

Present State of Teaching Chinese Mural Painting: Basis for an Enrichment Plan

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Abstract

Chinese mural painting is a means for Chinese people to communicate their philosophical, religious, moral, political, and artistic views on the arts, nature, and society. It is therefore essential to conserve and transmit this cultural knowledge over the generations. Hence, the intention of this study to determine the present state of teaching Chinese mural painting in China. Specifically, the study aimed to find out what respondents think about the way Chinese mural painting is presently taught in selected schools in Shan Xi province of China and how it fits into the arts curriculum. It also aimed to find out how students feel about the inclusion of Chinese mural painting in their art classes. Using a descriptive quantitative research design, a total of 421 students currently enrolled in art education from five (5) Chinese colleges and universities served as respondents of the study. The study's self-made questionnaire, which was validated by professionals, showed that the institutions chosen for the investigation had successfully included Chinese mural painting into their arts curricula. The respondents demonstrated favorable views toward the inclusion of Chinese mural painting in the teaching of arts. When respondents are categorized according to their age and school, significant disparities in their perceptions of the state of teaching Chinese mural painting in arts education were found. Variations in these demographic traits may explain this outcome. Also, when respondents are categorized according to school, age, and grade level, significant differences in their opinions regarding the inclusion of Chinese mural painting in arts education were also found. The respondents' attitudes toward incorporating Chinese mural painting into arts education and their assessment of the current state of teaching were shown to have a high positive correlation, indicating that the values of these two variables move in the same direction. The researcher recommends incorporating the enrichment program into the way that teaching is delivered. It is also recommended that administrators and art professors collaborate to develop an instructional design that is both more effective and inclusive of a broader spectrum of students. Furthermore, schools should continue providing their students with a wider range of Chinese mural painting reference materials, web databases, and learning tools in addition to regular workshops, field visits to historical mural locations, and museums. Lastly, it is advised that future scholars carry out comparable research on more facets of their own cultural history. The enrichment plan can also be incorporated into the curricula to facilitate the teaching of mural painting.

Keywords: mural painting, art education curriculum, higher education, modern value, enrichment plan



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INTRODUCTION

In 2017, the Communist Part of China (CPC) Central Committee General Office and the State Council General Office released the Opinions on Implementing the Project of Inheritance and Development of Excellent Chinese Traditional Culture, encouraged the introduction of opera, calligraphy, elegant arts, and traditional sports, carried out the project of reciting Chinese classical works, opened public classes on Chinese culture, and grasped the tasks of

showcasing the accomplishments of traditional culture education, among other things. All of these actions made clear the significance of arts education. As General Secretary Xi Jinping noted, "We must protect the roots and veins of the living Chinese national spirit, and pay attention to the preservation and transmission of history and culture." The primary educational objective of higher education establishments is to foster the development of exceptional vocational and technical skills, since this is a crucial role in the nurturing of exceptional

abilities. One of the key educational specialties is fine arts education, which also serves as a major conduit and method of promoting cultural education—culture being the essential driving force behind societal progress. The murals are quite large and feature a grand atmosphere with a focus on color and the integration of rich cultural connotations, multi-level thought and emotion, and a rich narrative. She is surrounded by a collection of historical frescoes from the Yuan and Ming dynasties, which include several old temple wall paintings. These paintings are all highly representative classical works of art that have been preserved to a considerable degree and are an essential and vital component of the study of historical Chinese painting. They are also remarkably representative in terms of artistic viewpoint and production methods.

In the context of today's big data era and multiculturalism, the study of the relationship between Hedong fresco art education and excellent Chinese traditional culture cannot be ignored. Shan Xi higher education institutions inherit and absorb the essence of excellent traditional culture in the practice of art education, and creatively transform and develop excellent traditional culture, so that art education and Chinese traditional culture can promote each other, diversify and integrate, and effectively link. It is thus significant to promote the heritage and innovation of Hedong fresco in art education in colleges and universities.

Traditional cultural resources with local characteristics are gradually becoming a new research hotspot. The used of local outstanding traditional cultural resources in art education is receiving more and more extensive attention, and art education at all stages has begun to focus on the in-depth combination of local outstanding traditional culture and art education, so as to better utilize the function and value of art education by carrying out art education with local cultural genes. For example, Liu Nanyi, in his book *Contemporary Art Education for Ethnic Minorities in Guangxi*, conducted specific research on the development of local traditional culture and art education in Guangxi. At the same time, Guangxi

Art Institute has opened a course of "Ethnic Folk Art and School-based Curriculum Development" for art education students. Relying on the cultural advantages of Guangxi region, students can fully learn and understand the knowledge of regional ethnic folk art, and can flexibly and skillfully apply it to the development of school-based curriculum. Chinese traditional cultural art includes the various fine or decorative art forms created in China throughout the years, such as calligraphy, painting, sculpture, architecture, ceramics, and jade carving (Sullivan & Silbergeld, 2023). It aids in the physical and mental development of the individual, enhance emotions and ideas, and reflect and embody social and cultural standards and beliefs.

