

Knowledge, Skills, and Appreciation in Oil Painting among Students in Vocational Colleges in China: An Opportunity for Professional Development Training

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ABSTRACT

This study investigates students' knowledge, skills and appreciation level in oil painting in Chinese vocational colleges and universities. It explores the influencing factors and current situation of oil painting among students in Chinese vocational colleges. In addition, based on the investigation and analysis, opportunities to enhance students' professional development training are proposed. This paper collects, organizes and analyzes data related to oil painting of students in vocational colleges and universities in China by means of questionnaire analysis of 303 students, and the results of the study show that students have different levels of interest and motivation in oil painting. Professional development training is needed to improve their knowledge, skills and appreciation of oil painting. Such training can enhance their practical skills and develop creative thinking and aesthetic vision. The significance of this study suggests that strengthening oil painting education in vocational colleges and universities is crucial for students' personal growth and professional development. It also has a positive impact on promoting art education in China. Recommendations include providing more diverse teaching resources and methods, as well as increasing practice opportunities.

KEYWORDS

Vocational College Students; Oil Painting Knowledge; Skills; Appreciation Level.

1. INTRODUCTION

As an important art form, oil painting has unique value in cultivating students' aesthetic ability, creativity, and artistic literacy. Oil painting originated in the West, and after a long period of development and dissemination, it has become a highly respected form of artistic expression worldwide. Its rich use of color, diverse techniques of expression and deep cultural connotation have made it an important part of the art field. In China, the development of oil painting also has a certain history, and it has gradually formed an oil painting style with Chinese characteristics in the process of integrating traditional Chinese cultural elements.

For students in vocational colleges and universities, mastering oil painting knowledge and skills not only helps to improve their artistic cultivation, but also provides more possibilities for their future career development. For example, in the fields of design, decoration and art education, students with the foundation of oil painting are often more competitive. However, there are some deficiencies in oil painting teaching in vocational colleges and universities at present. For example, the insufficiency of teaching resources, the single teaching method, and the lack of practice opportunities may affect the learning effect of students in the field of oil painting. In addition, there are also differences in students' own interest and motivation in oil painting, and some students may still have a limited understanding and appreciation of oil painting.

This study aims to explore how to improve the comprehensive quality of vocational college students in the field of oil painting through effective professional development training and create more opportunities for their future development. At the same time, it also hopes to provide useful references and lessons for research and practice in other related fields, and to promote the prosperity and progress of art education in China.

2. CONCEPTUAL FRAMEWORK

This study posits that there is no significant difference in the respondents' skills, and level of appreciation for oil painting when grouped according to their profile.



Figure 1. Conceptual Framework of the Study

3. THE PROFILE OF THE RESPONDENTS IN TERMS OF SEX, AGE AND YEAR LEVEL

Table 1. The Profile of the Respondents

PROFILE		Frequency (f)	Percentage (%)
SEX	Male	126	42
	Female	177	58
	Total	303	100
AGE	≤ 18 Years Old	46	15
	19 – 21 Years Old	79	26
	22 – 24 Years Old	70	23
	≥ 25 Years Old	108	36
	Total	303	100
YEAR LEVEL	First Year	80	26
	Second Year	67	22
	Third Year	96	32
	Fourth Year	60	20
	Total	303	100

In terms of age, the largest group of respondents (36%) is aged 25 years or older, followed by those aged 19-21 years (26%) and 22-24 years (23%). The youngest group, those aged 18 years or younger, makes up 15% of the respondents. The significant proportion of older students suggests that many individuals pursuing oil painting in vocational colleges may be returning to education later in life, possibly to enhance their skills for career advancement or change. This age distribution highlights the importance of designing professional development programs that cater to adult learners, who may have different learning needs and life experiences compared to younger students.

