	1) Design of the overall goals of art courses in the general education system. 2) Update the content and structure design of art courses in the general education system. 3) Update the teaching form and method design of art courses in the general education system.	Journal
12	Yin Shao Chun	Art Appreciation in Art Education	1995.06	Qualitative Research	Art appreciation	The article emphasizes that art appreciation is increasingly valued in school systems at all levels in our country. This is an inevitable phenomenon that occurs as people deepen their understanding of the nature of art education.	At the beginning of China's new art education development, there was a shortcoming in the one-sided emphasis on practicality and technology, neglecting the education of art appreciation.	Art appreciation not only enables artworks to gain value and life in social circulation but also helps improve students' overall art quality, cultivation, aesthetic ability, social knowledge, and understanding. Art appreciation has always been an important part of art education. As modern concepts tend to be organically integrated, their status and role will be increasingly valued by the art education community.	Journal

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
13	Hu Zhonghua	General education and artistic talent cultivation ----Also discusses the concept and practice of the spirit of communication at the China Academy of Art	2019.08	Qualitative Research	Art talent training	With the reform and development of the economy and society, the advancement and integration of science, technology, culture, and art have shown a trend of being highly differentiated and refined, as well as highly comprehensive and integrated. How to effectively balance the relationship between professional education and general education in higher education, cultivating high-quality, well-rounded talents with comprehensive, free, and harmonious development, has become a crucial aspect of higher education reform.	The institutions and responsibilities of general education in schools are unclear, and there are deficiencies in the division of labor and cooperation among relevant functional departments. General education courses are fragmented and unsystematic, and the quality of the teaching staff needs improvement.	1. Strengthen the study, research, and publicity of general education as a university education concept and improve the understanding of general education among art school leaders, heads of relevant functional departments, teachers, and students. 2. Establish and improve the management and coordination organization of general education, ensuring unified planning, coordination, and management across schools. 3. Construct a general education curriculum system, focusing on establishing the "core curriculum" of general education in art colleges. 4. Strengthen the construction of the teaching team for general courses and establish a team of teachers with excellent quality, comprising both professional and part-time instructors. 5. Develop ways and methods to strengthen non-curriculum general education.	Journal

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
14	Niu Xi	Art adds color to life—an appreciation of university art based on general education	2013.10	Qualitative Research	Art appreciation	The article highlights that the art appreciation class is a public course offered by contemporary colleges and universities to enhance quality education, strengthen students' general awareness, and lay a broader foundation for values and outlook on life, enabling students to enter society in the future. The process of acquiring moral and aesthetic values and setting correct future life goals through methods of feeling, experience, analysis, and judgment is also an important aspect and requirement of contemporary general education.	Contemporary college students have just finished their intense high school studies and entered college life. This stage is crucial for them to develop a well-rounded personality, adopt sound values, and make informed decisions in life. They must not be allowed to pursue book knowledge unthinkingly, let alone Judge their abilities based on their scores.	General education can produce generalists, that is, individuals who are well-read, knowledgeable about various subjects, including nature, the humanities, and ancient and modern affairs, and possess a range of talents, making them versatile, reasonable, and well-rounded. Paying attention to the improvement of college students' art appreciation abilities will help enhance the quality of China's citizens and cultivate more general talents with discerning thinking.	Journal

No.	Author	Title	Published	Research Design	Research Population	Research Purpose	Problems	Response or Conclusion	Literature Category
15	Gan yang	Concepts, goals, and models of university humanities education	2006.07	Qualitative Research	University Humanities Education	The problem of humanities education in Chinese universities involves the transformation of undergraduate education in our country, that is, from the previous undergraduate training model that only focused on professional education and lacked general education to an undergraduate training model that "professional development based on general education" education model.	1. University humanities education requires examination Consider the relationship between undergraduate education and secondary education, specifically high school education. 2. University humanities education must clarify and rationalize the relationship between undergraduate education and graduate education, especially the need to clarify "Undergraduate Education" It has its independent training purposes and goals. 3. University humanities education must straighten out the relationship between humanities education and vocational education. In particular, it is necessary to seriously consider the positioning of vocational schools, such as law schools and business schools, within universities. 4. The introduction of university humanities education into the humanities curriculum will inevitably involve the relationship between the so-called "arts and sciences." , but today is "Relationship between Arts and Sciences" Unlike traditional ones, it involves more relationships with various new applied disciplines. 5. The introduction of university humanities education into the	The central task of the general education curriculum in Chinese universities is to reorganize the cultural traditions that have been broken since the Republic of China and to take the path of "emphasis on both China and the West". This will gradually form the "core curriculum" tradition of our universities and help make Chinese universities truly Chinese—the leader of civilization.	Journal

curriculum will highlight the contradiction between humanities and social sciences

6. University humanities education will likely revisit a century-old issue: the relationship between Chinese and Western culture.

7. University humanities education must correctly handle the relationship between the “outline” and “purpose” of the curriculum.

As can be seen from the above table, the papers related to "university general education", "curriculum design", and "art appreciation" all use qualitative research methods. The research objects include "college students", "art appreciation courses", "Chinese universities", "art education", etc. However, few think and do research from the perspective of "teachers", and the methods rarely use in-depth interviews—a way to study. The existing problems at this stage have been elaborated from the perspectives of the school, the curriculum design itself, the teacher's teaching methods, and the students' learning attitudes. However, the overall description is not comprehensive or specific enough, and the methods and means of case studies are not often available. Therefore, this study is bold and innovative, conducting in-depth interviews from the perspectives of case teachers and students across public schools, private schools, comprehensive universities, and professional universities to gain a comprehensive and multi-angle understanding of the current situation in Chinese university general education. The current situation of art appreciation courses raises questions, analyzes problems, and explores the implementation plan of a "General Education Art Appreciation Course" suitable for art students. Finally, qualitative research and triangular argumentation methods were used to deepen the essence of the course, reform and innovate teaching methods, and explore new developments for the design of art appreciation courses in Chinese university general education.

CHAPTER III

RESEARCH METHODOLOGY

This section elaborates on the research method, which involves the design of the research, the selection of research participants, the instrument, and data collection and analysis. The present study also presents the rationale for applying mixed-method designs, the sample selection procedure, data collection, and analysis, with a detailed explanation.

3.1. Research Design

The present study aims to explore Chinese art teachers' and students' perceptions regarding the implementation of art appreciation courses (AAC) in Chinese general education and to find the difference in perception between Chinese art teachers and students regarding the implementation of AAC, understand the alignment of art appreciation course with the visions and missions of China's general education, explore teaching methods currently applied in the AAC of Chinese University General Education inspire student engagement and ensure the expected learning outcome, explain challenges of Chinese art teachers in Chinese general education in implementing critical pedagogy in their courses, and explore potential strategies of Chinese art teachers in Chinese general education in addressing any potential challenges in implementing critical pedagogy in their courses.

To answer the first, second, and third research questions, a quantitative survey is applied to understand art teachers' and students' ideas regarding the implementation of AAC, alignment, and teaching methods applied in the general education context. Secondly, to address the second research question, interviews and document analysis are employed to explore the art teachers' challenges and attempts (to address the challenges) in implementing AAC in their general education context. Consequently, based on the stated research objectives, this current study employed a mixed-methods design, specifically utilizing a sequential explanatory design that combined a survey and interview to unveil the implementation and practices of AAC in the Chinese general education context. Cresswell (2014) stated that combining

mixed-methods approaches could optimize research findings because these combinations could unveil both the non-dynamic aspects of participants' ideas and the dynamic aspects of AAC implementation through in-depth interviews, document analysis, and classroom observation.

3.2. Research Population and Samples

3.2.1 Population

The study's population, employing a qualitative design, consists of teachers and students who perceive the implementation of the art appreciation course in Chinese higher education institutions. The population in this study consists of all art teachers who teach in higher education institutions in China. Currently, according to the University Consortium for General Studies (CUHK), which was founded in 2017, it has members of around 44 universities with an estimated number of art teachers at each university ranging from 10 to 20 teachers in each university in three provinces, namely Yunnan, Jiangxi and Nanchang provinces, the population of Chinese art teachers who teach art appreciation courses in general education is approximately 600 art teachers. At the same time, the total population of students from 44 universities (around 100 students in each university who attended art appreciation courses in general education) or general education that implement art appreciation courses is 4400 for students who take art appreciation courses at general education institutions in China, especially in the three provinces as initiators and pioneers in the implementation of art appreciation courses in the three aforementioned provinces (CUHK, 2023).

3.2.2 Research Sample

3.2.2.1 Art Teachers

The first sample category involved art teachers who have been teaching an art appreciation course in Chinese general education. In this case, the present study applied a random sampling technique. Random sampling is a technique for selecting samples from the entire population, where each member has an equal opportunity to be included in the research sample. The method aims to minimize inequality and bias in sample selection, ensuring that the research results more accurately represent the entire population. In random sampling, the technique of sample selection is carried out

randomly, usually using a random number table, random number generator, or lottery to produce a representative sample. This technique is crucial for ensuring that the research results can be generalized with more accurate and reliable output to the broader population, as well as for improving the internal validity of the research. In this survey study, 55 percent of art teachers from 44 universities were selected as the sample for the research. Consequently, the present study involved approximately 105 art teachers who had been teaching art appreciation courses in Chinese general education at 44 universities that became members of the Art Appreciation Course Consortium for General Education (CUHK).

3.2.2.2 Students

The second sample category consisted of students who took an art appreciation course as part of their Chinese general education. Similar to the first sampling strategy, the students selected as the research sample for this study were also from the 44 universities that offered art appreciation courses as part of their general education (CUHK). In this study, random sampling was also applied to find students as research participants. From a total of 44,000 students, the researchers selected 10 percent of the students. Therefore, the present study involved 450 students (10%) of the total population. They were also selected using random sampling techniques.

3.2.2.3 Interview Participants

The interview participants in this study, as research subjects, include art teachers who have been implementing art appreciation courses in Chinese general education with varying levels of teaching experience. They were selected using purposive sampling based on their teaching experience in the art appreciation course (AAC), their involvement in designing lesson plans, teaching materials, and teaching media, as well as their learning objectives, outcomes, and the assessment program in the school. The participants for the qualitative interview were 4 teachers.

The description of the interview participant:

(1) Description of Ms. Zhu's background

Ms. Zhu (pseudonym, code name TA) graduated from Zhejiang Agricultural and Forestry University, majoring in design art, and is currently a professional teacher and associate professor at Jiangxi University of Technology, College of Art. In 2012, she was awarded the title of Excellent Supervisor of

Undergraduate Graduation Design (Thesis) at Jiangxi University of Technology. In 2013, she guided students to participate in the Jiangxi Science and Technology Innovation and Vocational Skills Student Competition, winning first prize at both the provincial and ministerial levels. Between 2008 and 2021, eight papers were published in core journals, including Film Literature, Mango, and China Newspaper. Thirteen papers were published in national and provincial journals, such as Shanxi Architecture, Beauty and Times, and Popular Literature and Art. The course "Design of Display Space" was awarded the project for online open course construction by Jiangxi University of Technology in 2019, and students were guided to be approved for the school-level undergraduate innovation and entrepreneurship training program in the same year. In 2010 and 2021, she was awarded two Jiangxi Provincial Social Science Art Project grants, one project under the Jiangxi Provincial Social Science 12th Five-Year Plan in 2013 and another project under the Jiangxi Provincial Education Science 14th Five-Year Plan in 2021. In 2013, she was awarded a project of the Jiangxi Provincial Education Department's Science and Technology Key Research Project. Ms. Zhu is responsible for the main courses of Environmental Design, such as "History of Chinese Arts and Crafts", "Art Criticism", "Art Appreciation", "Display Space Design", "Outdoor 3D Space Performance (SU)", "Interior Furnishing Design" and "Entertainment and Leisure Space Design".

Ms. Zhu was the researcher's undergraduate class teacher and specialist course teacher, and is a personable person with extensive research and teaching experience. Ms. Zhu has a unique perspective on art. As a result of her outstanding performance in school, the researcher had the privilege of accompanying Ms. Zhu to participate in painting exhibitions and design activities and was, therefore, able to communicate with him frequently about her thoughts on art and art, which was of great help in the data collection and analysis of this study. With Ms. Zhu's permission, she was used as one of the case studies and was interviewed in depth.

(2) Description of Mr. Wu's background

Mr. Wu (pseudonym, code name TB) graduated from the Tianjin Academy of Fine Arts in China and is currently the Deputy Director and Associate Professor of the Department of Industrial Design at the School of Art and Design of Nanchang University, and the Secretary General of the Cultural and Creative Product Design

Committee of the Jiangxi Arts and Crafts Society. Over the past decade of teaching, he has guided students to participate actively in international and domestic design competitions, winning numerous awards. Mr. Wu has published two articles in CSSCI-sourced journals (Book Review) (Research on the Integration of Curriculum System in Art and Design Education and Teaching - Review of Basic Course of Art and Design Discipline and Innovation in Design and Art Education and Teaching - Review of Research Methods in Design and Art), four articles in CSSCI-sourced journals and 30 papers in core journals. He has published over 30 papers in top-tier journals and four academic monographs. He has won two international awards.

(3) Description of Mr. Hu's background

Mr. Hu (pseudonym, code name TC), a graduate of Jiangxi Normal University, is a full-time teacher in the School of Art and Media Design at Nanchang Institute of Technology and the director of the Environmental Design Teaching and Research Department. He has been teaching art and design for ten years. Mr. Hu is responsible for developing the training program for environmental design professionals at Nanchang College of Technology, encompassing teaching, curriculum development, and other related tasks. In the past three years, he has organized and guided students to participate in various Jiangxi provincial competitions and won 6 first prizes, 10 second prizes, and 12 third prizes; he has participated in and presided over 5 provincial and municipal level projects; he has completed 3 horizontal projects with a total of 460,000 RMB. The courses taught include: "Chinese and Foreign Architecture History", "Art Appreciation", "Interior Design Thematic Training", "Landscape Design", "Furniture Design", "History of Arts and Crafts", "Art Appreciation," and other courses.

(4) Description of Ms. Zou's background

Ms.Zou (pseudonym, code TD) is a teacher of visual design at the School of Art and Design of Nanchang University of Aeronautics and Astronautics and has been working in art education for 12 years. She has published five academic papers and participated in two projects. In 2016, he won the "Outstanding Instructor" award in the "Star of Jinggang" design and art creativity competition. In 2017, his work "699 Art Center Café LOGO" won the first prize in the "National Youth Cup" National University Art and Design Works Exhibition, and 2020, she won the "National Youth Cup" In 2020, she won the Outstanding Instructor Award in the National University

Art and Design Works Exhibition, and in 2020, she won the Outstanding Instructor Award in the Jiangxi University Science and Technology Innovation and Vocational Skills Competition. She has taught courses such as "Decorative Patterns", "Brand Design", "Watercolor Creation", "Poster Design", "Typography", "Art Research", "Teaching Art Creation," and "Creative Thinking".

The Description of the Students Interviewed

To understand the student's learning performance and ideas in the General Studies Art Appreciation course, interviews were conducted in this study to gather the students' genuine ideas and suggestions. As the researcher teaches at the School of Art and Media Design of Nanchang Institute of Technology every semester, he has the opportunity to meet students face-to-face, which facilitates the collection and collation of data.

A total of ten art students from the researcher's school were selected for interviews, comprising five students from Mr. Hu's class and five students from the researcher's class. These students were from different grades and educational backgrounds at the university. With the consent of the teachers and students, three students from Mr. Zhu's class, three students from Mr. Wu's class, and four students from Ms. Zou's class were selected for the interviews, totaling 10 students. The researchers conducted a questionnaire-based study. Regardless of the differences in gender or grades, after random sampling, they arranged for data collection. Arrange the student code of the study as follows.

The five student codes of the researcher are RES1, RES2, RES3, RES4, and RES5, the student codes of Ms. Zhu are TAS1, TAS2, TAS3, and TAS4, the student codes of Mr. Wu are TBS1, TBS2 and TBS3, the student codes of Mr. Hu are TCS1, TCS2, TCS3, TCS4 and TCS5, and the student codes of Ms. Zou student codes were TDS1, TDS2, TDS3, TDS4, as shown in Figure 24. The student subjects interviewed for this study were from Nanchang University, Nanchang University of Aviation, and Nanchang Institute of Technology, with a total of 20 students from various art schools.

Table 3. 1 Student Interview

Serial Number	Code Name	Respondent Identity	Gender	Interview Date	Interview Time	Interview Location
1	TA	Teacher at Jiangxi University of Science and Technology	F	1.3.2022	2 h	teacher studio
2	TB	Teacher at Nanchang University	M	6.3.2022	2 h	teacher's research room
3	TC	Teacher at Nanchang Institute of Technology	M	5.4.2022	1 h	teacher's office
4	TD	Teacher at Nanchang Hangkong University	F	16.4.2022	1 h	teacher's office
6	TAS1	Student at Jiangxi University of Science and Technology	F	2.3.2022	40 min	questionnaire method
7	TAS2	Student at Jiangxi University of Science and Technology	M	2.3.2022	40 min	questionnaire method
8	TAS3	Student at Jiangxi University of Science and Technology	F	2.3.2022	40 min	questionnaire method
9	TBS1	Nanchang University student	M	10.3.2022	40 min	questionnaire method
10	TBS2	Nanchang University student	M	10.3.2022	40 min	questionnaire method
11	TBS3	Nanchang University student	F	10.3.2022	40 min	questionnaire method
12	TCS1	Student at Nanchang Institute of Technology	M	7.4.2022	30 min	Training Building A411
13	TCS2	Student at Nanchang Institute of Technology	F	8.4.2022	30 min	Training Building A411
14	TCS3	Student at Nanchang	M	9.4.2022	30 min	Training Building A411

Serial Number	Code Name	Respondent Identity	Gender	Interview Date	Interview Time	Interview Location
15	TCS4	Institute of Technology Student at Nanchang Institute of Technology	F	10.4.2022	30 min	Training Building A411
16	TCS5	Institute of Technology Student at Nanchang Institute of Technology	M	11.4.2022	30 min	Training Building A411
17	TDS1	Nanchang Hangkong University student	F	17.4.2022	20 min	Main Building B216
18	TDS2	Nanchang Hangkong University student	F	18.4.2022	20 min	Main Building B216
19	TDS3	Nanchang Hangkong University student	M	19.4.2022	20 min	Main Building B216
20	TDS4	Nanchang Hangkong University student	M	20.4.2022	20 min	Main Building B216
21	RES1	Student at Nanchang Institute of Technology	F	4.5.2022	30 min	Training Building A404
22	RES2	Student at Nanchang Institute of Technology	F	5.5.2022	30 min	Training Building A404
23	RES3	Student at Nanchang Institute of Technology	M	6.5.2022	30 min	Training Building A404
24	RES4	Student at Nanchang Institute of Technology	M	7.5.2022	30 min	Training Building A404
25	RES5	Student at Nanchang Institute of Technology	M	8.5.2022	30 min	Training Building A404

3.3 Data Collection

The following data were gathered for this study:

1. A questionnaire is used to gather data regarding the implementation of AAC from the perspectives of both the teacher and the student.
2. Data from the Conformity Curriculum document analysis is used to gather learning objectives, student learning outcomes, vision, and mission.
3. Learning Outcomes and Student Engagement: Assignments and examinations (mid-semester and end-of-semester) are used to capture data and learning outcomes as part of the Student Engagement questionnaire.
4. Interviews are conducted to gather information about the obstacles and challenges educators face in implementing ACC.
5. Interview data regarding strategies and methods for surmounting obstacles and challenges

3.4 Research Instrument

The instruments utilized in this investigation are as follows:

3.4.1 Art Critical Pedagogy Questionnaire

Researchers combined Critical Pedagogy theory and Aesthetic Education Theory to develop the Art Critical Pedagogy Questionnaire instrument. The objective of this instrument is to evaluate critical art instruction in terms of five primary dimensions:

1. Orientation (9 items): This dimension investigates the art teaching approach's orientation toward fostering creativity through art, engaging students in critical thinking, and viewing art as a tool for social reflection.
2. Structured Learning program (6 items): The emphasis of this aspect is on the systematic organization of the art learning curriculum to foster critical thinking among pupils. This encompasses the organization of educational activities, modules, and instructional approaches that align with the objectives of critical pedagogy.
3. Learning Materials and Curriculum (5 items): This aspect assesses the extent to which the learning materials and curriculum facilitate the development of students' critical thinking abilities within the arts realm. Particular attention is given to

the relevance of the materials to the student's requirements, along with the adaptability of the curriculum that fosters autonomous and analytical thinking.