Cui (2019) emphasized the importance of integrating traditional culture in college Chinese teaching. Chinese traditional culture has evolved over time, forming a unique national identity. China has achieved significant results in politics, economy, and science and technology. To enhance its international influence, China must continuously improve its cultural strength. Universities must cultivate high-quality talents, instill virtues like self-renewal, perseverance, and hard work, and have a responsibility to inherit traditional culture. The Chinese curriculum promotes rich culture and traditional teachings. In the new era, countries must cultivate high-quality talents for science, technology, economy, and social development, while also preserving traditional cultural knowledge. Therefore, contemporary college students should learn Chinese culture regardless of major. Universities play a crucial role in preserving traditional culture. College Chinese teaching courses should not only aim to help students acquire professional knowledge, enhance self-cultivation, and develop societal talents but also embody and preserve the Chinese traditional culture.

Chinese mural painting, in particular, is a means for the Chinese people to express their philosophical, religious, moral, political, and artistic viewpoints on nature, society, and the arts. Therefore, it is vital that this cultural

knowledge be preserved and passed down through generations. As an art instructor, the researcher believes that teaching art should not only aim to enhance learner critical thinking and technical skills but also foster appreciation and deeper understanding of Chinese traditional art forms such as mural painting. Hence, this study aims to determine the present state of teaching Chinese mural painting in art education in the different colleges and universities in Shan Xi province of China as perceived by its students. It also intends to ascertain the attitude of the students towards the integration of Chinese mural painting in their art subjects.

Theoretical Framework. This study employed the Chinese Traditional Art Education Theory as explained by Xue (2019). According to Xue, prior to the establishment of modern education in Chinese schools, the country's profound and thousands-yearold traditional culture was passed down to the Chinese people through the rich traditional art education materials. Artists have amassed a wealth of expertise in teaching, and the excellent theories of these traditional art education programs continue to be evident in contemporary school art curricula pertaining to the history of ancient Chinese painting.

China has a long tradition of teachers, dating back 2500 years. Confucius and other teachers have a responsibility to love and serve the world, promoting loyalty and selflessness. Ancient Chinese painters were lifelong self-cultivators, focusing on teaching and fostering a sense of mission and responsibility. Their love for painting shaped their personality and character, influencing today's art education. This division of love and morality is a worthy aspect of the country's art education.

Ancient Chinese artisans' art education has deeply influenced the nation's history and culture, conveying the aesthetics and emotions of the Chinese people. Despite the existence of numerous art institutions and museums, including the National Academy of Fine Arts, China has a comprehensive art university. The China Arts and Crafts Museum, which spans over a million square meters, has become a

sales department store. However, the country's arts and crafts factories have closed down, with many replaced by robots, Barbie dolls, and other products. This cultural desertification is a result of the globalization of art, which emphasizes national character and independence. Despite the advanced world, the culture and arts continue to emphasize personality and national character.

Statement of the Problem. This study focused on the integration of Chinese mural painting in art education in the selected schools in the Shan Xi Province of China. Specifically, it sought answers to the following questions:

1. What is the demographic profile of the respondents in terms of:
 - 1.1 age;
 - 1.2 sex;
 - 1.3 year level; and,
 - 1.4 school?
2. What is the perception of the respondents towards the present state of teaching Chinese mural painting in terms of:
 - 2.1 teachers;
 - 2.2 instructional design; and,
 - 2.3 learning resources?
3. What is the attitude of the respondents towards the integration of Chinese mural painting in arts education?
4. Is there a significant difference in the respondents' perceived present state of teaching Chinese mural painting when they are grouped in terms of their demographic profile?
5. Is there a significant difference in the attitude of the respondents towards the integration of Chinese mural painting in arts education when they are grouped in terms of their demographic profile?
6. Is there a significant relationship between the respondents' perceived present state of teaching and attitude towards the integration of Chinese mural painting in arts education?
7. Based on the results of the study, what enrichment plan can be proposed?

METHODOLOGY

Research Design. The descriptive quantitative research approach was used for this study, which gathers and statistically evaluates quantifiable data from a population sample to look for connections between predetermined variables. This particular design is thought to be the most appropriate for this study, as it gauges respondents' opinions about the integration of Chinese mural painting into arts education and how the subject is now taught in the chosen schools.

Population and Sampling. The target population of this study were students who are currently enrolled and are taking up arts subject in selected colleges and universities offering mural painting in Shan Xi, province of China. Employing a total of 421 students, the study employed a total population sampling technique to guarantee precise findings as this technique examines the entire population with a specific set of characteristics.

Instrumentation. A survey questionnaire created by the researcher and made up of indicators aimed at obtaining the necessary data from the respondents would serve as the study's instrument. Three sections of the survey questionnaire were used to determine the needed information for this study. The first part elicited the demographic profile of the students in terms of their age, sex, year level, and school.

Table 1
Four-point Likert scale for present state of teaching Chinese mural painting

Scale	Mean range	Word description	Verbal interpretation
4	3.50 – 4.00	Strongly Agree	Highly Efficient
3	2.50 – 3.49	Agree	Efficient
2	1.50 – 2.49	Disagree	Inefficient
1	1.00 – 1.49	Strongly Disagree	Highly Inefficient

The second part determined the perceived present state of teaching Chinese mural painting in arts education in terms of teachers, instructional design and teaching materials. A

4-point Likert Scale was used in this study (Table 1).