Regarding year level, the respondents are fairly evenly distributed, with third-year students comprising the largest group at 32%, followed by first-year students at 26%, second-year students at 22%, and fourth-year students at 20%. The concentration of third-year students suggests that interest in oil painting courses remains strong as students' progress through their studies. This could indicate that third-year students, having gained more experience, may have a more developed understanding and appreciation of oil painting, making this a critical stage for targeted professional development training.

These demographic insights underline the importance of tailoring educational strategies and professional development opportunities to the diverse needs of the student population in vocational colleges, ensuring that training programs are inclusive, flexible, and responsive to the varying profiles of students.

4. THE LEVEL OF KNOWLEDGE OF THE RESPONDENTS IN OIL PAINTING

Table 2. he Respondents in Oil Painting

ITEMS CONSIDERED	MEAN	STD. DEV.	V.I.
History	2.80	0.745	I
Techniques	2.66	0.823	I
Medium and Supplies	2.85	0.841	I
Aesthetics and Technology	2.68	0.815	I
Assessment Strategies	2.66	0.807	I

LEGEND: A – Advanced (3.50- 4.00); I – Intermediate (2.50-3.49);

Ba – Basic (1.50-2.49); Be – Beginner (1.00 – 1.49)

Table 2 provides a summary of the respondents' level of knowledge in various aspects of oil painting. The overall mean score is 2.73, with a standard deviation of 0.594, indicating that respondents generally possess an "Intermediate" level of knowledge across the different categories evaluated.

The highest mean score is for "Medium and Supplies," at 2.85 with a standard deviation of 0.841. This suggests that respondents have a relatively better understanding of the different types of oil paints, the proper use and maintenance of supplies, and the various painting surfaces. The higher mean indicates a stronger grasp of these essential materials and tools, which are fundamental to the practice of oil painting.

The lowest mean score is for "Techniques" and "Assessment Strategies," both at 2.66 with standard deviations of 0.823 and 0.807, respectively. This lower score implies that respondents find it more challenging to master specific oil painting techniques and assessment strategies. The variability in responses reflects the complexity of these areas, suggesting that more targeted instruction or practice may be needed to enhance their proficiency in these aspects.

While respondents demonstrate an intermediate level of knowledge in all evaluated areas, they show the greatest understanding in medium and supplies and relatively less in techniques and assessment strategies. This distribution highlights areas where further focus could help improve overall artistic skills and evaluation capabilities.

The skills of oil painting include many directions, and the author discusses the skills and assessment of oil painting mainly in terms of technical proficiency, composition and design, observational skills, color theory, painting techniques, creativity and originality, criticism, and self-reflection.

5. THE RESPONDENTS' ASSESSMENT ON THEIR SKILLS IN OIL PAINTING

Table 3. Summary Table of the Skills of the Respondents in Oil Painting

ITEMS CONSIDERED	MEAN	STD. DEV.	V.I.
Technical Proficiency	2.71	0.819	P
Composition and Design	2.75	0.798	P
Observational Skills	2.72	1.021	P
Color Theory	2.73	0.809	P
Painting Techniques	2.74	0.818	P

LEGEND: A – Advanced (3.50- 4.00); P – Proficient (2.50-3.49);

B – Basic (1.50-2.49); N – Novice (1.00 – 1.49)

Table 3 provides a summary of the respondents' self-assessed skills in various aspects of oil painting. The overall mean score is 2.73, with a standard deviation of 0.552, indicating that respondents generally view their skills as "Proficient."

The item considered with the highest mean is "Composition and Design," scoring 2.75 with a standard deviation of 0.798. This suggests that respondents feel relatively confident in their ability to organize visual elements and create well-structured compositions. The higher mean in this area may reflect the importance of composition and design in creating aesthetically pleasing and effective artwork.

Composition and design are students' daily training, and students have relatively clear knowledge and understanding of them through studying theoretical knowledge and a lot of work appreciation and drawing practice. In addition, composition and design are relatively intuitive, and it is easy for students to see the concrete effects in creation, such as the balance of the picture, the relationship between primary and secondary, and so on. At the same time, there are certain rules to follow in this field, and students can master some basic methods faster through practice, thus enhancing their self-confidence, which makes their performance in composition and design higher.