4. Interactions between students and teachers (6 items): This dimension assesses the correlation between educators and learners in the process of acquiring artistic knowledge. The anticipated outcome of this engagement is a reciprocal partnership, where students and teachers collaborate as equals in exploring critical concepts through the medium of art.

5. Evaluation (5 items): This dimension pertains to the implementation of learning evaluation to assess student achievement. This evaluation emphasizes the process, which encompasses students' self-reflection on their learning and artwork, as well as the ultimate results.

(See in Appendix 1)

3.4.2 Students' Engagement Questionnaire

To comprehensively assess student engagement, the National Survey of Student Engagement (NSSE) recommends using student engagement indicators. In this instance, 47 indicators of student engagement items are proposed by NSSE (2017). Additionally, the student engagement indicators items were further elaborated into the following questions: higher-order learning (4 items), reflective and integrative learning (7 items), learning strategies (3 items), quantitative reasoning (3 items), collaborative learning (4 items), heterogeneous discussion (4 questions), active teaching practice (5 items), quality of interaction (5 items), and supportive environment (8 items). This questionnaire employs a Likert scale ranging from 1 to 5.

(See in Appendix 2)

3.4.3 Teacher Interview

The researcher developed the Teacher Semi-structure to gather data on the obstacles and difficulties encountered by instructors while incorporating AAC in general education. This instrument has five questions that specifically target five crucial elements of AAC implementation. Firstly, inquiries about teachers' encounters with AAC encompass their involvement in its implementation within the educational setting. Secondly, this instrument investigates the primary obstacles encountered by teachers. Thirdly, inquiries have been raised regarding obstacles to incorporating AAC into the curriculum and everyday learning procedures, such as difficulties in modifying

educational resources. Fourthly, teachers were asked to identify the specific forms of assistance they need to maximize the adoption of AAC. Lastly, this interview also explored teachers' perspectives on the efficacy of AAC in facilitating student instruction, as well as its impact on student academic achievement.

(See in appendix 3)

3.4.4 Students Interview

The semi-structured interview for students is comprised of four components: Course learning assessment and course cohesion, learning experience, Application of general arts courses and art disciplines, and understanding of general education courses and subjects in Chinese universities. (See in appendix 4).

3.5 Content Validity and Reliability

The validity and reliability of the instrument in this study were rigorously examined to ensure that the instrument was genuinely reliable and valid. The instrument trial included 50 respondents, including 20 instructors and 30 students who participated in AAC. Purposive sampling was employed to ensure that the trial sample's attributes aligned with those of the research population. The content and construct validity of the instrument are assessed. The applicability of the item in the instrument is evaluated by two experts in the field of art education to ensure content validity. Additionally, the construct validity is evaluated through Exploratory Factor Analysis (EFA) with a minimum factor loading criteria of 0.4. The KMO (Kaiser-Meyer-Olkin) value must be a minimum of 0.5 to demonstrate the adequacy of the sample, and Bartlett's Test of Sphericity must be significant ($p < 0.05$) to demonstrate the correlation between variables.

3.6 Data Analysis

3.6.1 Descriptive Statistics

Descriptive statistical analysis is employed to provide a comprehensive analysis of the acquired data, which includes distribution, central tendency (mean, maximum, and minimum), and variation (standard deviation). The demographic characteristics of respondents, including gender, age, and teaching experience, are

summarized using descriptive statistical analysis in the context of this study. Additionally, this analysis is used to compile data on the perceptions of AAC implementation among students and teachers, either as an early indicator of differences or not. Subsequently, descriptive data regarding student engagement levels are presented for each indicator to provide a comprehensive understanding of the overall trend.

3.6.2 Inferential Statistics

The Mann-Whitney test was employed to evaluate the disparities in perceptions between instructors and students regarding the implementation of AAC through inferential analysis. This test was selected due to the potential non-normal distribution of the perception data that was collected, necessitating a non-parametric test. The Mann-Whitney test enables researchers to compare the perceptions of two independent groups (students and instructors) regarding the effectiveness of AAC in supporting classroom learning to determine whether there are significant differences. Additionally, a linear regression analysis was conducted to assess the impact of instructional strategies on student learning outcomes and engagement. The objective of this assessment is to determine the extent to which the instructional strategies employed influence student engagement in the classroom and their academic performance. Researchers can determine whether there is a substantial correlation between the independent variables, such as teaching methods, and the dependent variables, including student engagement and learning outcomes, by employing simple linear regression.

3.6.3 Interview Analysis

The data processing and analysis process was carried out through systematic data collection, analysis, and collation of the current situation in an inductive manner, transcription of the audio and video interviews into a written archive, and collation and analysis of the data. Through the research steps, the four case teachers' statements were analyzed, reorganized into specific content, and finally cross-referenced with the students' responses to confirm alignment with the research questions.

Coding is the formation of associations with text fragments in terms of one or more keywords in order to identify a point of view subsequently. Coding can be

performed in various forms and is a crucial component of the grounded theory, content analysis, and computer-assisted analysis of interview texts. While coding is a crucial step in analyzing qualitative research data, the most basic conceptual classification is open coding. Open coding refers to "the process of decomposing, detecting, comparing, conceptualizing and categorizing data" (Strauss & Corbin, 1990, p. 61). In a qualitative study conducted by Glaser and Strauss in 1967, coding played a crucial role in the grounded theory approach.

In contrast to content analysis, coding does not need to be quantified in the zapping theory approach; instead, qualitative analysis of the relationships between codes and their contextual and behavioral outcomes is conducted. For computer-assisted analysis procedures of interviews, coding has also become a key feature of the new procedures. In this study, coding was used to categorize teachers and students, which was explored comparatively and ultimately led to the study's conclusions. In this section, the processing of the relevant data collected and the methods of analysis are described and explained.

3.7 Ethical Research

The purpose of research in the humanities field is typically not to verify hypotheses but to explain phenomena, discover facts, construct arguments, solve problems, and develop better models or learning methods. Therefore, any researcher who is willing to assume ethical responsibilities to society and his or her research will agree because the research participants must be respected, and the privacy of the participants must be guaranteed during the research process; academic research freedom is not without restrictions, and researchers should also apply self-discipline. Strictly adhere to the restrictions and norms of research ethics. As the research process of this study requires the collection of sufficient literature and document research materials, it also involves interviewing the interviewees, namely, teachers and students. Therefore, the relevant information must be communicated to the interviewed teachers and students before the interview. After students communicate and explain, they sign the interviewee's verbatim confirmation of the interview. In this way, it complies with the data specifications and relevant laws. All individuals, entities, and other relevant

parties involved in the research are represented by pseudonyms to maintain confidentiality and protect the privacy of the interviewees.



CHAPTER IV

ANALYSIS RESULT

The present chapter provides the findings of the data analysis encompassing participants' characteristic, validity, and reliability analysis, descriptive statistics of Chinese art teachers' and students' perceived implementation of the Art Appreciation Course (AAC) in Chinese general education, examine the difference of perception between Chinese art teachers and students regarding the ACC, appropriateness of The stated objectives, expected learning outcomes of the AAC, and the visions and missions of China's general education. The teaching methods currently applied in the AAC of Chinese University General Education, the student engagement and their learning outcome, Analysis of Students' engagement in AAC, analysis of students' learning outcome in AAC, the relationship of teaching methods, students engagement and students learning outcomes, the challenges of Chinese art teachers in Chinese general education face in implementing art appreciation course (AAC), and the Chinese art teachers in Chinese general education address their challenges in implementing art appreciation course (AAC).

4.1 Participants Characteristics

The participants in this study comprise both teachers and learners. The teacher element of the Teachers' Art Appreciation Course (AAC) in China comprises a total of 105 participants, divided among 45 male teachers and 60 female teachers. The participant group for the student elements comprises 450 students who have undergone AAC, with 275 being female and 175 being male. Students from various universities in five central provinces in China were represented. Participants are selected through purposive sampling, taking into account their college academic background and prior experience in AAC courses. Comprehensive information regarding their perception of the implementation of AAC in Chinese General Education was obtained through data gathering using a standardized questionnaire.

Additionally, it is worth noting that 58% of educators fall within the 30 - 40 age range, while 41% have teaching experience spanning 5 to 10 years. The

remaining individuals are aged less than 30 years (20%), over 40 years (22%), have less than 5 years of teaching experience (27%), and have more than 10 years of teaching experience (32%). This distribution indicates that the majority of teachers fall within a relatively mature age range and possess a significant amount of experience. This has the potential to influence the quality of their instruction in AAC courses. It is anticipated that teachers with over a decade of experience will possess a more profound understanding of art appreciation teaching methods.

In contrast, newer educators are more receptive to innovative learning approaches and technology. The approach to teaching art and how they interact with students are subject to variation due to the age difference and experience. Table 4.1 contains the entire dataset.

Table 4.1 Participant Characteristics

Teachers' Characteristics (N=105)			
Gender	Male	45	43%
	Female	60	57%
Age	< 30 years	21	20%
	30 - 40 years	61	58%
	> 40 years	23	22%
Teaching experiences	< 5 years	28	27%
	5 - 10 years	43	41%
	> 10 years	34	32%
Students' Characteristics (N=450)			
Gender	Male	175	39%
	Female	275	61%
Age	17 - 20 years	279	62%
	> 20 years	171	38%

4.2 Validity and Reliability Analysis

The validity and reliability of the instrument, "Pedagogy Implementation of Art Appreciation Course (AAC)," were rigorously examined in this study to ensure that the instrument was genuinely reliable and valid. The instrument trial included 50 respondents, including 20 instructors and 30 students who participated in AAC. Purposive sampling was employed to ensure that the trial sample's attributes

aligned with those of the research population. The content and construct validity of the instrument are assessed. The applicability of the item in the instrument is evaluated by two experts in the field of art education to ensure content validity. Additionally, the construct validity is evaluated through Exploratory Factor Analysis (EFA) with a minimum factor loading criteria of 0.4. The KMO (Kaiser-Meyer-Olkin) value must be a minimum of 0.5 to demonstrate the adequacy of the sample, and Bartlett's Test of Sphericity must be significant ($p < 0.05$) to demonstrate the correlation between variables.

The validity test results, using SPSS 26, indicate that the loading factor of all items is an average of 0.76, with a KMO value of 0.78 and a significant Bartlett's Test of Sphericity ($p < 0.005$). Consequently, the three criteria satisfy the validity requirements. Additionally, Cronbach's Alpha method was employed to evaluate the instrument's reliability by examining the internal consistency of all items. The instrument's consistency is demonstrated by the minimal Cronbach's Alpha value of 0.7. The instrument demonstrates a high level of consistency, as evidenced by the Cronbach's Alpha value of 0.85 for all items in the reliability test conducted using SPSS 26. These findings suggest that the instruments will be accurate and appropriate for use in the research. The instrument validity and reliability test results are comprehensively presented in Table 4.2.

Table 4.2 Validity and Reliability Result

No	Item Statement	Factor Loading	KMO	Sig. Value		
				Bartlett's Test of Sphericity	Cronbach's Alpha	
First dimension (1-9)						
1	Teachers must refrain from engaging in political and ideological discussions in the classroom to effect societal change.	0.73	0.78	0.000	0.89	Valid and reliable
2	It is recommended that educators motivate students to conduct an in-depth examination of the institution.	0.78	0.81	0.000	0.90	Valid and reliable

No	Item Statement	Factor Loading	KMO	Sig. Value		
				Bartlett's Test of Sphericity	Cronbach's Alpha	
3	The only one with power in the classroom should be that of the instructor.	0.67	0.80	0.000	0.91	Valid and reliable
4	Teachers inspire the students to engage in critical analysis of their prior art experiences.	0.65	0.82	0.000	0.87	Valid and reliable
5	To foster equity and justice, teachers should actively engage each student in their classroom.	0.76	0.79	0.000	0.85	Valid and reliable
6	The primary objective of teachers in their classroom is to communicate knowledge effectively.	0.78	0.78	0.000	0.85	Valid and reliable
7	Education in art is crucial for all individuals in the contemporary society.	0.81	0.79	0.000	0.87	Valid and reliable
8	The use of dialogism and art practices is to address classroom issues.	0.79	0.76	0.000	0.86	Valid and reliable
9	An art teacher must possess the ability to comprehend and instruct art in a manner that is consistent with the professional artist's approach.	0.76	0.72	0.000	0.89	Valid and reliable
Second dimension (10-15)						
10	Teachers evaluate their students' expectations and imminent requirements when devising classroom activities.	0.62	0.73	0.000	0.92	Valid and reliable
11	Art instructors must use a variety of teaching methods.	0.61	0.68	0.000	0.91	Valid and reliable
12	To foster students' excitement for learning, teachers can integrate instruction in art appreciation and critique with art production.	0.70	0.78	0.000	0.89	Valid and reliable
13	Teachers must possess professional pedagogical expertise and be proficient in implementing diverse forms of art appreciation.	0.76	0.81	0.000	0.89	Valid and reliable
14	In the classroom, teachers adhere to the curriculum's aims and objectives.	0.78	0.66	0.000	0.85	Valid and reliable

No	Item Statement	<i>Factor Loading</i>	KMO	Sig. Value		
				Bartlett's Test of Sphericity	Cronbach's Alpha	
15	Program planning involves the active participation of the students.	0.64	0.80	0.000	0.87	Valid and reliable
Third dimension (16-20)						
16	To conduct an authentic study of art, it is necessary to employ materials and methodologies developed by seasoned and accomplished art professionals.	0.65	0.76	0.000	0.85	Valid and reliable
17	Teachers ask students for their perspectives on instructional materials and subjects as an exercise.	0.77	0.78	0.000	0.85	Valid and reliable
18	Art educators must create art materials that are suitable for the local requirements and cultural context.	0.78	0.79	0.000	0.85	Valid and reliable
19	Teachers modify the instructional resources to accommodate the needs of their pupils in the classroom.	0.81	0.80	0.000	0.86	Valid and reliable
20	An indispensable component in the development of a teaching material program is needs analysis.	0.67	0.80	0.000	0.90	Valid and reliable
Fourth dimension (21 – 26)						
21	Art teachers must allocate time for student observation to cultivate their aesthetic awareness and uncover hidden details in artwork.	0.80	0.78	0.000	0.88	Valid and reliable
22	Throughout the art teaching and learning process, students and teachers engage in collaborative efforts to reach a consensus.	0.77	0.81	0.000	0.87	Valid and reliable
23	Within classroom discussions, teachers actively encourage all students to articulate their viewpoints.	0.78	0.73	0.000	0.87	Valid and reliable
24	Teachers allow their students to assume their roles whenever feasible during class.	0.67	0.87	0.000	0.90	Valid and reliable
25	The teacher extends an invitation to all students to engage in a conversation regarding their art pieces, with an emphasis on the students' perspectives.	0.75	0.80	0.001	0.88	Valid and reliable

No	Item Statement	Factor Loading	KMO	Sig. Value		
				Bartlett's Test of Sphericity	Cronbach's Alpha	
26	The teacher's display of patience and encouragement enables pupils to engage in risk-taking, derive lessons from errors, and build upon their abilities. At the same time, the feedback from peers enriches the learning process.	0.78	0.80	0.000	0.85	Valid and reliable
Fifth dimension (27-31)						
27	Students are expected to cultivate artistic abilities that reach the level of professional competence.	0.78	0.77	0.000	0.87	Valid and reliable
28	Instructors assess their students alone after the academic term.	0.75	0.79	0.002	0.83	Valid and reliable
29	Teachers provide students with opportunities to assess their performance.	0.76	0.82	0.001	0.89	Valid and reliable
30	To assess students' capabilities, educators pose inquiries that require students to respond with the critical skills they have acquired.	0.83	0.67	0.000	0.85	Valid and reliable
31	The teacher evaluates the student's creativity and the originality of their ideas.	0.76	0.67	0.000	0.92	Valid and reliable

4.3 Statistics Descriptive of Chinese Art Teachers and Students Perceive the Implementation of Art Appreciation Course (AAC) in Chinese General Education

Descriptive statistics regarding the implementation of the Art Appreciation Course (AAC) in Chinese General Education are presented in a manner that is distinct for each dimension. The AAC implementation is characterized by five dimensions: the orientation dimension (items 1-9), the learning structure dimension (items 10-15), the learning material and curriculum dimension (items 16-20), the students-teacher interaction dimension (items 21-26), and the evaluation dimension (items 27-31).

4.3.1 Statistics Descriptive of Chinese Art Teachers' Perception of the Implementation of AAC

4.3.1.1 Dimension 1: Orientation (item 1-item 9)

The teacher's assessment of dimension 1 demonstrates a highly favorable perception, as the entire item has an average quality score above 4. Dimensions 1, as perceived by the teacher, are shown in Table 4.3 and Figure 4.1.