Table 2
Four-point Likert scale for attitude of towards the integration of Chinese mural painting

Scale	Mean range	Word description	Verbal interpretation
4	3.50 – 4.00	Always	Highly Positive Attitude
3	2.50 – 3.49	Often	Positive Attitude
2	1.50 – 2.49	Sometimes	Negative Attitude
1	1.00 – 1.49	Never	Highly Negative Attitude

The third part of the questionnaire is composed of statements that measured the attitude of the respondents towards the integration of Chinese mural painting in arts education. A 4-point Likert Scale was also used in this study (Table 2).

Statistical Treatment. Descriptive statistics such as percentages, weighted means, frequencies, and standard deviations would be used in the collection, interpretation, and analysis of the raw survey data. Additionally, using One Way Analysis of Variance (ANOVA), any statistically significant differences between the respondents' demographic profile and their assessment of the present state of teaching Chinese mural painting as well as the students' attitude towards its integration in arts education. To get the relationship, the study utilizes the Pearson Correlation.

RESULTS AND DISCUSSION

The profile of the respondents. Table 3 presents the demographic profile of the respondents according to age. A total of four hundred twenty-one (421) students were included in this study. Three hundred forty-six (346) or eighty-two and two tenths' percent (82.2%) were eighteen to twenty-one (18-21) years old, seventy-two (72) or seventeen and one tenths percent (17.1%) were twenty-one (21) years old and above and three (3) or seven tenths' percent (0.7%) were seventeen years old and below.

Table 3
Demographic profile of respondents according to Age

Age	Frequency	Percentage
17 years old and below	3	.7
18-21 years old	346	82.2
21 years old and above	72	17.1
Total	421	100

Table 4 shows the demographic profile of the respondents as to sex. Three hundred and seventy (370) or eighty-seven and nine tenths' percent (87.9%) were female while fifty-one (51) or twelve and one tenths percent (12.2%) were male. Findings revealed that most of the student-respondents were female while few were male.

Table 4
Demographic Profile of respondents according to Sex

Sex	Frequency	Percentage
Male	51	12.1
Female	370	87.9
Total	421	100

Table 5 shows the demographic profile of the respondents according to year level. One hundred ninety-three (193) or forty-five and eight tenths' percent (45.8%) were second year student, one hundred thirty-six (136) or thirty-two and three tenths' percent (32.3%) were first years, fifty-seven (57) or thirteen and five tenths' percent (13.5%) were on their third year and thirty-five (35) or eight and three tenths' percent (8.3%) were on the fourth-year level.

Table 5
Demographic Profile of respondents according to Year Level

Year Level	Frequency	Percentage
First Year	136	32.3
Second Year	193	45.8
Third Year	57	13.5
Fourth Year	35	8.3
Total	421	100

Table 6
Demographic Profile of respondents according to School

School	Frequency	Percentage
Yuncheng Normal and Higher Colleges	62	14.7
Jinzhong Normal College	126	29.9
Yuncheng Early Childhood Normal College	46	10.9
Taiyuan Early Childhood Normal College	54	12.8
Yuncheng College	133	31.6
Total	421	100

The demographic profile of the respondents according to school is shown in Table 6. One hundred thirty-three (133) or thirty-one and six tenths' percent (31.6%) were from Yuncheng College, one hundred twenty-six (126) or twenty-nine and nine tenths' percent (29.9%) came from Jinzhong Normal College, sixty-two (62) or fourteen and seven tenths' percent (14.7%) were from Yuncheng Normal and Higher Colleges. In addition, fifty-four (54) or twelve and eight tenths' percent (12.8%) came from Taiyuan Early Childhood Normal College and forty-six (46) or ten and nine tenths' percent (10.9%) were from Yuncheng Early Childhood Normal College.

Perceived present state of teaching Chinese mural painting. Table 7 presents the extent of agreement on the present state of teaching Chinese Mural Painting in terms of teachers. Indicators 2 "are competent and show mastery of the concepts of Chinese mural painting" and 4 "use creative and historical visual aids when it comes to the discussion of Chinese mural painting" have the highest mean rating at three and fifty-two hundredths (3.52) followed by indicators 1 "include an extensive discussion of Chinese mural painting, its history, materials and techniques in their art lessons", 3 "are enthusiastic while discussing lessons about Chinese mural painting", 5 "explain the importance of traditional cultural art forms such as Chinese mural painting in modern art education" and 7 "provides equal opportunities to students in practicing their mural painting skills", all with a mean of three and fifty-one hundredths (3.51). Indicator 6 "display skills in

mural painting” has the lowest mean at three and fifty hundredths (3.50). With a composite mean of three and fifty-one hundredths (3.51), all indicators have a word description of “Strongly Agree” and a verbal interpretation of “The educational institution has integrated Chinese mural painting in arts education with high efficiency”.

Table 7

Mean Distribution on the present state of teaching Chinese Mural Painting in terms of Teachers

Indicator	Mean	Word description	Verbal Interpretation
1. include an extensive discussion of Chinese mural painting, its history, materials and techniques in their art lessons.	3.51	Strongly Agree	The educational institution has integrated Chinese mural painting in arts education with high efficiency.
2. are competent and show mastery of the concepts of Chinese mural painting.	3.52	Strongly Agree	The educational institution has integrated Chinese mural painting in arts education with high efficiency.
3. are enthusiastic while discussing lessons about Chinese mural painting.	3.51	Strongly Agree	The educational institution has integrated Chinese mural painting in arts education with high efficiency.
4. used creative and historical visual aids when it comes to the discussion of Chinese mural painting.	3.52	Strongly Agree	The educational institution has integrated Chinese mural painting in arts education with high efficiency.
5. explain the importance of traditional cultural art forms such as Chinese mural painting in modern art education.	3.51	Strongly Agree	The educational institution has integrated Chinese mural painting in arts education with high efficiency.
6. display skills in mural painting.	3.50	Strongly Agree	The educational institution has integrated Chinese mural painting in arts education with high efficiency.
7. provides equal opportunities to students in practicing their mural painting skills.	3.51	Strongly Agree	The educational institution has integrated Chinese mural painting in arts education with high efficiency.
Composite Mean	3.51	Strongly Agree	The educational institution has integrated Chinese mural painting in arts education with high efficiency.