6. THE RESPONDENTS' LEVEL OF APPRECIATION OF OIL PAINTING

Table 4 summarizes the respondents' level of appreciation of oil paintings across various factors. The overall mean score of 2.73, with a standard deviation of 0.531, indicates a moderate level of appreciation across all categories.

The item considered with the highest mean is "Historical and Cultural Context" (mean = 2.77, SD = 0.832), suggesting that understanding the background and significance of oil paintings slightly enhances respondents' appreciation more than other factors.

Table 4. Summary Table of the Level of Appreciation of Respondents in Oil Painting

ITEMS CONSIDERED	MEAN	STD. DEV.	V.I.
Historical and Cultural Context	2.77	0.832	Mo
Artistic and Technical Quality	2.70	0.829	Mo
Aesthetic Appeal	2.71	0.805	Mo
Market Value and Trends	2.76	0.823	Mo
Personal Connection and Subjective Factors	2.72	0.808	Mo

LEGEND: H – High (3.50- 4.00); Mo – Moderate (2.50-3.49);

B – Basic (1.50-2.49); Mi – Minimal (1.00 – 1.49)

In teaching the importance of the history and culture of oil painting, textbooks and classroom lectures are more related to the relevant content, so that students have accumulated a certain knowledge. The historical and cultural background is relatively concrete and traceable, which is easier to understand and remember than abstract colors and techniques. Understanding history and culture can provide a rich context for appreciating oil paintings and make students have emotional resonance. This resonance can lead them to deeper interpretation of the work, thus improving their ability to appreciate in this area.

On the other hand, the lowest mean score is for "Artistic and Technical Quality" (mean = 2.70, SD = 0.829), indicating that while technical skill and artistic quality are valued, they are less influential compared to the historical and cultural context. This pattern reflects that while various aspects contribute to appreciation, the historical and cultural context holds a relatively higher importance for respondents.

7. SIGNIFICANT DIFFERENCES IN THE RESPONDENTS' KNOWLEDGE, SKILLS, AND LEVEL OF APPRECIATION FOR OIL PAINTING WHEN GROUPED ACCORDING TO THEIR PROFILE

Table 5. Differences in the Respondents' Knowledge, Skills, and Level of Appreciation for Oil Painting when grouped according to Sex

Items Considered	Groups	Mean	Std. Dev.	t - value	P - value	Interpretation	Decision on Ho
Knowledge	Male (n = 126)	2.78	0.559	1.3446	.1798	Not Significant	Failed to reject Ho
	Female (n = 177)	2.69	0.595				
Skills	Male (n = 126)	2.78	0.515	1.3091	.1915	Not Significant	Failed to reject Ho
	Female (n = 177)	2.70	0.537				
Appreciation	Male (n = 126)	2.77	0.513	1.0051	.3157	Not Significant	Failed to reject Ho
	Female (n = 177)	2.71	0.511				

NOTE: The difference is significant at $p < .05$

Table 5 shows the t-test results presented revealing that there are no significant differences in respondents' knowledge, skills, and level of appreciation for oil painting when grouped by sex. For knowledge, the mean scores are 2.78 (Male) and 2.69 (Female), with a t-value of 1.3446 and a p-value of 0.1798, which is greater than the significance level of 0.05.

Similarly, in terms of skills, the means are 2.78 (Male) and 2.70 (Female), with a t-value of 1.3091 and a p-value of 0.1915, again exceeding the 0.05 threshold.

For appreciation, the mean scores are 2.77 (Male) and 2.71 (Female), with a t-value of 1.0051 and a p-value of 0.3157. These results indicate that sex does not have a statistically significant effect on the respondents' knowledge, skills, or level of appreciation for oil painting, leading to the acceptance of the null hypothesis (Ho). This lack of significant difference suggests that both male and female respondents have similar levels of understanding, technical proficiency, and appreciation for oil painting.