Table 4.3 Teacher Perception of Orientation in the Implementation of AAC

No	Item Statement	N	Max	Min	Mean	SD
First Dimension (1-9)						
1	Teachers must refrain from engaging in political and ideological discussions in the classroom to effect societal change.	105	5	3	4.7	1.002
2	It is recommended that educators motivate students to conduct an in-depth examination of the institution.	105	5	3	4.5	1.12
3	The only one with power in the classroom should be that of the instructor.	105	3	1	4.5	0.98
4	Teachers inspire the students to engage in critical analysis of their prior art experiences.	105	5	3	4.3	1.23
5	To foster equity and justice, teachers should actively engage each student in their classroom.	105	5	3	4.2	1.31
6	The primary objective of teachers in their classroom is to communicate knowledge effectively.	105	5	3	4	0.89
7	Education in art is crucial for all individuals in contemporary society.	105	5	3	4.1	0.97
8	The use of dialogism and art practices is to address classroom issues.	105	5	3	4.3	1.2
9	An art teacher must possess the ability to comprehend and instruct art in a manner that is consistent with the professional artist's approach.	105	5	3	4.2	1.24

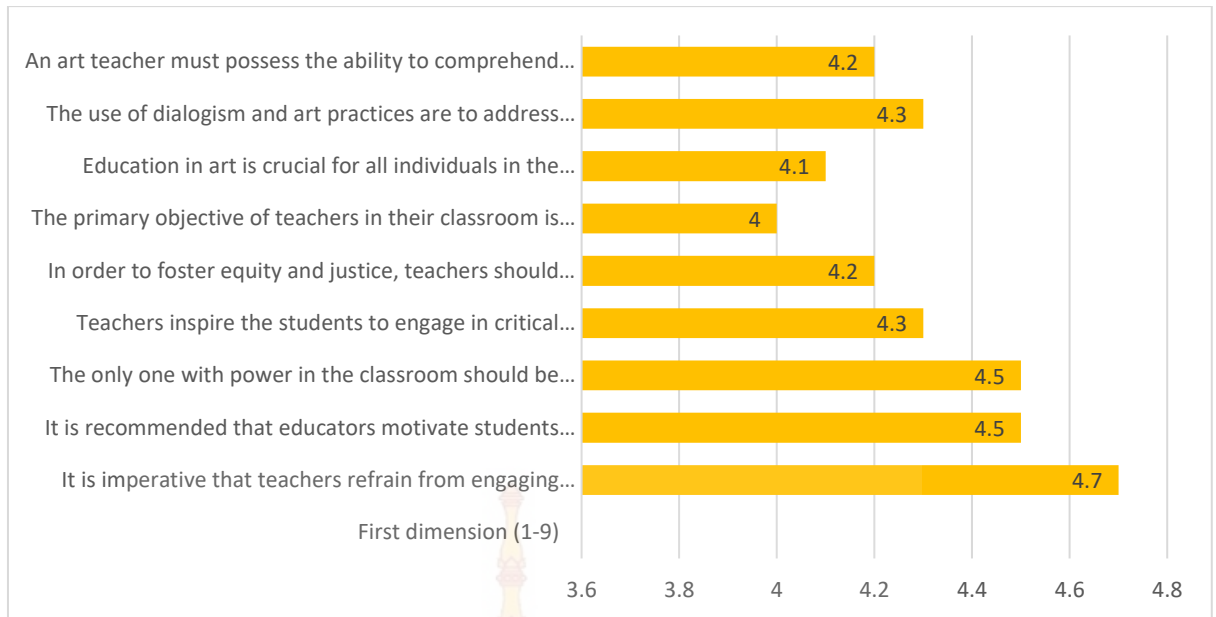


Figure 4.1 Teacher Perception of Orientation in the Implementation of AAC

4.3.1.2 Dimension 2: Structure of Learning Program (item 10 – item 15)

The teacher's assessment of dimension 2 also demonstrates a highly favorable perception, as the entire item has an average quality score above 4. The dimensions of 2, as perceived by the teacher, are shown in Table 4.4 and Figure 4.2.

Table 4.4 Teacher Perception of the Structure of Learning Program in the Implementation of AAC

No	Item Statement	N	Max	Min	Mean	SD
Second Dimension (10-15)						
10	Teachers evaluate their students' expectations and imminent requirements when devising classroom activities.	105	5	3	4	1.12
11	Art instructors must use a variety of teaching methods.	105	5	3	4.1	1.15
12	To foster students' excitement for learning, teachers can integrate instruction in art appreciation and critique with art production.	105	5	3	4	1.16
13	Teachers must possess professional pedagogical expertise and be proficient in implementing diverse forms of art appreciation.	105	5	3	4.3	1.21
14	In the classroom, teachers adhere to the curriculum's aims and objectives.	105	5	3	4.2	1.23
15	Program planning involves the active participation of the students.	105	5	3	4.2	0.99

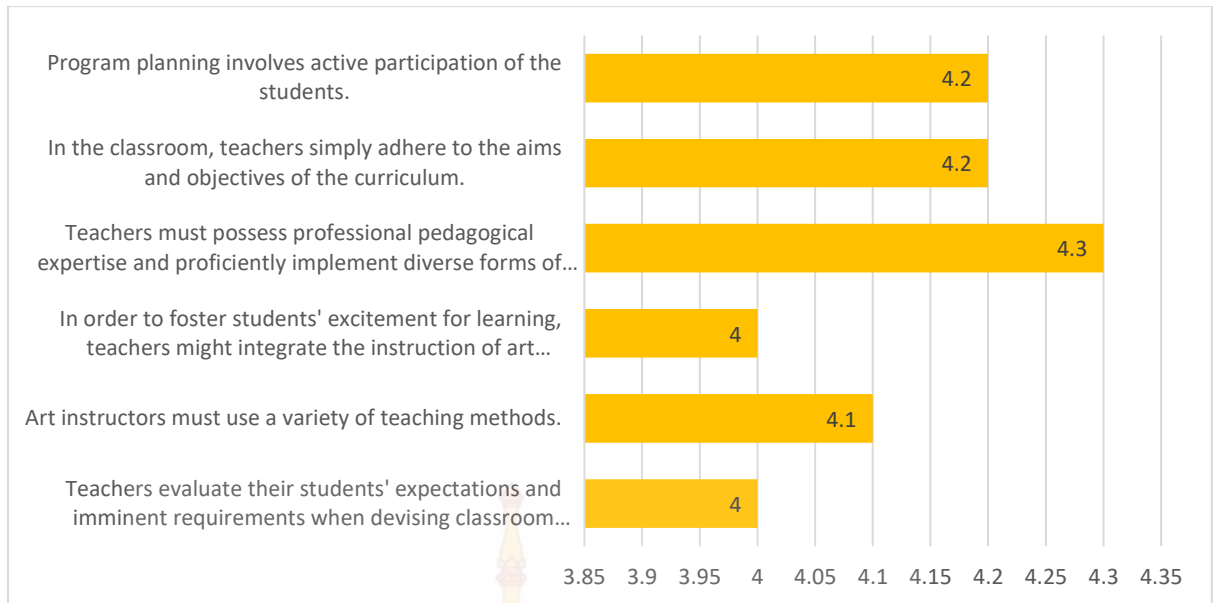


Figure 4.2 Teacher Perception of the Structure of Learning Program in the Implementation of AAC

4.3.1.3 Dimension 3: Learning Material and Curriculum (item 16 – item 20)

Within this third dimension, three objects, specifically items 17, 18, and 19, receive a score of less than 4. The three points highlight the importance of student participation in the development of instructional resources, their appropriateness for the specific local environment, and the readiness of teachers to adapt teaching materials to meet the requirements of students in the classroom. Inadequate scores on these three categories suggest that certain areas are suboptimal in effectively engaging students in the formulation of instructional materials.

Table 4.5 Teacher Perception of Structure of Learning Material and Curriculum in the Implementation of AAC

No	Item Statement	N	Max	Min	Mean	SD
Third Dimension (16-20)						
16	To conduct an authentic study of art, it is necessary to employ materials and methodologies developed by seasoned and accomplished art professionals.	105	5	3	4.1	0.98
17	Teachers ask students for their perspectives on instructional materials and subjects as an exercise.	105	4	3	3.5	1.09

No	Item Statement	N	Max	Min	Mean	SD
Third Dimension (16-20)						
18	Art educators must create art materials that are suitable for the local requirements and cultural context.	105	4	3	3.4	1.07
19	Teachers modify the instructional resources to accommodate the needs of their pupils in the classroom.	105	4	3	3.7	1.2
20	An indispensable component in the development of a teaching material program is needs analysis.	105	5	3	4	1.11

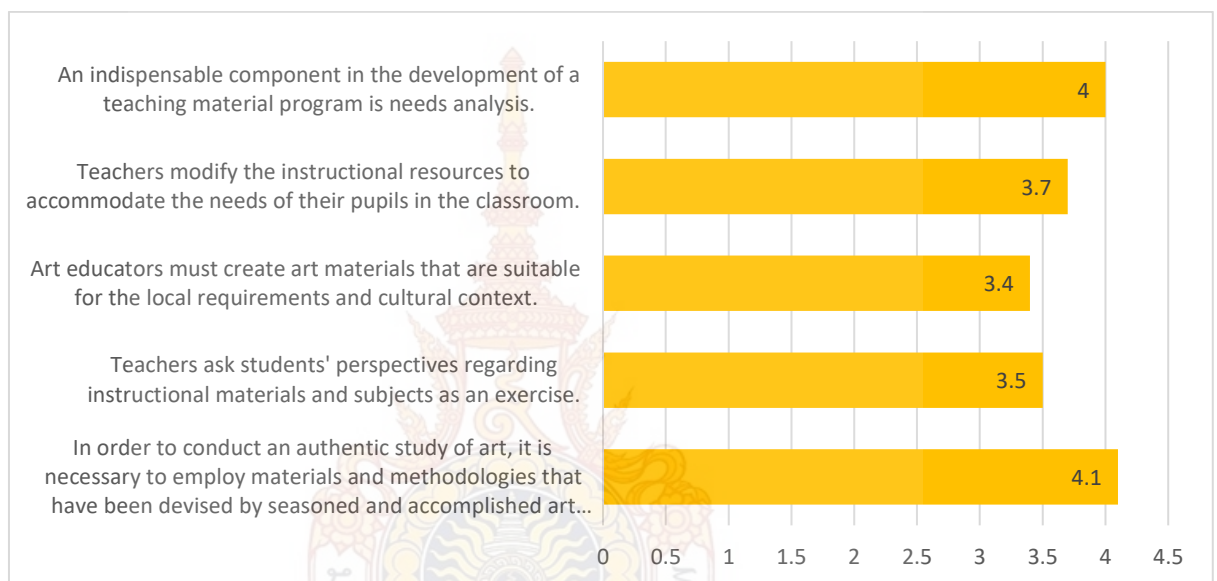


Figure 4.3 Teacher Perception of Structure of Learning Material and Curriculum in the Implementation of AAC

4.3.1.4 Dimension 4: Students-Teacher Interaction (item 21- item 26)

In this fourth dimension, the majority of items received scores exceeding four, suggesting that teachers held a favorable opinion of the students. Nevertheless, there is a single item that received a score of less than three, which is item 24. This item pertains to the opportunities that teachers provide to students to swap positions in the classroom. The low score on item 24 suggests that instructors continue to provide students with limited opportunities to participate in the management of their learning, such as leading discussions, delivering presentations, or facilitating class activities. In reality, providing students with the opportunity to assume this role can aid in the development of leadership skills, enhance their sense of responsibility, and promote independence in the learning process. Student involvement as a substitute for the

teacher's role in class can also be an effective strategy to increase student engagement, as students are not only passive participants in learning but also serve as facilitators for their classmates. The low score on this item may be the result of a variety of factors, including the teacher's belief that students are not yet prepared to assume the role or the insufficient time allotted for the activity.

Table 4.6 Teacher Perception of Students-Teacher Interaction in the Implementation of AAC

No	Item Statement	<i>N</i>	Max	Min	<i>Mean</i>	<i>SD</i>
Fourth Dimension (21 – 26)						
21	Art teachers must allocate time for student observation to cultivate their aesthetic awareness and uncover hidden details in artwork.	105	5	2	4.1	1.12
22	Throughout the art teaching and learning process, students and teachers engage in collaborative efforts to reach a consensus.	105	5	3	4.2	0.98
23	Within classroom discussions, teachers actively encourage all students to articulate their viewpoints.	105	5	3	4.5	0.78
24	Teachers allow their students to assume their roles whenever feasible during class.	105	4	2	3.8	1.09
25	The teacher extends an invitation to all students to engage in a conversation regarding their art pieces, with an emphasis on the students' perspectives.	105	5	3	4.1	1.08
26	The teacher's display of patience and encouragement enables pupils to engage in risk-taking, derive lessons from errors, and build upon their abilities. At the same time, the feedback from peers enriches the learning process.	105	5	3	4.1	1.22

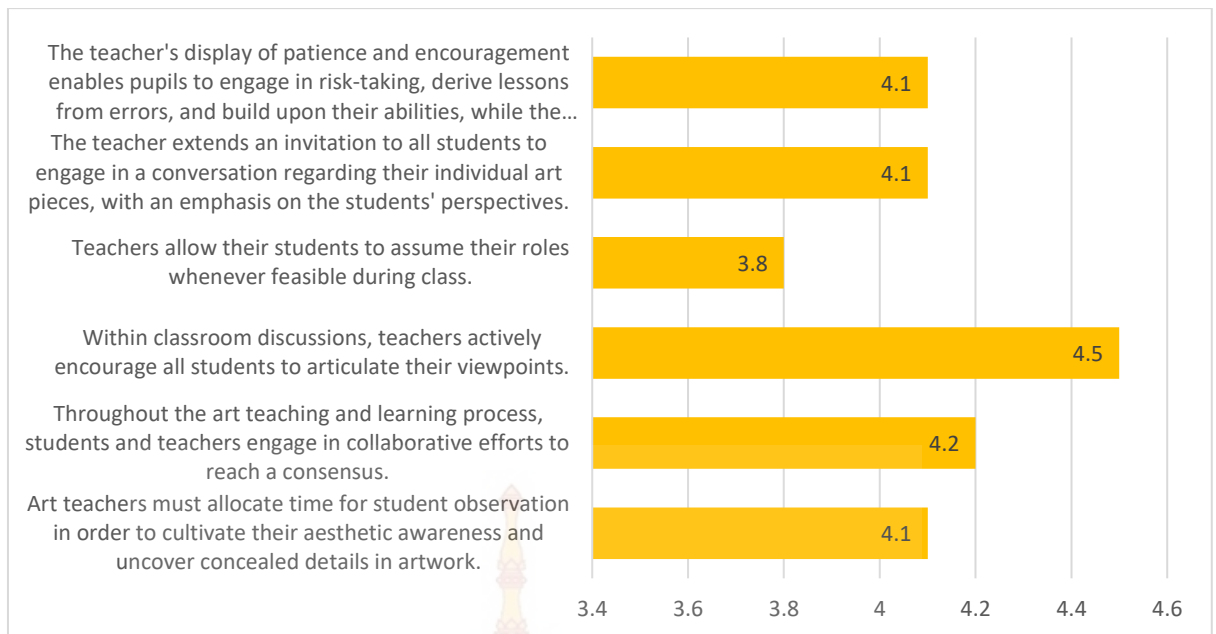


Figure 4.4 Teacher Perception of Students-Teacher Interaction in the Implementation of AAC

4.3.1.5 Dimension 5: Evaluation (item 27 – item 31)

Among the five items that assess this fifth dimension, two items, namely items 27 and 28, have scores of less than four. These items pertain to the ultimate skills that students are required to possess in order to achieve a professional level of proficiency. Evaluation of these items occurs only at the end of the semester. The low ratings on these two items suggest that teachers disagree with the method of relying solely on end-of-semester evaluations to judge student competence. They may believe that student competence has not yet achieved the anticipated professional level. Item 27, which pertains to the anticipation of students attaining professional competence upon completion of their education, appears to indicate that teachers believe that the outcomes demonstrated by students are not yet entirely satisfactory or fail to fulfill the necessary criteria for attaining a professional level.

Table 4.7 Teacher Perception of Evaluation in the Implementation of AAC

No	Item Statement	N	Max	Min	Mean	SD
Fifth Dimension (27-31): Evaluation						
27	Students are expected to cultivate artistic abilities that reach the level of professional competence.	105	4	2	3.6	0.0625
28	Instructors assess their students alone at the end of the academic term.	105	4	2	3.7	1.11
29	Teachers provide students with opportunities to assess their performance.	105	5	3	4.5	1.15
30	To assess students' capabilities, educators pose inquiries that require students to respond with the critical skills they have acquired.	105	5	2	4.4	1.12
31	The teacher evaluates the student's creativity and the originality of their ideas.	105	5	2	4.3	0.99

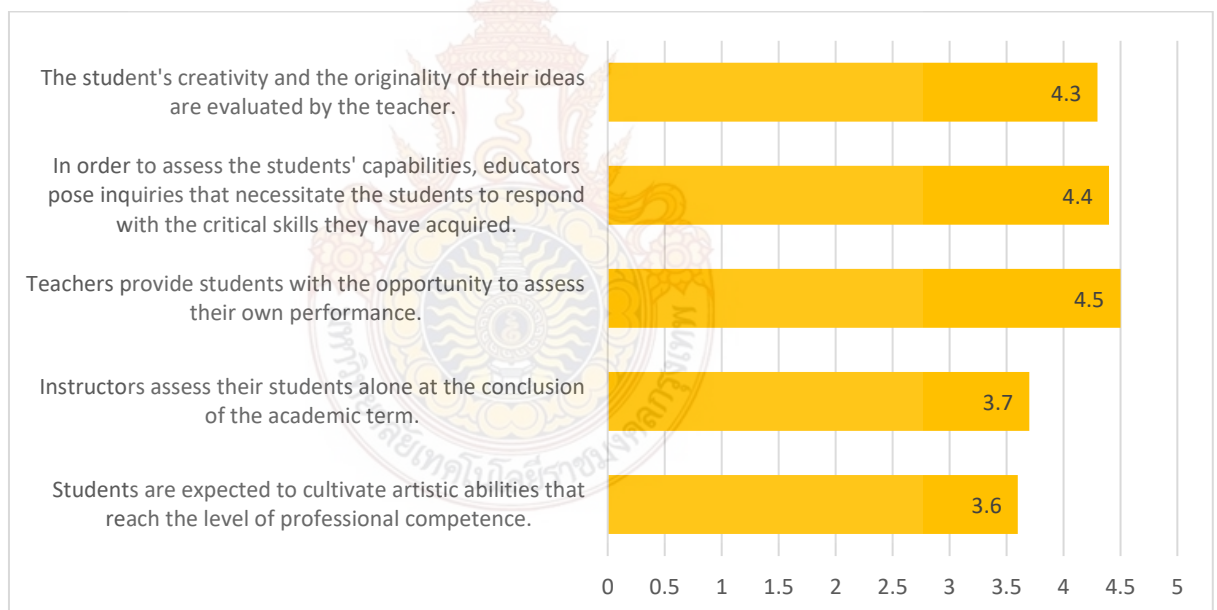


Figure 4.5 Teacher Perception of Evaluation in the Implementation of AAC

4.3.2 Statistics Descriptive of Chinese Art Students' Perceptions of the Implementation of AAC

4.3.2.1 Students' Perception of Dimension 1

In this initial dimension, the teacher's perception of the second and third items differs from that of the students. It appears that students perceive the teacher as the sole authority figure in the classroom. Students may perceive the teacher as a figure

who controls the learning environment and makes decisions, while teachers perceive themselves as mentors who encourage student engagement in the learning process. In Chinese culture, students often regard teachers as highly respected figures, treating them as absolute authority figures in the educational process.