In order to give student a deep and complex grasp of this ancient art form, teachers who instruct Chinese mural painting are essential. Teachers should be well-versed in the brushwork, color theory, and compositional elements of traditional Chinese mural techniques. Teaching pupils about the significance and meaning of Chinese mural painting requires a thorough understanding of the cultural and historical background of the art form. According to the results, the respondents regarded their teachers as very proficient at teaching Chinese mural painting. These implied that during art courses, they would use creative visual aids to illustrate their knowledge of Chinese mural painting themes while also engaging the class in discussions about the art form's history, materials, and processes.

This is in support of Ren's (2023) claim that teachers ought to employ a range of instructional strategies to foster students' growth within the context of a diverse art

culture. Exemplary teaching is a crucial approach that entails imparting art theory information in a methodical manner centered around Chinese painting masterpieces.

Table 8

Mean Distribution on the present state of teaching Chinese Mural Painting in terms of Instructional Design

Indicator	Mean	Word description	Verbal Interpretation
The integration of Chinese mural painting in art education provides activities that...			
1. draw students' attention with thought-provoking queries combined with unique, startling, and unexpected components.	3.38	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
2. describe the standards for good output and the performance requirements in order to better understand the learning goals and objectives of the teaching.	3.42	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
3. promote the retention of prior information, comprehension, and experiences.	3.45	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
4. provide a clear, well-organized presentation of the information, together with explanations and many versions of the same material.	3.40	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
5. provide scaffolds and hints to help students learn by demonstrating a range of instructional strategies when needed.	3.33	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
6. assist the students in assimilating new information and abilities, verify that they comprehend the material, promote the use of memory techniques, and assist with student elaboration, retention, and transfer.	3.36	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
7. assess the anticipated learning objectives and provide students with quick performance feedback in order to encourage learning.	3.43	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
Composite Mean	3.40	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.

The extent of agreement on the present state of teaching Chinese Mural Painting in terms of instructional design is presented in Table 8. Indicator 3 “promote the retention of prior information, comprehension, and experiences” has the highest mean at three and forty-five hundredths (3.45). It is followed by indicator 7 “assess the anticipated learning objectives and provide students with quick performance feedback in order to encourage learning” with a mean of three and forty-three hundredths (3.43) and indicator 2 “assess the anticipated learning objectives and provide students with quick performance feedback in order to encourage learning.” With a mean score of three and forty-two hundredths (3.42). On the other hand, indicator 5 “provide scaffolds and hints to help students learn by demonstrating a range of instructional strategies when needed” got the lowest at three and thirty-three hundredths (3.33). With a composite mean of three and forty

hundredths (3.40), all indicators describing instructional design has a word description of “Agree” and a verbal interpretation of “The educational institution has integrated Chinese mural painting in arts education with efficiency”. The data presented above showed that the respondents perceived there is an efficient instructional design being used in the integration of Chinese mural painting in the arts education of the selected schools included in this study. The importance of effective teaching strategies is emphasized by the instructional design, which includes encouraging students to retain previously learned material, giving prompt performance feedback, outlining expectations for high-quality work, delivering clear, well-organized presentations, posing challenging questions to get students thinking, helping them assimilate new information, encouraging memory exercises, and showcasing a variety of instructional strategies. It also highlights how important it is to provide students with guidance and scaffolds to assist them learn and make sure they comprehend the content. Teachers can effectively teach Chinese mural painting by combining technical skills with cultural insights and cultivating a profound appreciation for this traditional art form. This can be achieved by creating a well-thought-out instructional design that results in a thorough and engaging learning experience.

Li's (2024) study, which evaluated the relationship between traditional culture and modern art instruction in higher education institutions using gray correlation analysis, lends support to this. A gray correlation analysis model and an assessment index system are provided by the model, which indicates that 97.4% of teachers choose to use conventional cultural and artistic teaching materials. In traditional culture and art education, teaching methods are the most important factor, while creative activities in the subject are given the most weight. U43, U22, and U32 are the top three gray correlation values of the indicators of the second-level factor layer. outstanding conventional culture has the second-highest direct impact on teaching quality, behind outstanding traditional culture. This research effectively builds a gray

correlation model to examine the link between traditional culture and modern art.

Table 9
Mean Distribution on Extent of agreement on the present state of teaching Chinese Mural Painting in terms of Learning Resources

Indicator The school provides...	Mean	Word description	Verbal Interpretation
1. a wide range of Chinese mural painting reference materials, including books, articles, and other materials.	3.46	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
2. digital instructional materials like webpages and online databases.	3.45	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
3. audiovisual segments and learning software for mural painting.	3.48	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
4. workshops and seminars led by highly recognized Chinese mural painting masters.	3.45	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
5. visits to museums that highlight the origins and techniques of Chinese mural painting.	3.45	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
6. quality tools to practice mural painting during art classes.	3.42	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
7. facilities for students to practice their mural painting skills.	3.47	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.
Composite Mean	3.45	Agree	The educational institution has integrated Chinese mural painting in arts education with efficiency.