In other words, the absence of significant differences between male and female respondents in their knowledge, skills, and level of appreciation for oil painting implies that sex does not influence the understanding or evaluation of oil painting among the sample. This suggests that educational and professional development in oil painting may be equally effective regardless of the respondent's sex. Additionally, it reinforces the idea that appreciation for oil painting is more closely related to individual experience and personal interest than to demographic factors like sex.

8. AGE

Table 6. Differences in the Respondents' Knowledge, Skills, and Level of Appreciation for Oil Painting when grouped according to Age

Items Considered	Groups	Mean	Std. Dev.	F - value	P - value	Interpretation	Decision on Ho
Knowledge	≤ 18 Y/O (n = 46)	2.24	0.455	8.6432	.0000	Significant	Reject Ho
	19 – 21 Y/O (n = 79)	2.23	0.532				
	22 – 24 Y/O (n = 70)	2.09	0.524				
	≥ 25 Y/O (n = 108)	2.45	0.409				
Skills	≤ 18 Y/O (n = 46)	2.33	0.380	6.0945	.0005	Significant	Reject Ho
	19 – 21 Y/O (n = 79)	2.19	0.512				
	22 – 24 Y/O (n = 70)	2.14	0.499				
	≥ 25 Y/O (n = 108)	2.40	0.386				
Appreciation	≤ 18 Y/O (n = 46)	2.18	0.430	4.4746	.0043	Significant	Reject Ho
	19 – 21 Y/O (n = 79)	2.22	0.469				
	22 – 24 Y/O (n = 70)	2.22	0.471				
	≥ 25 Y/O (n = 108)	2.40	0.387				

NOTE: The difference is significant at $p < .05$

Table 6 shows the Analysis of Variance (ANOVA) run to determine the significant differences in the respondents' knowledge, skills, and appreciation for oil painting when group according age.

For knowledge, the ANOVA results show a significant difference in the respondents' knowledge of oil painting based on age, with an F-value of 8.6432 and a p-value of .0000, indicating that age does impact knowledge levels. The Tukey's HSD test further clarifies that respondents aged 25 years and above have significantly higher knowledge compared to those aged 19-21 years ($p = .0109$) and 22-24 years ($p = .0000$). This significant difference suggests that older individuals, who are likely to have more life and learning experiences, possess greater knowledge about oil painting, leading to the rejection of the null hypothesis (Ho) and confirming that age influences the level of knowledge.

For skills, the ANOVA results indicate significant differences across age groups, with an F-value of 6.0945 and a p-value of .0005. Tukey's HSD test shows significant differences between the youngest group (≤ 18 years) and the oldest group (≥ 25 years), with p-values of .0092 and .0011, respectively. This implies that older respondents have more developed technical skills in oil painting compared to younger ones, likely due to more practice and experience, leading to the rejection of the null hypothesis (H_0) for skills.

For appreciation, the ANOVA results also reveal significant differences in the appreciation of oil painting by age, with an F-value of 4.4746 and a p-value of .0043. Tukey's HSD test identifies significant differences between respondents under 18 years and those 25 years and older ($p = .0228$), as well as between those aged 19-21 years and 25 years and older ($p = .0285$) and between those aged 22-24 years and 25 years and older ($p = .0375$).

These findings indicate that older respondents tend to have a higher level of appreciation for oil paintings, likely due to more exposure and a deeper understanding of the art form, leading to the rejection of the null hypothesis (H_0) for appreciation.

The age data structure of the students mentioned above is because this group of students mainly consists of three parts: college students, undergraduate students (specializing in college), and students who go to vocational colleges to participate in the improvement of socio-occupational skills. Therefore, the college students are relatively weak in oil painting knowledge and skills; for the second group of respondents - undergraduate students (specializing in college), the professional knowledge and skills of this group of students are relatively prominent, so their knowledge of oil painting, aesthetics, etc. is even more inferior than that of the degree of the college students; however, the students who have been to vocational colleges for the enhancement of social vocational ability, they have the social practical ability and cognitive level. Therefore, the socio-economic status of students is better than other respondents. Therefore, the fact that older respondents tend to have a higher level of appreciation for oil paintings, possibly due to more exposure and a deeper understanding of the art form is valid.