Table 4.8 Students' Perception of Dimension 1: Orientation

No	Item Statement	N	Max	Min	Mean	SD
First Dimension (1-9)						
1	Teachers must refrain from engaging with political and ideological matters in the classroom to effect societal change.	450	4	2	4.1	1.01
2	It is recommended that educators motivate students to conduct an in-depth examination of the institution.	450	5	2	3.5	1.03
3	The only one with power in the classroom should be that of the instructor.	450	4	1	4.5	0.89
4	Teachers inspire the students to engage in critical analysis of their prior art experiences.	450	5	2	4	1.1
5	To foster equity and justice, teachers should actively engage each student in their classroom.	450	5	2	4	1.04
6	The primary objective of teachers in their classroom is to communicate knowledge effectively.	450	4	3	3	0.99
7	Education in art is crucial for all individuals in contemporary society.	450	4	2	4	1.03
8	The use of dialogism and art practices is to address classroom issues.	450	5	2	4.1	1.21
9	An art teacher must possess the ability to comprehend and instruct art in a manner that is consistent with the professional artist's approach.	450	4	3	3.5	1.11

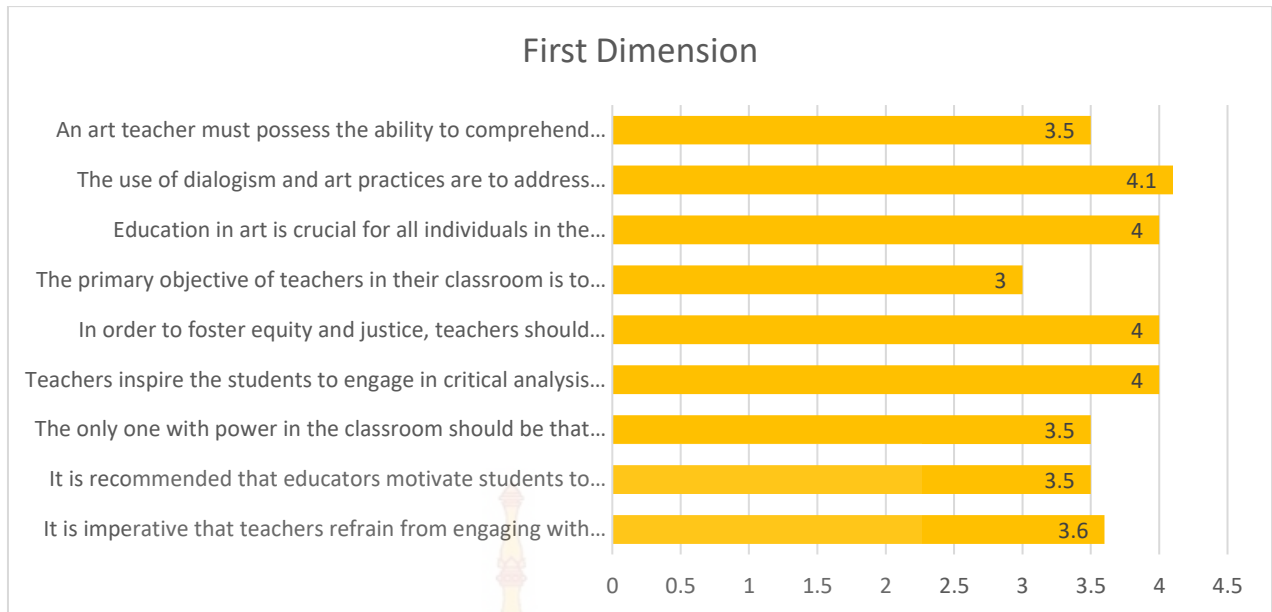


Figure 4.6 Students' Perception of Dimension 1: Orientation

4.3.2.2 Students' Perception Dimension 2: Structure of Learning Program (item 10 – item 15)

Within this second dimension, the perceptions of students exhibit a wide range of diversity, spanning from disagreement to a near-high level of agreement. Regarding item 15, students expressed disagreement by assigning a score of 2, which pertains to the development of educational program content. There appears to be a lack of student engagement in the development of educational programs. This reveals a disparity in the level of student involvement in the academic preparation process, where teachers or institutions mostly control matters.

Table 4.9 Students' Perception of Dimension 2: Structure of Learning Program

No	Item Statement	N	Max	Min	Mean	SD
Second Dimension (10-15)						
10	Teachers evaluate their students' expectations and imminent requirements when devising classroom activities.	450	4	2	3.7	0.99
11	Art instructors must use a variety of teaching methods.	450	5	2	4.3	0.89
12	To foster students' excitement for learning, teachers can integrate instruction in art appreciation and critique with art production.	450	4	3	3.9	1.01

No	Item Statement	N	Max	Min	Mean	SD
Second Dimension (10-15)						
13	Teachers must possess professional pedagogical expertise and be proficient in implementing diverse forms of art appreciation.	450	4	3	4	1.03
14	In the classroom, teachers adhere to the curriculum's aims and objectives.	450	5	1	3.7	1.04
15	We are involved in program planning	450	4	1	2.9	1.12

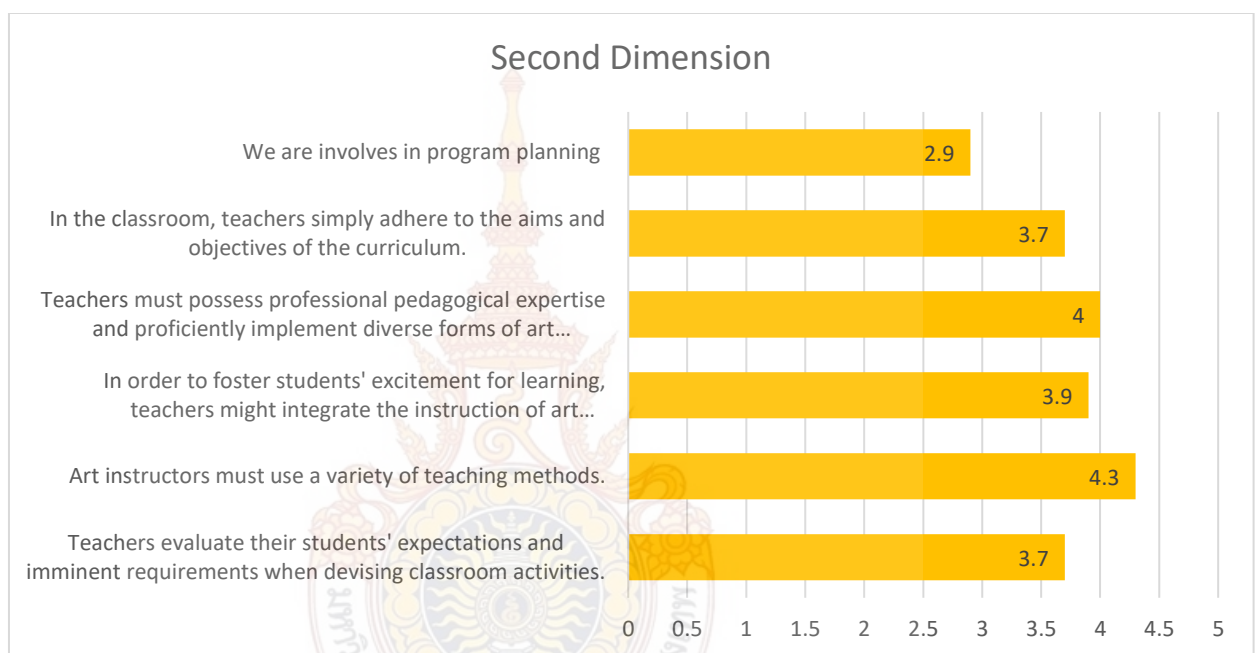


Figure 4.7 Students' Perception of Dimension 2: Structure of Learning Program

4.3.2.3 Students' Perception Dimension 3: Learning Material and Curriculum (item 16 – item 20)

In this third dimension, students' perspectives are also quite varied, spanning from disagreement (item 17) to the brink of agreement (items 18, 19, and 20) to agreement (item 16). In item 17, it appears that the teacher does not involve students or ask for their opinions in the development of instructional materials. This highlights a discrepancy between students' expectations of participating in the learning process and the actual practices that occur in the classroom. Teachers are more dominant in determining teaching materials without involving student input. The lack of student

engagement in the development of teaching materials can contribute to the disconnect between the content taught in the classroom and the learning requirements of students.

Table 4.10 Students Perceive of Dimension 3: Learning Material and Curriculum

No	Item Statement	N	Max	Min	Mean	SD
Third Dimension (16-20)						
16	To conduct an authentic study of art, it is necessary to employ materials and methodologies developed by seasoned and accomplished art professionals.	450	5	2	4	1.1
17	Teachers ask students for their perspectives on instructional materials and subjects as an exercise.	450	4	1	2.7	0.98
18	Art educators must create art materials that are suitable for the local requirements and cultural context.	450	4	2	3.5	0.89
19	Teachers modify the instructional resources to accommodate the needs of their pupils in the classroom.	450	4	1	3.5	0.76
20	An indispensable component in the development of a teaching material program is needs analysis.	450	5	1	3.4	1.01

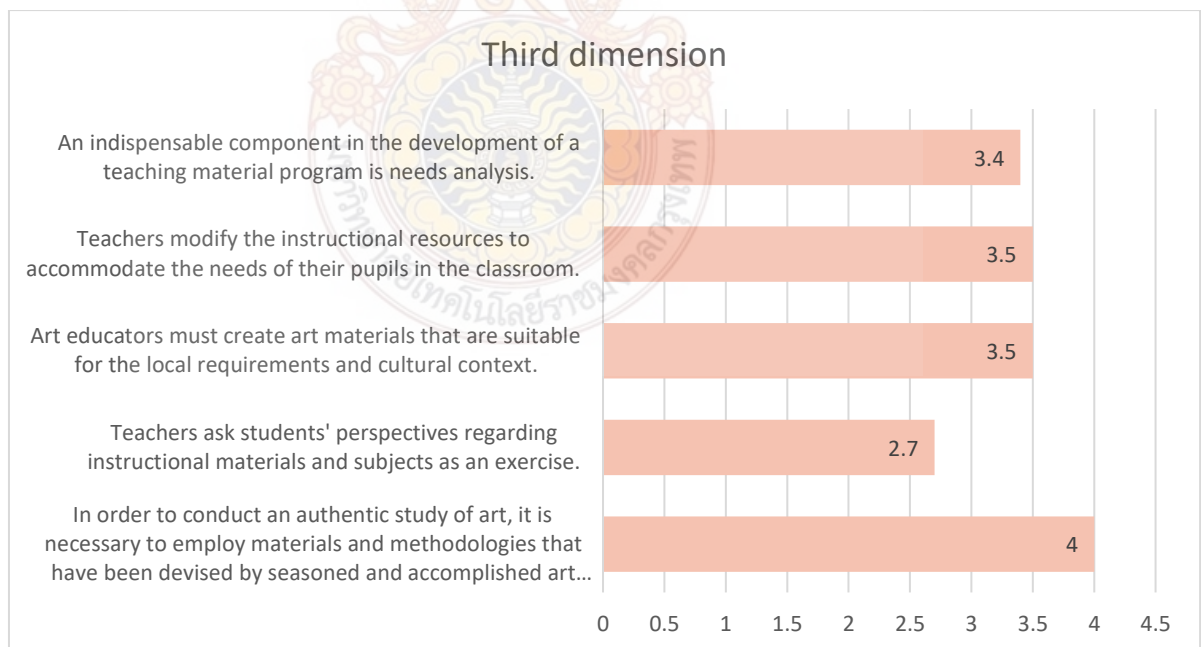


Figure 4.8 Students' Perception of Dimension 3: Learning Material and Curriculum

4.3.2.4 Students' Perception of Dimension 4: Students-teacher Interaction (item 21- item 26)

In this fourth dimension, the majority of students responded favorably, with an average score exceeding four for each of the five items. However, in item 24, students expressed their disagreement regarding the opportunity to assume the teacher's role in the classroom. In this fourth dimension, the majority of students responded favorably, with an average score exceeding four for each of the five items. However, in item 24, students expressed their disagreement regarding the opportunity to assume the teacher's role in the classroom. It is possible that students are hesitant or underprepared to assume the role of the instructor, or they may believe that the role is exclusively reserved for the teacher.

Table 4.11 Students' Perception of Dimension 4: Students-teacher Interaction

No	Item Statement	N	Max	Min	Mean	SD
Fourth Dimension (21 – 26)						
21	Teachers allocate time for observation to cultivate our aesthetic awareness and uncover hidden details in artwork.	450	5	2	4.2	1.06
22	Throughout the art teaching and learning process, students and teachers engage in collaborative efforts to reach a consensus.	450	5	2	4.3	1.12
23	Within classroom discussions, teachers actively encourage students to share their viewpoints.	450	5	3	4	1.13
24	We are allowed to assume teachers' roles whenever feasible during class.	450	4	1	2.8	1.08
25	The teacher invites us to engage in a conversation regarding our art pieces, with an emphasis on our perspectives.	450	5	2	4	0.99
26	The teacher's display of patience and encouragement enables pupils to engage in risk-taking, derive lessons from errors, and build upon their abilities. At the same time, the feedback from peers enriches the learning process.	450	5	2	4	0.98

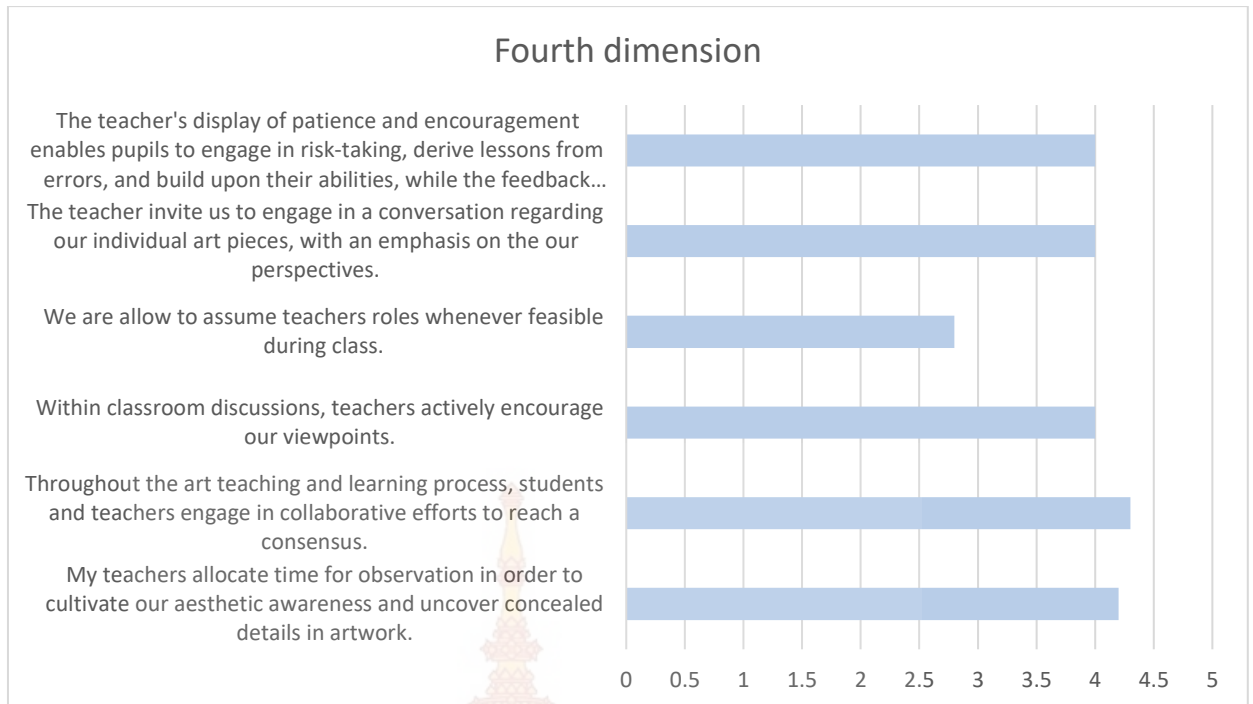


Figure 4.9 Students' Perception of Dimension 4: Students-teacher Interaction

4.3.2.5 Students' Perception of Dimension 5: Evaluation (item 27 – item 31)

Students responded favorably to each item in this fifth dimension. The average score of all items was greater than 3, suggesting that the majority of students were quite satisfied with the aspects assessed in this dimension. A score of three or higher on the Likert scale suggests that students are inclined to concur with the pertinent statements. However, it is feasible that some students may maintain conflicting opinions regarding the assessment of this AAC.