Table 9 shows the extent of agreement on the present state of teaching Chinese Mural Painting in terms of learning resources. Indicator 3 “audiovisual segments and learning software for mural painting” has the highest mean at three and forty-eight hundredths (3.48) followed by indicator 7 “facilities for students to practice their mural painting skills” with a mean of three and forty-seven hundredths (3.47) and indicator 1 “a wide range of Chinese mural painting reference materials, including books, articles, and other materials” with a mean of three and forty-six hundredths (3.46). Indicator 6 “quality tools to practice mural painting during art classes” has the lowest mean at three and forty-two hundredths (3.42). With a composite mean of three and forty-five hundredths (3.45), all indicators describing learning resources have a word description of “Agree” and a verbal interpretation of “The educational institution has integrated Chinese mural painting in arts education with efficiency”.

These results demonstrated that colleges have efficiently provided their students with the resources needed to learn Chinese mural painting. They offer various learning resources for mural painting, including audiovisual

segments, software, and facilities for students to practice. They also provide a variety of Chinese mural painting reference materials, digital instructional materials, workshops, seminars, museum visits, and quality tools for art classes.

This is in agreement with Xue's (2019) article, in which the author explained that colleges and institutions offer Chinese painting courses with the goal of addressing concerns related to instruction and motivating students to participate in extracurricular activities.

Attitude towards the integration of Chinese mural painting in arts education. Table 10 showed the attitude of the respondents towards the integration of Chinese Mural Painting in Arts Education. Indicator 10 "I would love to see historical places featuring ancient and modern Chinese mural paintings" has the highest mean at three and thirty-three hundredths (3.33) followed by indicators 1 "I like the discussion of Chinese mural painting very much" and 2 "I am interested in the different depictions of events seen in Chinese mural paintings found in various historical sights" both having a mean score of three and twenty-six hundredths (3.26) and indicator 9 "I want to meet famous Chinese mural painters" with a mean of three and twenty-four hundredths (3.24). Indicator 5 "I invest in quality painting tools to practice my painting skills" has the lowest mean at three and sixteen hundredths (3.16). With a composite mean of three and twenty-two hundredths (3.22), all indicators describing the respondents' attitude towards the integration of Chinese Mural Painting in Arts Education have a word description of "Often" and a verbal interpretation of "The students have a positive attitude towards integrating Chinese mural painting in arts education".

The student-respondents showed interest in exploring historical places featuring ancient and modern Chinese mural paintings, enjoyed discussing these art forms, and sought to meet famous painters. They appreciate the importance of traditional cultural art forms in modern art education and strive to achieve high scores in their artworks. They enjoy painting

with classmates, watch documentaries about Chinese mural painting and practice their skills in class and free time using quality tools.

Table 10
Mean Distribution of Attitude towards integration of Chinese Mural Painting in Arts Education

Indicator The school provides...	Mean	Word description	Verbal Interpretation
1. I like the discussion of Chinese mural painting very much.	3.26	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
2. I am interested in the different depictions of events seen in Chinese mural paintings found in various historical sights.	3.26	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
3. I want to practice mural painting during class activities and in my free time.	3.17	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
4. I enjoy mural painting with my classmates during class activities.	3.19	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
5. I invest in quality painting tools to practice my painting skills.	3.16	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
6. I love to watch documentaries and other programs about ancient and modern Chinese mural painting.	3.18	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
7. I strive to get high scores or grades in my mural artworks.	3.22	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
8. I take time to understand and appreciate the importance of traditional cultural art forms such as Chinese mural painting in modern art education.	3.23	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
9. I want to meet famous Chinese mural painters.	3.24	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
10. I would love to see historical places featuring ancient and modern Chinese mural paintings.	3.33	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.
Composite Mean	3.22	Often	The students have a positive attitude towards integrating Chinese mural painting in arts education.

There might be significant differences in perspectives amongst instructors, students, and institutions regarding the incorporation of Chinese mural painting in arts education. Many elements, such as institutional priorities, cultural knowledge, and the emphasis that is placed on the arts, have an impact on these sentiments. Moreover, the incorporation of Chinese mural painting into the curriculum is seen by many educators and organizations as a chance to enhance students' global understanding and cultural sensitivity by adding diverse cultural viewpoints to the curriculum. The promotion of inclusivity and the representation of a wider range of artistic traditions are valued goals that can increase the cultural diversity of arts education.

This is in agreement with Chen's (2021) work which employed case analysis in order to foster students' conceptual originality in the teaching

of Chinese art utilizing big data. The study included communication, comparative analysis, and surveys with an emphasis on university students.

Difference in the perceived present state of teaching of Chinese mural painting when respondents are grouped in terms of their demographic profile. Table 11 illustrates the significant difference in the respondents' perceived present state of teaching of Chinese mural painting when they are grouped in terms of their demographic profile. Since, the p-value (0.003 and 0.035) of the demographic profile in terms of school and age is less than the significant level (0.05); therefore, the researchers need to reject the null hypothesis. It also implies that the perceived present state of teaching of Chinese mural painting when they are grouped according to their school and age. However, the perceived present state of teaching of Chinese mural painting has no significant difference in terms of sex and year level since the p- value (0.647 and 0.135) is greater than the level of significance.