9. YEAR LEVEL

Table 7. Differences in the Respondents' Knowledge, Skills, and Level of Appreciation for Oil Painting when grouped according to Year Level

Items Considered	Groups	Mean	Std. Dev.	F - value	P - value	Interpretation	Decision on H_0
Knowledge	First Year (n = 80)	2.24	0.455	6.7886	.0002	Significant	Reject H_0
	Second Year (n = 67)	2.23	0.523				
	Third Year (n = 96)	2.09	0.524				
	Fourth Year (n = 60)	2.45	0.409				
Skills	First Year (n = 80)	2.33	0.380	5.3172	.0014	Significant	Reject H_0
	Second Year (n = 67)	2.19	0.512				
	Third Year (n = 96)	2.14	0.499				
	Fourth Year (n = 60)	2.40	0.386				
Appreciation	First Year (n = 80)	2.18	0.430	3.1762	.0245	Significant	Reject H_0
	Second Year (n = 67)	2.22	0.469				
	Third Year (n = 96)	2.22	0.471				
	Fourth Year (n = 60)	2.40	0.387				

NOTE: The difference is significant at $p < .05$

Table 7 shows the Analysis of Variance (ANOVA) run to determine the significant differences in the respondents' knowledge, skills, and appreciation for oil painting when they are grouped according to year level.

For knowledge, the ANOVA results indicate a significant difference across year levels, with an F-value of 6.7886 and a p-value of .0002. Tukey's HSD test further clarifies that fourth-year students have significantly more knowledge compared to third-year students ($p = .0001$). This significant difference suggests that as students' progress through their academic years, their knowledge about oil painting increases, likely due to more extensive exposure and learning experiences, leading to the rejection of the null hypothesis (H_0), and confirming that year level impacts knowledge.

For skills, the ANOVA results show significant differences on year level, with an F-value of 5.3172 and a p-value of .0014. Tukey's HSD test reveals significant differences between third year and fourth-year students ($p = .0030$), indicating that fourth-year students demonstrate more advanced technical skills compared to third-year students. This suggests that skills in oil painting improve as students advance in their studies, leading to the rejection of the null hypothesis (H_0) and confirming that year level influences skills.

For appreciation, the ANOVA results reveal significant differences in appreciation of oil painting across year levels, with an F-value of 3.1762 and a p-value of .0245. Tukey's HSD test shows a significant difference between first year and fourth-year students ($p = .0208$), suggesting that fourth-year students have a higher level of appreciation for oil paintings compared to first-year students. This implies that as students' progress, their appreciation for the art form deepens, leading to the rejection of the null hypothesis (H_0) and confirming that year level affects appreciation.

These findings imply that increased exposure and experience through advancing year levels in education significantly enhance students' knowledge, skills, and appreciation of oil painting. This progression highlights the effectiveness of academic programs in developing a deeper understanding and capability in oil painting as students advance through their studies. The results underscore the importance of continued learning and practice in cultivating expertise and appreciation for the art form.

10. PROPOSED PROFESSIONAL DEVELOPMENT TRAINING

This training program aims to solve these problems by providing targeted activities and interventions, improve students' knowledge level and skill proficiency in all aspects of oil painting, and promote the overall improvement of students' artistic literacy. At the same time, it also provides teachers with necessary teaching methods and resources so that they can more effectively support students' learning and integrate advanced teaching concepts into teaching practice.