Table 4.12 Students' Perception of Dimension: Evaluation

No	Item Statement	N	Max	Min	Mean	SD
Fifth Dimension (27-31)						
27	We expect to cultivate artistic abilities that reach the level of professional competence.	450	4	1	3.4	0.98
28	Instructors assess our competency at the end of the academic term.	450	4	1	4	1.01
29	Teachers provide us with the opportunity to assess our performance.	450	5	2	4.2	0.89

No	Item Statement	N	Max	Min	Mean	SD
Fifth Dimension (27-31)						
30	To assess my capabilities, teachers pose inquiries that require me to respond with the critical skills I have acquired.	450	4	1	3.5	0.9
31	The teacher evaluates my creativity and the originality of my ideas.	450	4	2	3.8	1.03

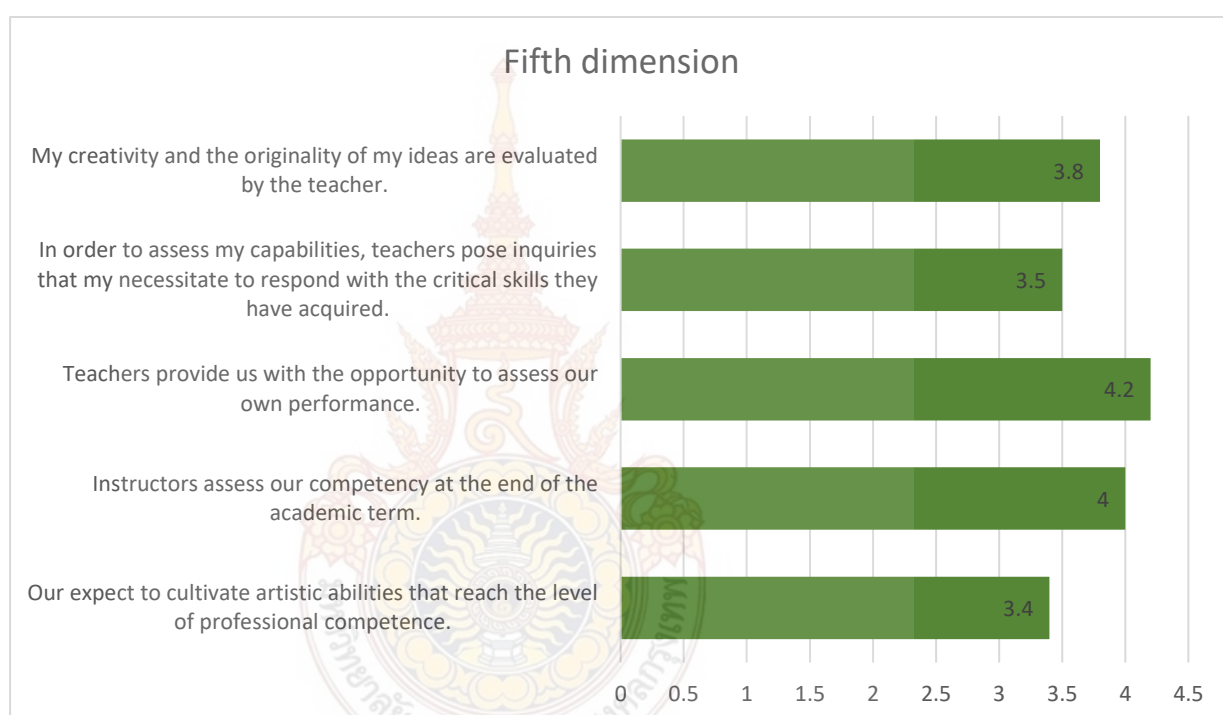


Figure 4.10 Students' Perception of Dimension: Evaluation

4.3. Examine the Difference in Perception between Chinese Art Teachers and Students Regarding the ACC

The statistical analysis of the disparities in students' and teachers' perspectives on the integration of AAC in Chinese general education is displayed in Table 4.13 for dimension one, Table 4.14 for dimension two, Table 4.15 for dimension three, Table 4.16 for dimension four, and Table 4.17 for dimension five. The first dimension reveals a notable disparity in the perceptions of students and teachers regarding item 3, with a statistically significant p-value of 0.001. Students perceive

teachers as the primary agents in the classroom, assuming that teachers hold a commanding position in both the learning process and decision-making. Conversely, instructors do not perceive themselves as the sole primary agents in the classroom. Typically, teachers orient themselves as facilitators who assist students in acquiring knowledge autonomously and actively rather than solely as providers of information.

Table 4.13 The Disparities in Students' and Teachers' Perspectives on Dimension 1: Orientation

No	Item Statement	Participants	N	Mean	SD	Mann-Whitney U test	Sig Value
First Dimension (1-9)							
1	Teachers must refrain from engaging in political and ideological discussions in the classroom to effect societal change.	Teacher	105	4.7	1.02	564.00	0.107
		Student	450	4.1	1.01		
2	It is recommended that educators motivate students to conduct an in-depth examination of the institution.	Teacher	105	4.5	1.12	435.00	0.207
		Student	450	3.5	1.03		
3	The only one with power in the classroom should be that of the instructor.	Teacher	105	4.5	0.98	654.00	0.001
		Student	450	3.5	0.89		
4	Teachers inspire the students to engage in critical analysis of their prior art experiences.	Teacher	105	4.3	1.23	567.00	0.113
		Student	450	4	1.1		
5	To foster equity and justice, teachers should actively engage each student in their classroom.	Teacher	105	4.2	1.31	615.00	0.216
		Student	450	4	1.04		
6	The primary objective of teachers in their classroom is to communicate knowledge effectively.	Teacher	105	4	0.89	549.00	0.643
		Student	450	3	0.99		
7	Education in art is crucial for all individuals in contemporary society.	Teacher	105	4.1	0.97	635.00	0.371
		Student	450	4	1.03		
8	The use of dialogism and art practices is to address classroom issues.	Teacher	105	4.3	1.21	578.00	0.195
		Student	450	4.1	1.21		
9	An art teacher must possess the ability to comprehend and instruct art in a manner that is consistent with the professional artist's approach.	Teacher	105	4.2	1.24	548.00	0.112
		Student	450	3.5	1.11		

Furthermore, the significance test conducted on the disparities in teacher and student perspectives about the Structure of the learning program reveals a statistically significant difference in item 15 concerning 'Program planning involves the active engagement of the students', with a p-value of 0.001. This item highlights the perception among students that they lack involvement in the development of the learning program's framework. In contrast, teachers believe they have actively engaged students in this particular element. This disparity may arise due to the lack of specific awareness among students regarding the level of active participation undertaken by teachers. For instance, educators may presume that school debates, weekly reflections, or informal questionnaires already constitute student engagement in designing learning programs. However, students may not perceive these activities as genuine participation in program development. This observation suggests a potential lack of effective communication between educators and learners about the interpretation of engagement. Students can anticipate a higher level of active and structured engagement, such as the opportunity to participate in program development sessions or provide well-defined written feedback on the curriculum. Meanwhile, educators often observe that student involvement is manifested by their active participation in daily discussions or formative assessment activities designed to adapt the learning curriculum to meet the individual needs of the students.

Table 4.14 The Disparities in Students' and Teachers' Perspectives on Dimension 2: Structure Learning Program

No	Item Statement	Participants	N	Mean	SD	Mann-Whitney U test	Sig Value
Second Dimension (10-15)							
10	Teachers evaluate their students' expectations and imminent requirements when devising classroom activities.	Teacher	105	4	1.12	417.00	0.104
		Student	450	3.7	0.99		
11	Art instructors must use a variety of teaching methods.	Teacher	105	4.1	1.15	512.50	0.546
		Student	450	4.3	0.89		
12	To foster students' excitement for learning, teachers can integrate	Teacher	105	4	1.16	615.00	0.216

No	Item Statement	Participants	N	Mean	SD	Mann-Whitney U test	Sig Value
	instruction in art appreciation and critique with art production.	Student	450	3.9	1.01		
13	Teachers must possess professional pedagogical expertise and be proficient in implementing diverse forms of art appreciation.	Teacher	105	4.3	1.21	435.00	0.068
		Student	450	4	1.03		
14	In the classroom, teachers adhere to the curriculum's aims and objectives.	Teacher	105	4.2	1.23	398.50	0.109
		Student	450	3.7	1.04		
15	Program planning involves the active participation of the students.	Teacher	105	4.2	0.99	420.00	0.001
		Student	450	2.9	1.12		

Moreover, the significance test comparing teacher and student views on dimension 3 in the implementation of AAC, specifically learning material and curriculum, revealed a notable disparity in item 17, which pertains to teachers seeking students' opinions on instructional materials and subjects as a form of assessment. In this regard, students perceive a lack of solicitation for their comments or perspectives during the development of instructional materials, whereas teachers hold the contrary perception. Once again, this disparity arises due to the casual nature of exploring students' thoughts or perspectives, which obscures their awareness of the process as a formal engagement in creating teaching materials. This highlights the necessity of effective communication about the methodology of student participation in the creation of instructional resources. While instructors may solicit comments during class discussions or reflection projects, students often do not perceive it as a formal consultation process unless it is explicitly stated that the information will be used to create or enhance teaching materials.

Table 4.15 The Disparities in Students' and Teachers' Perspectives on Dimension 3: Learning Material and Curriculum

No	Item Statement	Participants	N	Mean	SD	Mann-Whitney U test	Sig Value
Third Dimension (16-20)							
16	To conduct an authentic study of art, it is necessary to employ materials and methodologies developed by seasoned and accomplished art professionals.	Teacher	105	4.1	0.98	512.50	0.11
		Student	450	4	1.1		
17	Teachers ask students for their perspectives on instructional materials and subjects as an exercise.	Teacher	105	3.5	1.09	470.00	0.002
		Student	450	2.7	0.98		
18	Art educators must create art materials that are suitable for the local requirements and cultural context.	Teacher	105	3.4	1.07	378.00	0.56
		Student	450	3.5	0.89		
19	Teachers modify the instructional resources to accommodate the needs of their pupils in the classroom.	Teacher	105	3.7	1.2	356.00	0.078
		Student	450	3.5	0.76		
20	An indispensable component in the development of a teaching material program is needs analysis.	Teacher	105	4	1.11	432.50	0.087
		Student	450	3.4	1.01		

The next step is to conduct a significance test to examine the differences in teacher and student perspectives on the fourth dimension of AAC implementation, explicitly focusing on student-teacher interaction. The Mann-Whitney test revealed a statistically significant difference in item 24, concerning 'Teachers allow their students to assume their duties whenever practicable during class', with a p-value of 0.012. In this regard, students perceive a lack of opportunity from the teacher to assume their current role in the classroom. However, teachers hold a different view, believing that they have indeed offered such an opportunity. This discrepancy may arise due to divergent interpretations between educators and learners regarding the specific manifestation that substitutes for the instructor's function. Educators may presume that assigning pupils minor tasks, such as guiding group discussions or delivering presentations, falls within the realm of offering chances for assuming roles. In contrast, students may anticipate a more substantial obligation, such as assuming the primary

responsibility for overseeing the class or guiding the learning process for an extended duration. Insufficient clarity in delineating this position could lead pupils to perceive that the opportunity has not been entirely provided.

Table 4.16 The Disparities in Students' and Teachers' Perspectives on Dimension 4: Students-teacher Interaction

No	Item Statement	Participants	N	Mean	SD	Mann-Whitney U test	Sig Value
Fourth Dimension (21 – 26)							
21	Art teachers must allocate time for student observation to cultivate their aesthetic awareness and uncover hidden details in artwork.	Teacher	105	4.1	1.12	651.00	0.097
		Student	450	4.2	1.06		
22	Throughout the art teaching and learning process, students and teachers engage in collaborative efforts to reach a consensus.	Teacher	105	4.2	0.98	435.00	0.079
		Student	450	4.3	1.12		
23	Within classroom discussions, teachers actively encourage all students to articulate their viewpoints.	Teacher	105	4.5	0.78	390.00	0.123
		Student	450	4	1.13		
24	Teachers allow their students to assume their roles whenever feasible during class.	Teacher	105	3.8	1.09	546.00	0.012
		Student	450	2.8	1.08		
25	The teacher extends an invitation to all students to engage in a conversation regarding their art pieces, with an emphasis on the students' perspectives.	Teacher	105	4.1	1.08	534.00	0.121
		Student	450	4	0.99		
26	The teacher's display of patience and encouragement enables pupils to engage in risk-taking, derive lessons from errors, and build upon their abilities. At the same time, the feedback from peers enriches the learning process.	Teacher	105	4.1	1.22	415.00	0.13
		Student	450	4	0.98		

This study examines the variations in teacher and student perspectives on the fifth dimension, specifically of 'evaluation', which comprises five assessment items.

The findings of the Mann-Whitney difference test indicated that there was no statistically significant difference between teacher and student opinions of the five assessment items in the 'evaluation' dimension. However, a slight difference was noted in the descriptive analysis. These findings suggest that, overall, both educators and learners share similar views regarding the evaluation component in the learning process.

Table 4.17 The Disparities in Students' and Teachers' Perspectives on Dimension 5: Evaluation

No	Item Statement	Participants	N	Mean	SD	Mann-Whitney U test	Sig Value
Fifth Dimension (27-31)							
27	Students are expected to cultivate artistic abilities that reach the level of professional competence.	Teacher	105	3.6	0.063	523.00	0.121
		Student	450	3.4	0.98		
28	Instructors assess their students individually at the end of each academic term.	Teacher	105	3.7	1.11	476.00	0.107
		Student	450	4	1.01		
29	Teachers provide students with opportunities to assess their performance.	Teacher	105	4.5	1.15	643.00	0.059
		Student	450	4.2	0.89		
30	To assess students' capabilities, educators pose inquiries that require students to respond with the critical skills they have acquired.	Teacher	105	4.4	1.12	517.00	0.067
		Student	450	3.5	0.9		
31	The teacher evaluates the student's creativity and the originality of their ideas.	Teacher	105	4.3	0.99	546.00	0.104
		Student	450	3.8	1.03		

4.4 Appropriateness of the Stated Objectives, Expected Learning Outcomes of the AAC, and the Visions and Missions of China's General Education

The Author analyzed the curriculum documents in five Chinese general education institutions to assess the compatibility between the declared objectives,

anticipated learning outcomes of the AAC, and the visions and missions of China's general education. The analysis findings indicated that the AAC's stated objectives, anticipated learning outcomes, and the visions and missions of China's general education were all in alignment. The results of the analysis are summarized in Table 4.18.

Table 4.18 Analysis of Appropriateness of the Stated Objectives, Expected Learning Outcomes of the AAC, and the Visions and Missions of China's General Education

Component	Content
Stated objectives of AAC	• To improve students' artistic cultivation • To cultivate students' macroscopic learning ability • To cultivate students' appreciation ability with aesthetic perception
Expected learning outcomes of the AAC	• Students' Aesthetic / Creative Activities • Cultural / Global Perspective
Visions and missions of China's general education	• General Education (GE) plays a vital role in the University's mission to provide a balanced undergraduate education for all students. It equips students with the intellectual capacity to understand the critical issues, ideas, and values of humanity in modern society. It nurtures students to become educated individuals capable of making informed judgments and meeting the challenges of an ever-changing world. Providing a firm foundation for the well-rounded intellectual development of students, it prepares them to be lifelong learners and engaged citizens with a global awareness. (resource: https://www.oge.cuhk.edu.hk/overview/our-mission/)
Mission:	
1. Furnish students with a broad intellectual perspective and instill in them an understanding of the values of different academic disciplines and the connections between different fields of knowledge; 2. Engage students in active reflections on perennial issues, prompting them to make connections between intellectual pursuits and life at work, at home, and in the community; 3. Promote an understanding of Chinese cultural heritage and other cultural traditions; 4. Develop the attitudes and skills that are conducive to critical thinking, the ability to deal with unfamiliar questions, self-expression, and communication with others; 5. Extend students' curiosity, promote a habit of reading widely, and develop attitudes and competence as independent learners and team players.	

Component	Content
Analysis:	To assess the appropriateness of these three components, the Author carried out a comprehensive evaluation of each one individually. 1. The initial purpose of the learning initiative is to enhance students' comprehension of art and aesthetics. This aligns with GE's mission statement, which emphasizes fostering comprehensive intellectual growth and actively encouraging an appreciation of Chinese cultural history and other cultural traditions. The second learning purpose is to enhance students' capacity to develop a broader understanding of topics, aligning with GE's mission to promote students with a comprehensive intellectual outlook and inspire active thinking on enduring concerns. The third learning objective focuses on students' capacity to value art and beauty, which is strongly linked to GE's goal of cultivating attitudes and abilities that promote critical thinking. 2. The first learning outcome aligns with GE's objective of promoting self-expression and fostering constructive interactions with others. The second learning result is closely linked to GE's goal, particularly in fostering an appreciation for Chinese cultural history and other cultural traditions, as well as cultivating students' global intelligence. In general, the vision and mission of General Education in China align perfectly with the learning outcomes and objectives of AAC. Both emphasize the holistic development of students, which includes intellectual, aesthetic, and cultural components. GE's objective is to equip students with the skills necessary to become independent learners who possess global awareness and the ability to think critically. AAC contributes to this objective by emphasizing the arts and aesthetics.

4.5 The Teaching Methods Currently Applied in the AAC of Chinese University General Education, the Student Engagement and their Learning Outcome

4.5.1 Analysis of Students' Engagement in AAC

Student responses to individual items in the engagement indicators are recorded using a Likert scale, which includes options such as "strongly disagree," "disagree," "agree," and "highly agree." The Author transforms them into numerical values using a 60-point scoring system (Never = 0, Sometimes = 20, Often = 40, Very often = 60) and then averages the rescaled elements. Therefore, a score of zero signifies that a student responded at the lowest point of the scale for each item in the indicator. In contrast, a score of 60 represents the highest point on the scale for every item—the comparison of students' engagement indicator scores is presented in Table 4.19.

Table 4.19 Comparison of Students' Engagement Indicator Scores (early-year and end-year)

No	Student Engagement Indicator and Sub-indicator	Mean Scores (early year)	Mean Scores (end year)
1	Academic Challenge		
	Higher-order learning	37.23	39.6
	Reflective and Integrative learning	36.15	37.5
	Learning strategies	34.57	38.1
	Quantitative reasoning	27.78	29.5
2	Learning With Peers		
	Collaborative learning	33.5	34.3
	Discussions with diverse others	40.1	42.1
3	Experiences with faculty		
	Students-Faculty interactions	18.8	21.5
	Effective teaching practice	39	39.3
4	Campus Environment		
	Quality of interactions	38.3	40.1
	Supportive environment	35.1	31.6

The first indicator, 'Academic Challenge', suggests that universities should actively promote and support students' engagement in a diverse range of deep learning activities. This is because intellectually and creatively demanding tasks are crucial for student learning. Three out of the four indicators showed an increase: Academic challenges rose from an average score of 33.9 to 36.1; Learning with peers increased from 36.8 to 38.2; and Experience with teachers rose from 28.9 to 30.4. The fourth indicator, concerning the campus atmosphere, had a decline in its score from 36.7 to 35.85. Nevertheless, this decline can be considered minimal because it remains associated with the same category, namely students rating 'quality interaction' and 'supportive atmosphere' between 'sometimes' and 'frequently'.