Table 11
Significant Difference on the Present State of Teaching of Chinese Mural Painting when grouped according to their Demographic Profile

		Sum of Squares	df	Mean Square	F	Sig.	Conclusion
Age	Between Groups	1.012	2	.506			
	Within Groups	62.679	418	.150	3.374	.035	Reject H ₀ Significant
	Total	63.691	420				
Sex	Between Groups	.093	2	.047			
	Within Groups	44.729	418	.107	.436	.647	Failed to Not Reject H ₀ Significant
	Total	44.822	420				
Year Level	Between Groups	3.171	2				
	Within Groups	329.636	418	13.279	2.011	.135	Failed to Not Reject H ₀ Significant
	Total	332.808	420				
School	Between Groups	26.559	2				
	Within Groups	921.803	418	2.205	6.022	.003	Reject H ₀ Significant
	Total	948.361	420				
	Total	332.808	420				

Note: if p-value (Sig) < 0.05, reject H₀

Statistical analysis revealed a significant difference in perceived present state of teaching of Chinese mural painting among the respondents implying varying perceptions when they were grouped as to school and age. On the contrary, no significant difference was determined which means that they have similar

perceptions when they were grouped in terms of sex and year level.

Chinese mural painting may receive different amounts of attention from different schools depending on the priorities of their curricula and the resources at their disposal. Chinese mural painting courses in schools with strong art departments and cultural diversity efforts are probably more thorough and well-funded. These institutions' specific emphasis and resource availability may allow them to provide more in-depth and technically sophisticated teaching. However, these educational institutions may place less of a focus on particular art forms, such as Chinese mural painting, which could result in a less thorough education.

This is in support of Ismaila & Eshun's (2018) study in Ghana which examined senior high school students' views on visual art education, focusing on gender, educational attainment, and school location.

Difference in the attitude towards the integration of Chinese mural painting in arts education when respondents are grouped in terms of their demographic profile. Table 12 illustrated the significant difference in the attitude of the respondents towards the integration of Chinese mural painting in arts education when they are grouped in terms of their demographic profile. Since, the p-value (0.002, 0.008, and 0.045 respectively) of the demographic profile in terms of school, age, and year level are less than the significant level (0.05); therefore, the researchers need to reject the null hypothesis. It also implies that the attitude of the respondents towards the integration of Chinese mural painting in arts education when they are grouped according to their school, age, and year level. However, the attitude of the respondents towards the integration of Chinese mural painting in arts education has no significant difference in terms of sex since the p- value (0.600) is greater than the level of significance.

Table 12

Significant difference in the attitude of the respondents towards the integration of Chinese mural painting in arts education when they are grouped in terms of their demographic profile

		Squares	df	Square	F	Sig.	Decision	Conclusion
School	Between Groups	32.877	3	10.959	2.195	4.992.002	Reject H ₀	Significant
	Within Groups	915.485	417					
	Total	948.361	420	.591				
Age	Between Groups	1.772	3					
	Within Groups	61.919	417	.148	3.978.008		Reject H ₀	Significant
	Total	63.691	420	.067	.624 .600	Failed to Reject H ₀		Not Significant
Sex	Between Groups	.200	3	.107				
	Within Groups	44.622						
	Total	44.822	420	2.119 .783	2.707.045		Reject H ₀	Significant
Year Level	Between Groups	6.357	3					
	Within Groups	326.450	417					
	Total	332.808	420					

Note: if p-value (Sig) < 0.05, reject H₀

Statistical analysis demonstrated a significant difference in the attitudes of the respondents towards the integration of Chinese mural painting in arts education implying varying attitudes when they are grouped in terms of their school, age and year level. In contrast, no significant difference was found showing similar attitudes when they were grouped as to sex.

This is in support of Mollaoğlu's (2023) study which examined the relationship between students' attitudes towards modern art and their personal and educational qualities. The research involved 515 students in university departments related to art. Results showed moderate opinions, with female students having more favorable sentiments and city dwellers having more positive attitudes.

Relationship between the perceived present state of teaching and attitude towards the integration of Chinese mural painting in arts education. Table 13 showed the significant relationship between the respondents' perceived present state of teaching and attitude towards the integration of Chinese mural painting in arts education. The correlation in the table has 0.602 value which signified a strong positive correlation. In addition, since the p-

value is 0.000 on which it is less than the level of significance ($\alpha=0.05$); therefore, the null hypothesis needs to be rejected. It also implies that there is a significant relationship between the respondents' perceived present state of teaching and attitude towards the integration of Chinese mural painting in arts education.

Table 13

Significant Relationship between the respondents' perceived present state of teaching and attitude towards the integration of Chinese mural painting in arts education

Variables	Correlation	p-value	Decision	Conclusion
Perceived Present State of Teaching and Attitude Towards the Integration of Chinese Mural Painting in Arts Education	0.602**	0.000	Reject H ₀	Significant

***Correlation is significant at the 0.01 level (2-tailed)*

The result suggested that the respondents' perceived current state of instruction and attitude towards Chinese mural painting in arts education are significantly correlated. Certain academic institutions, especially those with robust departments in Art History or Asian Studies, might provide specialist courses or modules on Chinese mural painting. These courses frequently offer a deeper examination of methods, background information, and cultural importance.