The slight decrease in the campus environment indicator from 36.7 to 35.85 does suggest that quality interactions and supportive environments are still in a relatively positive range, specifically between 'sometimes' and 'often.' This can be understood as indicating that the campus environment continues to foster student engagement and a sense of community support despite the decrease. Nevertheless,

universities must also be concerned about this decline in order to be more proactive in fostering a more interactive and inclusive campus environment.

However, the rise in the other three sub-indicators — specifically, Academic Challenge, Learning with Peers, and Experience with Faculty — indicates a higher level of intellectual and collaborative involvement among students. This phenomenon can be attributed to the institution's efforts to enhance the quality of interactions between students and teachers. The upward trend in the Academic Challenge score suggests that students are increasingly engaging in activities that require critical thinking and problem-solving skills, which are essential for development.

4.5.2 Analysis of Students' Learning Outcome in AAC

Assignment and exam scores are utilized to determine students' learning outcomes. Exams are administered at the beginning and the end of the semester, while assignments are administered three times. To evaluate the impact of instructional methods on student learning outcomes, the author compares the learning outcome data at the midpoint and the conclusion of the semester. The student grade data are categorized according to their level of achievement: exceptional (A), above average (B), average (C), below average (D), and unsatisfactory/failing (F). The descriptions of these grade categories are as follows: 90% and above (excellent), 80% and below 90% (above average), 70% and below 80% (average), 60% and below 70% (below average), and below 60% (unsatisfactory, declining). Table 4.19 displays student learning outcome data in the following:

Table 4.20 Student Learning Outcome in AAC

Exam	Category				
	A	B	C	D	F
Mid-exam	2	205	186	57	0
Final-exam	9	301	140	0	0

The increase in the number of students receiving outstanding grades, from 2 to 9, is demonstrated in Table 4.20, which shows that student learning outcomes have improved at both the mid-semester and end-of-semester points. Subsequently, the number of students who achieved grades that exceeded the average rose from 205 to

301, representing a 67% increase. The number of students who received average grades decreased from 186 to 140, indicating that 46 students advanced from average to above-average grades. The efficacy of the teacher's teaching methods, particularly in areas such as active student participation and assignments, is demonstrated by the improvement in student learning outcomes. To optimize students' comprehension of the subject matter, this approach motivates them to participate more actively in the learning process, both individually and in groups. Ultimately, students' critical and analytical thinking skills are enhanced through active participation in activities such as group discussions, presentations, or problem-solving, which allows them to employ the concepts they have learned.

Furthermore, the emphasis on assignments enables students to delve deeper into the subject matter, allowing them to reflect and hone their skills. From mid-semester to the end of the semester, the number of students who achieved excellent and above-average grades has increased, indicating that the teaching method has been successful in significantly enhancing students' academic abilities. This decrease in the number of students with average grades also suggests that the quality of learning has improved and that student learning motivation has increased as a greater number of students can surpass the average standard.

4.5.3 The Relationship of Teaching Methods, Students' Engagement, and Students Learning Outcomes

The teaching methods employed by teachers have directly contributed to an increase in student engagement and improved learning outcomes, as demonstrated in Tables 4.18 and 4.19. This demonstrates that student engagement in the learning process is significantly enhanced when teachers implement strategies that promote active student participation, such as exercises and projects. Ultimately, this increase leads to improved learning outcomes, as evidenced by the rise in the number of students with outstanding and above-average predicates.

Moreover, a simple regression test was conducted to determine the correlation between teaching approaches, student engagement, and student learning outcomes. The objective of this regression test is to evaluate the impact of teaching strategies employed by teachers on student engagement and academic outcomes. The

regression hypothesis test was performed using SPSS 26.0, and the obtained findings are as follows.

Table 4.21 Regression Analysis of Teaching Methods Toward Student Engagement

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.414 ^a	.172	.103	.14746

a. Predictors: (Constant) Student engagement

The data presented in Table 4.2 indicates that teaching methods have a beneficial impact on student involvement, albeit with a relatively modest effect size of 0.172. These findings suggest that while the instructional techniques employed by teachers tend to enhance student involvement, the influence is not sufficiently substantial to demonstrate a statistically significant difference. Additional elements that can significantly impact student engagement include the learning environment, students' inherent motivation, and the support received from classmates and family. However, the existing positive impact continues to demonstrate that the use of interactive and participatory teaching approaches nevertheless remains pertinent in enhancing student involvement. Nevertheless, to enhance the significance of this impact, it may be imperative to adapt or improve instructional approaches that align more closely with the needs and attributes of students, such as incorporating technology into the learning process or implementing project-based learning methodologies. Therefore, teachers must be aware that student engagement is not solely determined by teaching methods but also by other elements that promote a favorable learning environment. These elements include enhancing social interaction in the classroom, providing more targeted feedback, and designing activities that encourage active student engagement.

Table 4.22 Regression Analysis of Teaching Methods toward Students' Learning Outcome

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	1.000 ^a	1.000	1.000	.00000

a. Predictors: (Constant), Students learning outcome

The data presented in Table 4.22 demonstrate a statistically significant and favorable impact of teaching methods on student learning outcomes, with a coefficient of 1.00. This study confirms that the instructional techniques employed by teachers have a significant impact on students' academic achievements. These substantial effects demonstrate that when teachers employ more effective teaching strategies, such as those that promote active and collaborative participation, students generally exhibit improvements in learning outcomes.

4.6 The Challenges Chinese Art Teachers in Chinese General Education Face in Implementing the Art Appreciation Course (AAC)

In order to understand the difficulties and challenges of implementing a general education art appreciation course in Chinese universities. This section examines three key areas: the challenges faced by case teachers in art appreciation courses, the limited connectivity between Chinese general education art appreciation courses and other specialized courses, and strategies for achieving the teaching objectives of art appreciation courses.

4.6.1 Problems Encountered by Case Teachers in Art Appreciation Courses

This section discusses the actual problems encountered by teachers in general education art appreciation courses in Chinese universities, including three key issues: students' limited general knowledge of art, students' preference for art and life courses, and inadequate school facilities and study time.

(1) Students lack a broad understanding of art.

- Mr. Wu believes that the current problems encountered in China's general education art appreciation courses are mainly caused by students' insufficient reserves of general knowledge about art, and in order to increase students' learning efficiency, he describes them in this way:

In China, I believe that all the students in the General Studies course, Art Appreciation, are art students working on various projects. They also have a range of different learning styles, experiences, and knowledge bases. Every school has its general education program plan, and if the teacher

only teaches from the book, the students will not learn as much. So, what every teacher needs to think about is how to be a good teacher to pass on information and make up for the fact that their students do not know much about art. Teachers should also stay current by pursuing further education and attending professional development courses. This will help their kids learn more. (TB0603)

According to Ms. Wu, the main point that causes difficulties in Chinese general education art appreciation courses is the students' insufficient knowledge of art. To compensate for this weakness, teachers must not only understand the syllabus and social trends but also strengthen their professional knowledge related to the course so that the course can be carried out in an orderly manner and be more comprehensive and enriched. Teachers should combine art teaching with the reality of life in the process of carrying out teaching work in order to enhance student's interest in learning art and, on this basis, guide students to discover and embody beauty in the process of observing life to truly bring into play the important role of art education in cultivating students' appreciation ability as well as their art connotation (Chen Yancai, 2020). Unlike Mr.Wu's view, Mr.Hu describes it like this:

Regardless of how much general art knowledge a student possesses, we can treat our students as if they were a blank sheet of paper, start from scratch, and help them build their knowledge base a little bit at a time. (TB0603)

Therefore, on the topic of knowledge reserve, the researcher believes that it is worth exploring further. Ms.Zhu believes that the difficulties and challenges in the implementation of the art appreciation course in Chinese general education are mainly due to the discrepancy of the student's knowledge level during the learning process and the extent of the impact on the learning of the course she puts it in this way:

Some students were not even born when art class was introduced, so they have no experience with or knowledge of art. They have never heard of Wu Guanzhong or some Western paintings. I think they should have a basic understanding of art because if they do not, it is challenging for them to participate in class and apply what they are learning while being taught.

This makes it hard to teach students who do not have a basic understanding of art. (Visit TA0103)

For the Chinese general education art appreciation course, the researcher found that Mr. Wu and Ms. Zhu have their own teaching designs and methods due to their insufficient knowledge base in general art knowledge. In fact, in China, students who study art majors are generally admitted to universities through drawing in high school, and their cultural level is weaker compared with students of other majors. For this kind of student, the researcher agrees with Mr. Hu that students should be taught from the basics, regardless of whether they have an art foundation or not, and the art knowledge system should be structured for them from the shallow to the deep. Students' interest in learning can be ignited from a life perspective, and a professional mindset can be established. Through viewing, browsing, thinking, discussing, analyzing, and other means, students can actively engage with the world of art and utilize experiential learning to develop a deeper understanding of art. Teachers need to understand the learning basis and needs of each student so that they can help students establish a good teaching program and put their educational philosophy into practice.

(2) Students' preference for arts and life classes

Ms. Zhu describes the difficulties of implementing a general education art appreciation course in China as follows:

Some students were not even born when art class was introduced, so they have no experience with or knowledge of art. They have never heard of Wu Guanzhong or some Western paintings. I think they should have a basic understanding of art because if they do not, it is challenging for them to participate in class and apply what they are learning while being taught. This makes it hard to teach students who do not have a basic understanding of art. (Interview TA0103)

Ms. Zhu believes that general education is not part of the professional curriculum for college students; therefore, students prefer popular course titles, such as "Art and Life." She suggests that when teaching non-major courses, we can incorporate general knowledge about life or include short stories to capture students' attention and pique their interest in the course.

(3) Inadequate school equipment and study time

Ms. Zou emphasized that if the course is to be conducted more completely, the time for students to study should be extended appropriately, as described by Ms. Zou below:

Students are having trouble because they lack sufficient time to study, which hinders their ability to thoroughly grasp the material. This means that the kids do not know much about appreciating art either. Additionally, unlike other specialized classes that can take a long time to complete, there is limited information available on appreciation. Some students enter the state and then leave the class. It takes time to get them back into the situation for the next class, which makes teaching harder. If we can make class times longer, like in professional courses, and give students an afternoon or morning to train for the course, I think they will do better in it. (Visit TD1604)

Regarding the difficulties encountered in the learning process of the above art appreciation course, according to Mr. Zou's point of view, although the general education art appreciation course is not a student's major course, the students have been involved in the study of the course, the teacher should not only guide the students to learn, should also arrange for students to have more time to study the course, which will help to change the student's perception of this course, and will help the students to apply what they have learned in this course to the other professional courses or creative work.

Academics' quest for quality schooling, explaining differences in international large-scale test results, and the time constraints faced by different students have become important backgrounds for exploring the measurement of students' engagement time. The improvement of school policies and curricular programs, as well as the quest for efficient learning outcomes, are important reasons for measuring students' engagement. The researcher found that, according to Zou, having a more fulfilling curriculum or classroom time allows teachers and students to practice co-creation of the classroom together and work together to accomplish the curriculum goals and teaching outcomes in order for the teacher to be more attuned to the ideas of the students and to stimulate their aesthetic ability and creative spirit.

- Mr. Hu's description of the difficulties and challenges of implementing a general education art appreciation course, in addition to emphasizing the extent to which students' lack of art knowledge base affects course learning, is as follows:

One of the most significant challenges we face at our school is a shortage of art supplies. Multimedia is one of the most advanced teaching tools available in university classes. There are also computer rooms, woodworking studios, and other rooms that are like professional classes. Suppose we can incorporate technology, such as virtual reality (VR) and artificial intelligence (AI), into art appreciation classes and utilize it to teach. In that case, it will enhance the students' classroom experience and help them learn more effectively. (Visit TC0504)

Teaching equipment should be tailored to the characteristics of teaching and learning, making it easy for both teachers and students to operate, allowing students to experience and interact with it, and meeting the diverse needs of teachers for multiple forms of instruction and students for various learning activities. Based on meeting the needs of teachers and students activities, schools with the necessary conditions should also consider the needs of teachers and students to carry out other activities (Wu, 2016). Ms. Hu believes that if a general education art appreciation course is to be conducted, it should incorporate equipment that differs from the general classroom to achieve the level of a professional classroom. Utilizing VR or AI equipment to increase students' classroom experience is a very good proposal.

4.6.2 China's General Education AAC is Not Strongly Connected to Specialized Courses

This subsection discusses the lack of connectivity between art appreciation courses and specialized courses in Chinese universities, analyzing three key aspects: restructuring course content to connect with specialized courses, focusing on the relevance of specialized knowledge and illustrating the connectivity of the courses through the syllabus.

Re-architecting course content to link with specialized courses

The following first rescues how the art appreciation course is connected to the professional courses, and Ms. Zhu's explanation is as follows:

Studies have shown that art appreciation students utilize the Internet nowadays for knowledge acquisition. However, the heterogeneous information can lead to confusion and unclear ideas. Teachers play a crucial role in structuring a comprehensive knowledge system, ensuring that students understand the course content and establish a connection to specialized courses. (Interview TA0103)

Mr. Zhu believes that to improve the course content, students can utilize Internet resources to enhance their knowledge of art appreciation or search for news or lectures related to the art appreciation course. Connecting the art appreciation program with the arts in society, including the use of science and technology, improves the development of art education.

Focus on the relevance of specialized knowledge.

The researcher analyzed Mr. Wu's opinion on how the art appreciation course should be connected to professional knowledge, and the study found that there is a greater demand for professional knowledge among students. The following is a description of the interviews conducted regarding three of Mr. Wu's students:

The teacher's Art Appreciation course enhances students' aesthetic and critical abilities in their major field of design, enabling them to combine art genres and design styles, thereby improving their ability to apply these skills in their future careers. (Visit TBS11003)

My major is product design, and I think that with the proper appreciation and understanding of the beauty that art brings, I can apply that beauty to the design of products now and in the future. (Interview with TBS21003)

I believe art appreciation requires constant observation and critical thinking, which takes a considerable amount of time to develop and refine. Since I am studying oil painting, I will apply the lessons learned in the art appreciation course to my future paintings. (Interview with TBS31003)

In conclusion, the students' emphasis on the course's connectivity is evident in the content of the three student responses from Ms. Wu. The students are interested in ensuring that the art appreciation course is more closely integrated with the professional course, allowing it to be applied in future design projects. This research

proposes that the theoretical approach of general education should be elevated to the level of the professional curriculum in order to enhance the curriculum's coherence. This necessitates that instructors concentrate on the connectivity of professional knowledge in the teaching process.

Illustration of course connectivity through the syllabus

In response to the question of how the art appreciation course should pass through connecting the professional courses, Mr. Hu thought from the perspective of the syllabus, and its description is as follows:

The general education course plans and syllabi vary from school to school. All five senses—sight, sound, taste, smell, and touch—play a big role in how students experience the course. Then, our course outline should be designed to align with their primary classes, allowing the concepts they learn in art appreciation classes to be easily applied in their primary courses. (Visit TC0504)

Ms. Hu's understanding of course connectivity lies in the continuity of content produced across disciplines through the syllabi. In the researcher's experience, it was found that the primary criterion for connecting to the major through a deepened general education art appreciation course is that the course content must be able to capture the students' attention. Both the syllabus and the curriculum are crucial concepts in teaching and learning activities, as they share many similarities in that they focus on student learning outcomes, conformity to teaching requirements and standards, and the adaptability of teaching methods. Only in this way can teaching truly achieve the expected results (Yang, 2021). Therefore, the teacher must explain in detail how the course is conducted and the course objectives in the syllabus; secondly, the course content is used to stimulate students' interest in learning and cultivate their imagination and creativity; finally, the students are allowed to explore and analyze the art appreciation course and are guided to apply it to all aspects of the professional curriculum. In this way, the ultimate goal of the course can be achieved, allowing the art appreciation course to be connected with professional courses.

Overall, the findings of the analysis of obstacles and challenges in implementing AAC in China's General Education are shown in Figure 4.11 below.



Figure 4.11 The Analysis of the Obstacles and Challenges in the Implementation of AAC in China's General Education

4.7. The Chinese Art Teachers in Chinese General Education Address their Challenges in Implementing AAC

This section analyzes how art teachers in Chinese general education address their challenges in implementing AAC from the following three perspectives: substituting aesthetic education with situational teaching, planning and designing the course by case teachers, and envisioning the pedagogical characteristics of the art appreciation course.

4.7.1 Substituting Aesthetic Education with Scenario-based Instruction

This subsection examines the instructor's use of scenarios to supplement beauty education, which comprises three key points: utilizing the classroom to motivate students to learn, employing art story scenarios to engage students, and incorporating personal experiences into the classroom. In response to the question of how Chinese general education art appreciation course instructors should use situational teaching as a substitute for aesthetic education, the following is Ms. Zhu's description:

From a professional point of view, scenario teaching involves interpreting art phenomena from historical lineages. Students are encouraged to explore various periods, from primitive society to the Xia, Shang, Zhou, Spring and Autumn, and Warring States periods. Group dramas and independent study deepen students' impressions, enhancing their immersive experience. (Visiting TA0103)

The scenario teaching method is based on the scenario depicted in the course by the teacher to create a clear image of the projected pictures, supplemented by vivid literary language, and with the help of the artistic power of music, reproduce the scenario depicted in the course of the appearance, so that the students, such as hearing their voices, such as to see their people, as if they were in their place, such as in the realm of the teachers and students in the situation amid the situation in the context of the teaching and learning activities in a situation of blending. Therefore, "scenario teaching" on cultivating students' emotions, enlightened thinking, developing imagination, and intellectual development, among other aspects, has unique features. The use of "scenario teaching" can generally be carried out through the three stages of "perception - understanding - deepening" in teaching. Perception allows students to empathize with and understand the art through the activity of the scene and then sublimate the art. Mr. Zhu's situational teaching method allows students to independently present artistic phenomena through interpretation, thus deepening their knowledge and understanding of the curriculum. Mr. Zhu's method of teaching in a sequential manner can foster a trusting relationship with the students, allowing them a healthy relationship.

The researcher analyzed Mr. Zhu's approach to how the lecturer used scenario teaching to supplement beauty education and summarized the following findings.

6. Scenario-based teaching can stimulate students' attitudes towards independent learning.

Teaching activities can develop students' concepts of self-knowledge, interpersonal communication, and cooperative relationships. They can have a positive impact on themselves, others, the school, and even society. Therefore, the integration of situational teaching into art appreciation courses not only stimulates students' independent learning but also plays a crucial role in the development and cultivation of students' aesthetic cognition.

7. Describing art courses from the perspective of one's specialty is more comfortable.

Mr. Zhu believes that, under the concept of general education, perceptual cognition can inspire students to think differently. To strengthen students' perceptual cognition, Mr. Zhu would first have students understand the content and then have them present the art by acting out the scenarios. This requires the full mobilization of students' initiative so that, after gaining self-knowledge of art, they will spontaneously demonstrate their understanding of art through the interpretation of the skit. In the process of this activity, there is both an objective transmission of knowledge and a subjective output of emotion, which is a significant and engaging way of teaching and learning.

For the situational teaching method, Mr. Wu is more skillful in using storytelling to tell the story behind a piece of artwork, building a bridge between art and students through stories, and hitting the students directly in the heart. This is how Mr. Wu describes it:

Students are encouraged to engage with art through a story, allowing them to understand the creative process behind each piece. Artists, as vivid characters, provide a space for students to feel and experience the artist's world, fostering a creative exchange and integration within the classroom.
(Interview TB0603)

The researcher summarizes and analyzes Ms. Wu's findings on how lecturers use situational teaching methods to supplement beauty education.

1. Impressing students with scenario stories of artists

Mr. Wu believes that teaching the history of the artist's creation or the artist's own story can lead students into the scenario state of the story and create empathy with them, allowing Mr. Wu to establish an interactive connection with the students quickly.

2. Triggering students' sense of beauty by creating sketches

Mr. Wu believes that artists and students all have their own stories, so he allows students to feel and experience the life of an artist as if they were living their own lives, which fosters a positive association and connection with the students' hearts and minds.

Mr. Hu's teaching philosophy and methodology, which also adopts the concept of interactive situational communication with students, emphasizes the feelings of emotional interactions between teachers and students in the classroom, which he describes as follows:

What I understand by situational teaching is the emotional connection between the teacher and the students in the classroom. We especially need to teach the students' senses, such as sight through the eyes, hearing through the ears, and physical performance through touch. Through the stimulation of the senses, we can visually convey the aesthetics of the art appreciation course, as well as present certain educational concepts, such as the concept of life, artistic attitude, and philosophical concepts, which can be integrated into students' daily learning and life. I believe that situational teaching is the most effective way to gather diverse perceptions and integrate aesthetic education among students. (Visit TC0504)

The researcher summarized and analyzed the findings in response to Ms. Hu's comments on how lecturers use situational teaching methods to substitute beauty education.

1. Teachers can actively integrate their personal life experiences into their classroom teaching.

2. Share and discuss with students the lecturer's attitude towards art, philosophical concepts, and educational ideas.

As mentioned earlier, the subject of Ms. Zou's art appreciation course is titled "Aesthetics of Design," which entails the need to constantly work on students' sense of aesthetics throughout the course. The researcher's inductive analysis of Ms. Zou's analysis of how the lecturers use situational teaching methods to substitute for aesthetic education reveals that:

I believe there is a reason for the school curriculum to cultivate an aesthetic sense. The course "Aesthetics of Design" is very effective at helping students develop an aesthetic sense of art. In designing the course, I will allow students to focus on each artwork and analyze it through multiple layers of interpretation. After ten years of practice, I have gained some knowledge about life, art, education, and even philosophy. I will utilize my own experience to share with my students and introduce them to new aesthetic perspectives from my own. (Interview with TD1604)

The researcher found, after summarizing and analyzing Zou's comments, that lecturers use situational teaching methods to substitute for beauty education.

1. Lecturers should give students positive guidance.
2. Teachers should integrate their personal experiences into the classroom.

The Zou teacher will draw on their personal experience in the classroom, allowing students to see from their point of view and understand that they are at this stage of the field, having not been involved. Under the guidance of the teacher's rich social experience and teaching methods, into the classroom of art appreciation. From all levels, as Mr. Zou said, life, education, art, and even philosophy, the course of art appreciation encompasses multiple perspectives, wandering in the sea of knowledge. This is reflected in the teacher's personal experience in appreciating art, art commentary, and the sublimation of art.

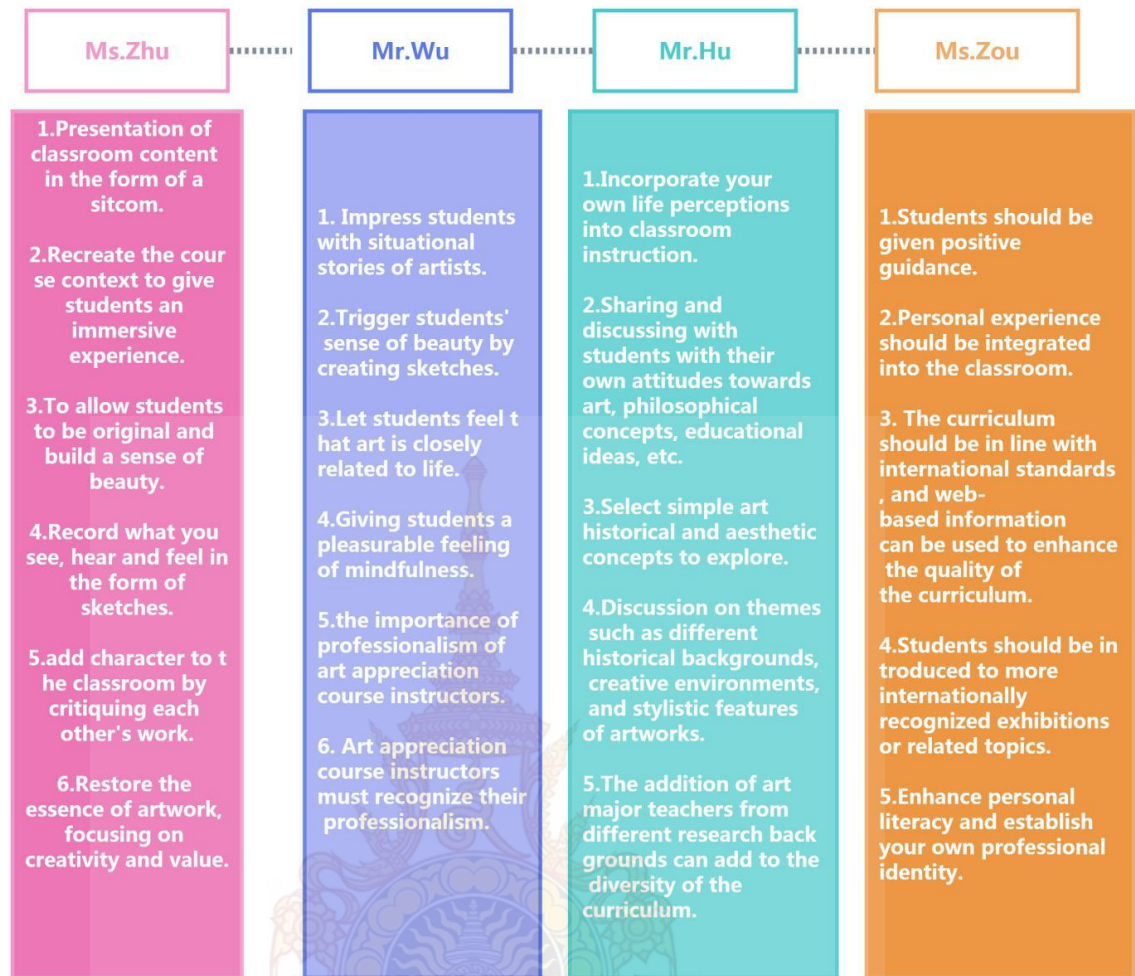


Figure 4.12 The Analysis of Solutions to the Difficulties and Challenges Encountered by Instructors in the Implementation of AAC

CHAPTER V

DISCUSSION AND CONCLUSION

The primary research findings are discussed in this section, which includes the following: 1) The disparities in teachers' and students' perceptions of the implementation of AAC in China's General Education, and 2) The necessity of explicitly socializing student involvement in learning policies.

5.1 Discussion

5.1.1 Disparities in the Perceptions of the Implementation of AAC in China's General Education Among Students and Teachers

The research findings indicate notable disparities in the perspectives of teachers and students about the four aspects of AAC implementation in China's General Education. The primary distinction lies in the first dimension of the "Orientation" component, specifically the items related to the perception of the instructor as the sole authority in the classroom. Students commonly assume that the instructor possesses exclusive authority within the classroom, but the teacher evaluates the situation differently. This phenomenon can be elucidated by the prevailing educational culture in China, which places significant emphasis on the hierarchical structure and authoritative role of the instructor. Consequently, pupils tend to exhibit greater obedience and perceive the teacher as the primary figure in the learning process (Cheng, 2011). Furthermore, Yuen and Cheung (2015) noted that despite the adoption of interactive and student-centered learning approaches by many teachers in China, there was no substantial shift in student perceptions of authority and control in the classroom. Students still tend to attribute the primary responsibility in the classroom to teachers rather than to themselves since the teacher's role as a 'source of knowledge' remains prominent in their academic culture.

Yang and Zhang (2020) conducted additional studies that also identified disparities in the perceptions of authority in the classroom between students and instructors. In China, students often believe that they have a passive role in their studies and that teachers have complete authority. Conversely, the teacher believes that they

have granted students more latitude to engage actively in the classroom. Yang and Zhang suggest that this discrepancy may be attributed to traditional cultural expectations that the teacher is a student's role model. In contrast, the teacher has implemented a more participatory approach, but students have not met their expectations. Furthermore, a study conducted by Liu et al. (2018) demonstrates that students in Asian countries, particularly those in China, continue to respect the authority of their instructors and regard the teacher as the central figure in the learning process. This frequently impedes the implementation of more collaborative and discussion-based learning models, as students are hesitant to discuss or challenge the teacher's opinion despite the teacher's efforts to establish a more open environment.

Additionally, there is a substantial disparity in the perception of the 'Planning Involves Active Engagement of the Students' items between teachers and students in the second dimension, specifically the 'Learning Structure Program' component. The teacher perceives that students are not engaged in the planning of the learning program, while the students sense the opposite. This discrepancy may be because students' perceptions of involvement in planning are still predicated on direct and formal involvement. In contrast, instructors may regard informal discussions or feedback as a form of involvement. In the same vein, He et al. (2018) found that students in China perceived a lack of involvement in the decision-making process of their education despite the teacher's belief that they had created opportunities for student participation through informal participatory activities, such as class discussions and consultations.

This finding is consistent with the research conducted by Li and Guo (2019), which also discovered a discrepancy in the perception of student involvement in curriculum development in China between teachers and students. In the study, the teacher indicates that they have offered students opportunities to participate; however, students frequently fail to recognize the process due to the informal or unstructured nature of their involvement. This creates the impression that students are not genuinely engaged in planning the learning program despite the teacher's intention to involve them. Sun and Rao (2017) conducted additional investigations that yielded comparable outcomes. Many students in China's higher education system perceive that their participation in the learning planning process is still restricted, particularly due to the

academic culture that prioritizes the teacher's authority. Although educational reforms have emphasized the importance of student engagement, students often fail to recognize the actual impact of this approach in the classroom. Furthermore, Wang and Wang (2020) found that despite the learning planning program's requirement for active student participation, differences in perception persist due to the power distance or the perceived distance between the teacher and students. Teachers frequently regard involvement as the provision of a forum for discourse, whereas students anticipate more tangible involvement in the decision-making process regarding the learning structure.

Additionally, there is a substantial disparity between the teacher and student perspectives on the 'Teachers Ask Students' item Perspectives Regarding Instructive Materials and Subjects as an Exercise' in the third dimension, the 'Learning Material and Curriculum' component. Students perceive that the educator fails to solicit their perspectives when developing instructional materials, whereas the educator maintains the contrary opinion. In Chinese schools, teachers frequently believe that they have engaged students in the development of teaching materials through informal discussions, according to research conducted by Zhao and Li (2020). However, students often presume that their opinions are not formally solicited. This finding was also reported in a study conducted by Chen et al. (2018), which asserts that despite the teacher's positive intentions to involve students in decision-making related to the curriculum, the process is often not recognized by students due to the absence of systematic and transparent approaches. Liu and Zhao (2017) further stated that students in China frequently experienced discomfort when expressing their opinions to the teacher due to the power distance, which exacerbated their perception that they were not actively involved in the learning process. Sun and Rao (2019) also found that this discrepancy in perception is closely linked to the academic culture in East Asia, which prioritizes teacher authority over student participation. Wang and Zhang (2021) propose that in order to address this disparity, educators must establish a more inclusive environment in which students feel at ease contributing their ideas, as well as specify the manner and timing of their expectations for student involvement in the development of instructional materials. The findings of these studies highlight that, despite the intention to enhance student engagement, discrepancies persist in perceptions between

instructors and students. This highlights the need for a more participatory and transparent approach to developing educational materials.

Lastly, the fourth dimension, the student-teacher interaction component, is a significant distinction. This component is found in the 'Teachers Allow their Students to Assume Duties Whenever Practicable During Class' items. The teacher believes that they have provided students with adequate opportunities to participate in the classroom, while the students believe that they are not. This discovery aligns with the research conducted by Zhou and Wang (2018), who found that although teachers in China believed they had provided students with more opportunities to participate in the learning process, students often did not feel comfortable taking an active role due to cultural factors that prioritize respect for teacher authority. Liu et al. (2019) further stated that the highly structured interaction between teachers and students in the Chinese education system causes students to be hesitant about taking the initiative despite the teacher actively encouraging participation. Chen and Li (2020) also found that students generally regard active participation as the teacher's responsibility to promote, and they tend to be passive in their participation if the instructor does not explicitly request that they take on this role. Sun et al. (2017) emphasize that this discrepancy in perception is associated with the concept of power distance. Students in East Asia, including those in China, often experience greater comfort when they adopt a passive role in the classroom, as it is perceived as consistent with existing cultural norms. In their research, Yang and Zhao (2021) also proposed that a more proactive approach from the teacher is necessary to explicitly ask students to assume roles and create a class environment that supports student active participation, thereby addressing changes in the pattern of teacher-student interaction. Consequently, this perception disparity suggests that a more explicit and culturally based approach is necessary to enhance student engagement in the classroom.

5.1.2 The Necessity to Explicitly Socialize the Process of Student Involvement in Learning Policies

The research findings reveal substantial discrepancies in the perceptions of teachers and students regarding the implementation of Augmentative and Alternative Communication (AAC). Specifically, students experience a lack of involvement in the development of instructional materials, whereas the teacher perceives the opposite. In

other respects, students do not perceive the opportunity to assume the role of their instructors in the classroom, while the teacher also holds the opposite perspective. The practice of teachers who are not explicitly communicated or known by students may be the cause of this discrepancy in perception. The research conducted by Zhao and Li (2019) revealed that teachers frequently perceive themselves as having engaged students in the planning of teaching and development; however, students do not share this sentiment due to the absence of direct communication regarding their responsibilities. Liu et al. (2018) also demonstrate that in the culture of East Asian education, the active involvement of students is frequently restricted by the hierarchical relationships between teachers, despite the teachers' intention to assign them more responsibility. According to Chen and Zhang's (2020) research, many students experience discomfort when it comes to actively participating in the teacher's role despite the teacher offering them opportunities. This is due to cultural norms that emphasize the passive role of students in the learning process. Sun and Gao (2017) assert that the gap between teachers and students in the Chinese education system is exacerbated by the distance between the two, as students often presume that only teachers have the right to hold full authority in the classroom. Yang and Wang (2021) also determined that it is imperative to define the expectations of students' roles in classroom interactions in order to foster a sense of empowerment among students in accepting the responsibilities assigned to them by the teacher. As a result, this discrepancy in perception is indicative of the cultural influence that shapes the perception of their respective roles in the classroom, as well as the communication divide between the teacher and student.

Furthermore, this discrepancy in perception may be linked to cultural factors that affect the interaction between students and teachers. Hofstede (2001) elucidates that in cultures with significant power distances, such as China, hierarchy and authority are highly esteemed, which can impede students' active participation in the classroom. Students may be hesitant to communicate their opinions or take initiative due to cultural norms that prioritize respect for the teacher as an authority figure. Li and Wegerif (2014) found that students remained passive due to their unfamiliarity with the role and discomfort with it, despite the teacher's efforts to implement more interactive learning methods and engage students in developing teaching materials. Chen and Fan

(2018) also observed that students may experience a sense of disengagement as a result of unclear communication regarding the expectations of their duties, despite the teacher's belief that they had provided an opportunity. Jin and Cortzzi (2006) emphasize that misinterpretations can result from discrepancies in the expectations of the role and the communication style between the teacher and students. This can result in the teacher's intention to empower students not always being fully understood by the students. BIGGS (1996) has confirmed that a pedagogical approach that is culturally sensitive, explicitly encourages and facilitates student participation, and has clear communication about the role and expectations in the learning process is necessary to surmount this obstacle. Therefore, this discrepancy in perception not only highlights the communication divide but also underscores the importance of understanding and accommodating cultural factors in the implementation of augmentative and alternative communication (AAC).

5.2 Conclusion

This study has a substantial impact on the application of Art Appreciation Courses (AAC) in General Education. This study aims to address five research objectives: firstly, to investigate the perceptions of Chinese art teachers and students regarding the implementation of Art Appreciation Courses (AAC) in Chinese General Education; and secondly, to assess the differences in perception between Chinese art teachers and students regarding the implementation of AAC. Four of the five dimensions of AAC implementation observation — namely, Orientation, Structure, Learning Program, Learning Materials and Curriculum, and student-teacher interaction — exhibit notable variations in perception. Furthermore, an examination of the learning objectives, student learning outcomes, and vision and purpose of China's general education reveals that the creation of AAC contributes to the realization of the vision for general education in China. Furthermore, the teaching methods being used in the AAC of Chinese University General Education serve to enhance student engagement and optimize learning outcomes. Instructional approaches play a crucial role in enhancing student involvement and improving academic achievement.

Nevertheless, the expansion in student involvement lacks statistical significance. Fourthly, the difficulties faced by Chinese art teachers in Chinese general education when incorporating critical pedagogy into their courses are highlighted in the components of learning material that cater to the requirements of students. A practical approach for Chinese art teachers in Chinese general education to overcome challenges in implementing critical pedagogy in their courses is to integrate their personal life experiences into classroom instruction and engage students in discussions about the concept of feedback construction.

5.3 Recommendation

5.3.1 Recommendation for Policy

1) Educational policies must emphasize the importance of transparency in student involvement, particularly in areas such as learning structure programs and student-teacher interaction, given the substantial disparities in perception between teachers and students.

2) Curriculum development based on student needs: Given the difficulties educators encounter in creating material that aligns with students' needs, policies must emphasize the importance of a flexible, student-centered, and adaptable curriculum.