In addition, in many educational contexts, there is a rising respect for a variety of artistic mediums. The importance of studying non-Western art, particularly Chinese mural painting, is becoming more and more apparent to educators and students due to its rich cultural and historical insights. Students frequently have a strong desire to learn about various cultural art forms. Interactive exercises like painting murals can be especially interesting and provide a change of pace from traditional art education techniques.

This is in support of the study of Bania and Hazarika's (2022) paper which highlighted the importance of art education in preserving cultural, aesthetic, and artistic values, promoting cultural diversity, and creating passive societies. They highlighted the need for

imagination, creativity, and cooperation in the globalizing world.

Proposed Chinese mural painting course enrichment plan. Based on the results of the study, the following enrichment plan is proposed.

Title:

“Enrichment Plan For Chinese Mural Painting in College Art Education”

This enrichment plan for Chinese mural painting offers a scheme to assess and showcase the mural painting knowledge and skills mastery of the students. Enrichment activity sessions would be conducted during scheduled art classes.

For a number of reasons, an enrichment plan for Chinese mural paintings is crucial, especially in an educational and cultural setting. Students get a deeper grasp of the artistic, cultural, and historical contexts of Chinese mural painting through enrichment activities. They aid pupils in understanding the relevance of the art form and how it has changed over time.

Moreover, workshops, master classes, seminars, and practical exercises that improve students' technical proficiency and creative techniques are frequently included in enrichment plans. Beyond the requirements of the core curriculum, students can acquire advanced techniques and real-world experience.

Students' motivation and interest in Chinese mural painting are increased by enrichment activities, which make studying more interesting and pleasurable. Pupils are more inclined to pursue their artistic passions with zeal and commitment. In addition, increase community understanding and appreciation of Chinese mural painting through enrichment programs like exhibitions and open speeches. It also encourages the general population to have a deeper respect for creative legacy and cultural diversity.

Aims/Objectives:

1. To gain a greater understanding of the significance of Chinese mural painting in contemporary culture, as well as its history and purpose.
2. Demonstrate and practice skills acquired from the integration of Chinese mural painting lessons in the college's regular art classes.
3. Create mural paintings in designated school areas that would add aesthetic value to the place while giving the students freedom to express their ingenuity.
4. Present mural painting projects to appreciate student artworks.

Mural Painting Supplies: (Prepared before every session.)

1. Brushes
2. Paints
3. Inkstone
4. Inkstick
5. Practice papers
6. Palette
7. Other tools or materials required by the teacher

Activity 1

Number of Sessions: 2

Session Length: 30 minutes to 1 hour

Objective: To assess the level of knowledge on the history and techniques of Chinese mural painting.

Essential Question: What do you know about how and when was Chinese mural painting used throughout history?

Materials Needed: Chinese mural painting references and multimedia/video presentations.

Task: Provide a diagnostic assessment tool to ascertain each student's knowledge and skills about Chinese mural painting. This could be in the form of a written or oral test. The teacher would base what knowledge, and abilities need to be enhanced on the examination results.

Activity 2

Number of Sessions: 3

Session Length: 30 minutes to 1 hour

Objective: To determine the students' mastery of Chinese mural painting skills.

Essential Question: What skills have you learned in creating mural paintings?

Materials Needed: Mural painting tools

Task: Conduct activities to practice the students' painting knowledge and skills and allow them to present their work in class.

Activity 3

Number of Sessions: 3-4

Session Length: 6-8 hours

Objectives: To promote curiosity and better appreciation of historical Chinese mural paintings in the different places located in Shanxi Province, China.

Essential Question: What do you know about the different historical mural paintings located in your hometown?

Materials/Persons Needed: School Buses, Tour Guides

Task: Organize several field trips with guided tour to the different historical landmarks of Chinese mural paintings located in Shanxi, China.

Activity 4

Number of Sessions: 5

Session Length: 1-2 hours

Objective: To enhance the creativity and innovation of the students using their mural painting skills.

Essential Question: How can mural painting add to the aesthetic value and meaning of a place?

Materials Needed: Mural painting tools, designated school buildings and other locations.

Task: Form groups of students and designate areas in the school where they can work on their mural project. Allow the students to choose concepts that would contribute to the aesthetic value and meaning to a particular school building or location while expressing their creativity and innovation. This project should be approved by the school administration.

Activity 5

Number of Sessions: 1

Session Length: 2 hours

Objective: Appreciate the different mural painting artworks created by the students.

Essential Question: How do you feel about the different murals created by the class?

Materials Needed: Chinese mural paintings

Task: Organize a presentation of the students' various mural creations and ask that they provide a brief description of their work, including their inspiration and significance of their mural in relation to its location.

Activity 6. Student Art Exhibit

Objectives:

1. Chinese mural paintings on display aid in the appreciation and understanding of Chinese history, culture, and creative traditions by viewers and students.
2. Encourage student to hone their technical proficiency, creative approaches, and mural painting craftsmanship in preparation for a display.
3. Increase students' confidence and self-esteem by publicly showing their accomplishments and abilities through their work.
4. Create a feeling of community and involvement by promoting communication among students, their peers, and the larger community.