3) Promotion of inclusive critical pedagogy: Educational policies must prioritize the implementation of teaching methods that foster student engagement, such as the expansion of inclusive critical pedagogy.

5.3.2 Recommendation for Teachers

1) Enhancing communication with students: Teachers are expected to foster two-way communication with students, given the substantial disparity in perceptions regarding student-teacher interactions.

2) Integration of personal experience and perception in teaching: Teachers are anticipated to incorporate their personal experiences and perceptions into the teaching process, as indicated by the potential strategies identified in this study.

3) Constructive feedback preparation: To enhance student engagement and learning outcomes, educators must develop more sustainable and constructive feedback.

5.3.3 Recommendation for Future Research

1) Further research is warranted to investigate the impact of teaching methods on student engagement. While descriptive teaching methods implemented in AAC do contribute to student engagement, the results are not statistically significant. Consequently, further research is needed to investigate additional factors that may influence student engagement.

2) Comparative Studies of AAC Implementation in Different Countries:
To gain a more comprehensive understanding of the efficacy of AAC implementation, it is recommended that researchers conduct comparative studies between AAC implementation in China and other countries.



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APPENDICES

Appendix 1

ART CRITICAL PEDAGOGY QUESTIONNAIRE

Section 1: Identity (Select the box that corresponds to your situation)

Gender	Male
	Female
Major	Specific major in art education - Music - Song - Painting
Degree	BA
	MA
	PhD
Type of institution	University
	Institute

Section II

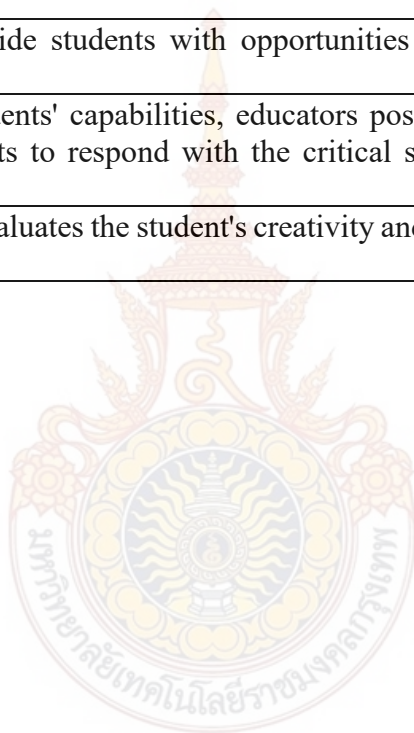
Instruction: read each item and show your level of agreement with it by choosing one of the five choices given

- 5 : Strongly agree
 4 : Agree
 3 : Neutral
 2 : Disagree
 1 : Strongly Disagree

No	Statement	5	4	3	2	1
	First Dimension (1-9)					
1	Teachers must refrain from engaging in political and ideological discussions in the classroom to effect societal change.					
2	It is recommended that educators motivate students to conduct an in-depth examination of the institution.					
3	The only one with power in the classroom should be that of the instructor.					
4	Teachers inspire the students to engage in critical analysis of their prior art experiences.					
5	To foster equity and justice, teachers should actively engage each student in their classroom.					

No	Statement	5	4	3	2	1
6	The primary objective of teachers in their classroom is to communicate knowledge effectively.					
7	Education in art is crucial for all individuals in contemporary society.					
8	The use of dialogism and art practices is to address classroom issues.					
9	An art teacher must possess the ability to comprehend and instruct art in a manner that is consistent with the professional artist's approach.					
	Second Dimension (10-15)					
10	Teachers evaluate their students' expectations and imminent requirements when devising classroom activities.					
11	Art instructors must use a variety of teaching methods.					
12	To foster students' excitement for learning, teachers can integrate instruction in art appreciation and critique with art production.					
13	Teachers must possess professional pedagogical expertise and be proficient in implementing diverse forms of art appreciation.					
14	In the classroom, teachers adhere to the curriculum's aims and objectives.					
15	Program planning involves the active participation of the students.					
	Third Dimension (16-20)					
16	To conduct an authentic study of art, it is necessary to employ materials and methodologies developed by seasoned and accomplished art professionals.					
17	Teachers ask students for their perspectives on instructional materials and subjects as an exercise.					
18	Art educators must create art materials that are suitable for the local requirements and cultural context.					
19	Teachers modify the instructional resources to accommodate the needs of their pupils in the classroom.					
20	An indispensable component in the development of a teaching material program is needs analysis.					
	Fourth Dimension (21 – 26)					
21	Art teachers must allocate time for student observation to cultivate their aesthetic awareness and uncover hidden details in artwork.					
22	Throughout the art teaching and learning process, students and teachers engage in collaborative efforts to reach a consensus.					
23	Within classroom discussions, teachers actively encourage all students to articulate their viewpoints.					
24	Teachers allow their students to assume their roles whenever feasible during class.					

No	Statement	5	4	3	2	1
25	The teacher extends an invitation to all students to engage in a conversation regarding their art pieces, with an emphasis on the students' perspectives.					
26	The teacher's display of patience and encouragement enables pupils to engage in risk-taking, derive lessons from errors, and build upon their abilities. At the same time, the feedback from peers enriches the learning process.					
Fifth Dimension (27-31)						
27	Students are expected to cultivate artistic abilities that reach the level of professional competence.					
28	Instructors assess their students individually after the academic term.					
29	Teachers provide students with opportunities to assess their performance.					
30	To assess students' capabilities, educators pose inquiries that require students to respond with the critical skills they have acquired.					
31	The teacher evaluates the student's creativity and the originality of their ideas.					



Appendix 2

STUDENTS ENGAGEMENT QUESTIONNAIRE

We appreciate your willingness to take the time to complete this survey. The objective of this questionnaire is to assess your level of engagement (involvement) in academic and non-academic activities as a student. The effectiveness of learning and the overall lecture experience are significantly influenced by student engagement.

Instruction:

1. Please carefully review each statement. Each statement in this questionnaire exemplifies different dimensions of student engagement in the higher education setting.

2. Respond truthfully in accordance with your personal experiences. There is no correct or incorrect response. We are interested in understanding your emotions and your conduct during the college study period. Honest responses will facilitate the provision of more precise outcomes.

No	Item	Score			
		1	2	3	4
	First Indicator: Academic Challenge				
	<i>Sub-indicator: higher-order learning</i>				
1	Applying facts, theories, or methods to practical problems or new situations				
2	Analyzing an idea, experience, or line of reasoning in depth by examining its parts				
3	Evaluating a point of view, decision, or information source				
4	Forming a new idea or understanding from various pieces of information				
	<i>Sub-indicator: Reflective & Integrative Learning</i>				
5	Combined ideas from different courses when completing assignments				
6	Connected your learning to societal problems or issues				
7	Included diverse perspectives (political, religious, racial/ethnic, gender, etc.) in course discussions or assignments				
8	Examined the strengths and weaknesses of your views on a topic or issue				
9	Tried to better understand someone else's views by imagining how an issue looks from his or her perspective				
10	Learned something that changed the way you understand an issue or concept				
11	Connected ideas from your courses to your prior experiences and knowledge				
	<i>Sub-indicator: Learning Strategies</i>				
12	Identified key information from reading assignments				

No	Item	Score			
		1	2	3	4
13	Reviewed your notes after class				
14	Summarized what you learned in class or from course materials				
	<i>Sub-Indicator: Quantitative reasoning</i>				
15	Reached conclusions based on your analysis of numerical information (numbers, graphs, statistics, etc.)				
16	Used numerical information to examine a real-world problem or issue (unemployment, climate change, public health, etc.)				
17	Evaluated what others have concluded from numerical information				
	Second Indicator: Learning with Peers				
	<i>Sub-Indicator: Collaborative learning</i>				
18	Asked another student to help you understand the course material				
19	Explained course material to one or more students				
20	Prepared for exams by discussing or working through course material with other students				
21	Worked with other students on course projects or assignments				
	<i>Sub-Indicator: Discussions with Diverse Others</i>				
22	People from a race or ethnicity other than your own				
23	People from an economic background other than your own				
24	People with religious beliefs other than your own				
25	People with political views other than your own				
	Third Indicator: Experiences with Faculty				
	<i>Sub-Indicator: Student-Faculty Interaction</i>				
26	Talked about career plans with a faculty member				
27	Worked with w/faculty on activities other than coursework (committees, student groups, etc.)				
28	Discussed course topics, ideas, or concepts with a faculty member outside of class				
29	Discussed your academic performance with a faculty member				
	<i>Sub-Indicator: Effective Teaching Practices</i>				
30	Clearly explained course goals and requirements.				
31	Taught course sessions in an organized way				
32	Used examples or illustrations to explain difficult points				
33	Provided feedback on a draft or work-in-progress				
34	Provided prompt and detailed feedback on tests or completed assignments				
	Fourth Indicator: Campus Environment				
	<i>Sub-Indicator: Quality of Interactions</i>				
35	The quality of your interactions with other students				

No	Item	Score			
		1	2	3	4
36	The quality of your interactions with your academic advisor				
37	The quality of your interactions with faculty				
38	The quality of your interactions with student service staff				
39	The quality of your interactions with other administrative staff				
	<i>Sub-Indicator: Supportive Environment</i>				
40	Providing support to help students succeed academically				
41	Using learning support services (tutoring services, writing center, etc.)				
42	Encouraging contact among students from different backgrounds (soc., racial/eth., relig., etc.)				
43	Providing opportunities to be involved socially				
44	Providing support for your overall well-being (recreation, health care, counseling, etc.)				
45	Helping you manage your non-academic responsibilities (work, family, etc.)				
46	Attending campus activities and events (performing arts, athletic events, etc.)				
47	Attending events that address important social, economic, or political issues				



Appendix 3

TEACHER INTERVIEW INSTRUMENT

Teacher Interview Outline

- Content planning of art appreciation courses in general education in Chinese universities.

Illustrate

- Understand the relationship between the teacher's plan for the content of the course and the learning objectives of the students. Therefore, after many revisions, the questions raised can be used as a basis for teachers to plan courses.

Interview Questions

- Teacher, what is your idea of the content planning of the art appreciation course?
- Teacher, besides planning the content of the art appreciation course, what other teaching methods do you have? Such as the selection or supplement of teaching materials, etc.?
- May I ask the teacher, which teaching method do you think can best arouse the students' interest in learning the art appreciation course?
- May I ask the teacher, how do you stimulate students' enthusiasm for the art appreciation course in general education?
- Among all the teaching strategies you have used, such as theoretical lectures, discussions, oral reports, visits outside teaching, etc., which method do you think can achieve the most effective teaching?

Appendix 4

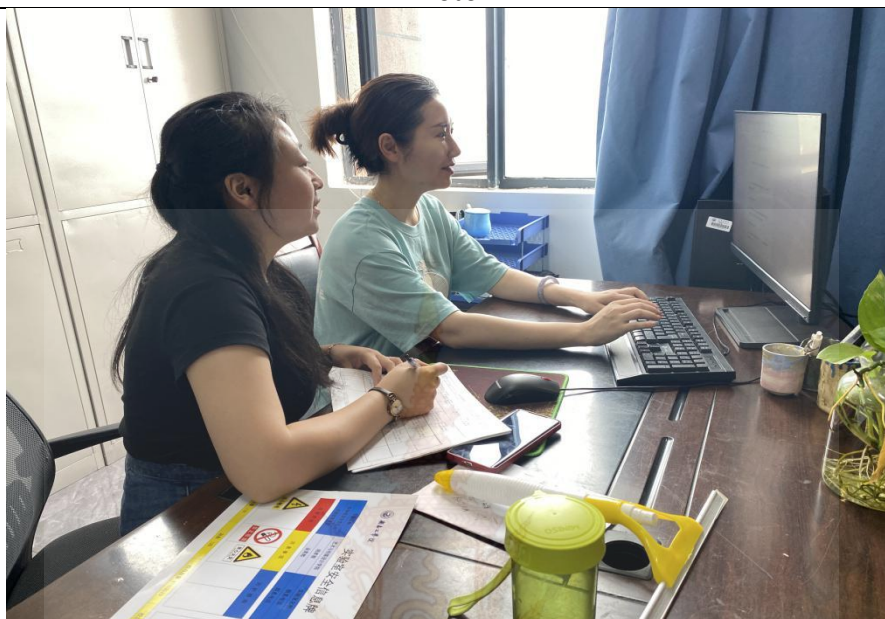
STUDENTS INTERVIEW INSTRUMENTS

Student Interview Outline	Illustrate	Interview Questions
1. Understanding of general education courses and subjects in Chinese universities	To understand students' concepts and ideas about general education and augmentative and alternative communication (AAC).	- Based on your understanding, please tell us what is the connotation and function of general education in Chinese universities. - Please talk about your understanding of art appreciation.
2. Learning experience	In order to understand the problems that students have during the course learning process, including course content, class methods, etc.	- For the art appreciation course, what knowledge base do you think is needed to be more conducive to course learning? - After you have completed the art appreciation course, what suggestions do you have for the content of this course? - How do you think the art appreciation course for general education should be carried out? Such as teaching methods, outdoor teaching, visits, etc.
3. Course learning assessment and course cohesion	To understand students' suggestions on learning assessment methods and course bridging, among other topics.	- What do you think is the connection between the content of the general education art appreciation course and the content of the previous professional courses? - We all know that assessment involves feedback and reflection on the effectiveness of course learning. What assessment methods do you think can strengthen the learning effect of AAC in general education?
4. Application of general arts courses and art majors	To understand how to integrate and practice the art appreciation course with art students' majors.	- Because you have studied AAC in GE, is your ability to appreciate and analyze works of art clearer conceptually? - We all know that general education courses generally belong to the general teaching design content in teaching. If the art appreciation course is to be integrated into other professional subjects, how do you think it should be planned and designed? It can be described in detail.

Appendix 5

INTERVIEW RECORDS

Photo 1



In-depth interview with Ms.Zhu at Jiangxi University of Science and Technology.

..\Interview Recordings\TAS1.mp3

Photo 2



In-depth interview with Mr.Wu at Nanchang University

..\Interview Recordings\TB0603.mp3

Photo 3



In-depth interview with Mr.Hu at Nanchang Institute of Technology

..\Interview Recordings\TC0504.mp3

Photo 4



In-depth interview with Ms.Zou at Nanchang Hangkong University

..\Interview Recordings\TD1604.mp3

Photo 5, Photo 6, Photo 7: Interview with Ms. Zhu's Students



..\Interview Recordings\TAS1.mp3



..\Interview Recordings\TAS2.mp3



..\Interview Recordings\TAS3.mp3

Photo 8, Photo 9, Photo 10: Interview with Mr. Wu's Students



..\Interview Recordings\TBS1.mp3



..\Interview Recordings\TBS2.mp3



..\Interview Recordings\TBS3.mp3

Photo11,Photo12,Photo13,Photo14,Photo15: Interview with Mr.Hu's Students



..\Interview Recordings\TCS1.mp3



..\Interview Recordings\TCS2.mp3



..\Interview Recordings\TCS3.mp3



..\Interview Recordings\TCS4.mp3



..\Interview Recordings\TCS5.mp3

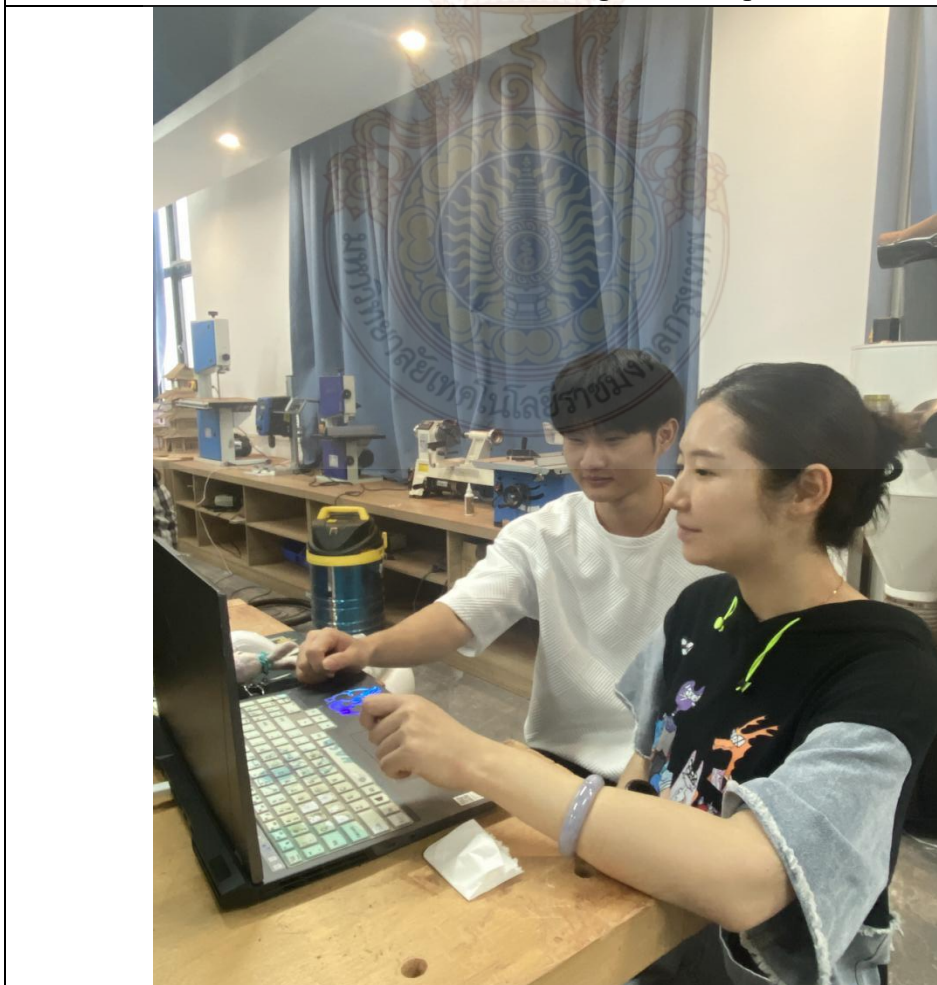
Photo16,Photo17,Photo18,Photo19: Interview with Ms.Zou's Students



..\Interview Recordings\TDS1.mp3



..\Interview Recordings\TDS2.mp3



..\Interview Recordings\TDS3.mp3



..\Interview Recordings\TDS4.mp3

Photo20,Photo21,Photo22,Photo23,Photo24: Interview with Researcher's Students



..\Interview Recordings\RES1.mp3



..\Interview Recordings\RES2.mp3



..\Interview Recordings\RES3.mp3



..\Interview Recordings\RES4.mp3



..\Interview Recordings\RES5.mp3