Student's Creative Output. Chinese mural paintings on display aid in the appreciation and understanding of Chinese history, culture, and creative traditions by viewers and students. The following steps can be observed:

1. **Organizing and Managing.** Establish precise objectives and goals for the show. Create an organizing committee with educators, students, and perhaps professionals or volunteers. Make a schedule for all the preparations that go into the display.
2. **Choice of Works.** Set up a review procedure to choose which mural paintings would be displayed. Make certain that a variety of genres, themes, and techniques are represented.
3. **Choosing and Setting Up the Location.** Select a suitable space big enough to hold mural paintings. Make sure there is enough space, lighting, and accessibility for every guest at the location.
4. **Arrangement and Implementation.** Arrange the murals in the display space according to their intended scheme. Make plans for the murals' installation and safe transportation. Assemble and set up any display hardware that's required, including mounts or frames.
5. **Event and Program.** Arrange a ceremony or opening reception to introduce the show. To get the audience interested, plan workshops, artist talks, or guided tours. Plan any other activities, including cultural shows or panel discussions.
6. **Engaging Audience.** Create interactive components like online feedback forms or guest comment books. Make plans for guides or docents to answer questions and offer information throughout the display.

Conclusion. Based on the results of the study, the following conclusions were derived.

1. Majority of the respondents included in this study were young adult females indicating a notable rise in the number of women

pursuing higher education. Over time, as China's higher education system has worked toward educational equality, the gender gap has continuously narrowed and both sexes have been given the opportunity to choose their own career path.

2. Results of this study revealed that the colleges selected for this study has integrated Chinese mural painting in arts education with efficiency. The development of high-quality instruction for various traditional arts, including Chinese mural painting, has been the aim of China's educational system due to its strong promotion of patriotism and integration of traditional Chinese arts and culture. This includes developing proficient teachers, effective instructional design, and up-to-date learning resources.
3. Findings showed that the respondents have a positive attitude towards the integration of Chinese mural painting in arts education. China has successfully instilled cultural heritage and appreciation of artistic expression in their education system, including mural painting, which have led not only to a focus on supporting innovation and creativity but also student engagement and art appreciation. Art education in China is crucial for fostering creativity, critical thinking, and aesthetic sensitivities, while also preserving cultural significance.
4. Significant differences in the respondents' perception about the current situation of teaching Chinese mural painting in arts education were determined when they were grouped as to their age and school. Differences in these demographic characteristics can account for this result. As students mature, their intellectual capacity and their understanding of concepts also change and develop. In addition, schools and colleges implement different rules and regulation in the delivery of academic instructions. On the other hand, no significant differences were found when the students were grouped according to their sex and year level, as the majority of the

respondents were female freshmen and sophomore students comprising of more than seventy-five (75%) of the total sample population.

5. Significant differences were determined in the respondents' attitudes towards the integration of Chinese mural painting in arts education when they were grouped in terms of school, age, and year level. Although the selected colleges have integrated Chinese mural painting in their art education, instruction delivery and school policies may differ which may account for these statistical differences. Furthermore, as students age and be promoted to a higher year level, they acquire more knowledge and develop higher thinking skills. On the contrary, no significant difference was found when they were grouped in terms of sex suggesting that male and female students had similar attitude regardless of sex.
6. A strong positive correlation was determined between the respondents' perceived current state of teaching and their attitude towards integrating Chinese mural painting into arts education demonstrating that the value of these two variables move in the same direction together. These implied that when there is an increase in the value of the respondents' perceived current state of teaching of Chinese mural painting there would also be an increase in the value of their attitudes towards it.
7. The Chinese mural painting enrichment program may help college students improve their mural painting skills as well as develop a deeper appreciation and interest in this cultural tradition. The enrichment program might offer in-depth information beyond what is covered in the regular curriculum, enabling students to take a more thorough look at Chinese mural painting. The program incorporates history, culture, and art, provide a well-rounded educational experience that promotes critical thinking and a deeper comprehension of the connections between other disciplines.

Recommendations. Based on the results, the following are the recommendations were made.

1. To foster college students' interest in and ability to learn more about Chinese mural painting through art education, it is recommended that the enrichment program be incorporated into its instructional delivery.
2. Teachers should continuously develop their skills in Chinese mural painting to become competent instructors and experts, using various instructional strategies to promote student growth in this diverse art culture. Teachers must consider upskilling their skills through undergoing continuous studies and trainings in Mural Painting.
3. College and university administrators and art instructors must collaborate to create an instructional design that is more efficient and can serve a wider range of student population. They must consider in their planning about allocating funds for a better delivery of the instruction.
4. The schools may consider in integrating in their curricula by integrating regular workshops, trips to historical mural landmarks, and visiting art museums to preserve appreciation of the arts. Schools must consider in their plan to keep offering a greater variety of Chinese mural painting reference materials, web databases, and learning tools to their students.
5. The community can be engaged, and local environments can be improved by school officials organizing initiatives where students paint murals in public areas.
6. The university may hold student art exhibits to showcase their accomplishments to parents, educators, and the larger community. Work together to support and improve the mural program with nearby businesses, artists, and cultural institutions. The school must consider in collaborating with the community by engaging in exhibiting

the works of the students in their respective and community.

7. Future researchers are encouraged to do comparable studies on other aspects of their own cultural heritage to give insight that these historical artworks should be incorporated into their educational system.

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