11. PROPOSED PROFESSIONAL DEVELOPMENT OF TEACHERS

Table 8. Level of Knowledge

KRA	Rationale/ Objectives	Activity/ Strategy	Target Schedule	People Involved	Budget	Expected Outcome
History	- Explain and contextualize the key historical periods of oil painting - Appreciate the diverse cultural influences in the evolution of oil painting	- Attendance in a specialized workshop on the history of oil painting, focusing on key periods, artists and techniques. - Collaborate to develop a	First half of 2025.	History teachers, art teachers, students.	5,000 RMB for participation in the workshop and 3,000 RMB for labor to develop the curriculum modules, for a	Students will accurately identify and describe the key historical periods, artists and techniques in oil painting with 85% accuracy in assessments

	Create and implement interactive module to help students engage with the historical progression of oil painting in a visually and practically stimulating way	comprehensive curriculum module on the history of oil painting			total of 8,000 RMB	Students will create a timeline project highlighting significant developments in oil painting history, demonstrating a clear understanding of the evolution of styles and techniques
Techniques	- Identify and explain various oil painting techniques - Foster a positive attitude toward oil painting by encouraging a sense of artistic exploration and self-expression in students - Practice and refine key oil painting techniques through hands-on workshops, demonstrating proficiency and the ability to guide students in replicating these techniques in their own artwork	- Teachers will participate in a practical workshop focused on advanced oil painting techniques, including glazing, impasto and alla prima. - Teachers will engage in a peer observation program where they observe and provide feedback on each other's instructional methods	All of 2025.	Art teachers, students.	8,000 RMB for the Techniques Workshop, 2,000 RMB for the Peer Observation Program, total 10,000 RMB.	Students will accurately apply at least 3 advanced oil painting techniques achieving a minimum of 80% proficiency
Medium and Supplies	- Explain the properties and functions of different oil painting supplies - Develop an appreciation for the quality and characteristics of various oil painting materials - Demonstrate proper handling and use of oil painting materials	- Teachers attend a workshop focused on the properties, uses and care of various oil painting mediums and supplies - Participate in a field trip to a local art supply store, followed by sessions with vendors or representatives from major art supply brands to discuss product features and best practices	Second half of 2025.	Art teachers, vendor representatives, students.	4,000 RMB for the workshop and 3,000 RMB for the field trip, totaling 7,000 RMB.	- Students will correctly identify and explain the functions of at least 5 different oil painting mediums and supplies in a written assessment, achieving a minimum of 85% accuracy - Students will demonstrate proper handling, preparation and care of oil painting supplies

						through practical exam
Aesthetics and Technology	- Analyze and explain the relationship between aesthetics and evolving oil painting technologies - Cultivate an appreciation for the balance between traditional oil painting techniques and modern technological advancements - Demonstrate the application of both traditional and modern oil painting tools and techniques	- Teachers will attend a workshop focused on using digital tools and software to enhance the teaching of aesthetic principles in oil painting - Teachers will participate in collaborative sessions to explore and develop strategies for integrating aesthetic theory with digital technology	Second half of 2025.	Art teachers, students.	6,000 RMB for the workshop and 2,000 RMB for the labor cost of the collaborative seminar, for a total of 8,000 RMB.	- Analyze and critique the aesthetic qualities of digital versus traditional oil paintings, achieving a minimum of 85% accuracy in a written assessment - Create a mixed-media project that incorporates both traditional oil painting and digital elements
Assessment Strategies	- Identify and apply various assessment strategies - Develop an open and supportive approach to assessment - Practice implementing diverse assessment strategies through hands-on activities	- Teachers will attend a workshop focused on diverse assessment strategies for evaluating oil painting including formative assessment, rubrics, peer assessments and self-assessments - Collaborate in sessions to develop and calibrate rubrics specifically tailored to assess various aspects of oil painting	2025 full year.	Art teachers, students.	4,000 RMB to attend the workshop, 3,000 RMB to develop the assessment standards, totaling 7,000 RMB	- Students will demonstrate improved technical proficiency in oil painting with 85% of students achieving a score of the project assessed using the newly developed rubric - Students will provide reflective feedback on their own work and peer assessments.

Table 9. Level of Skills in Oil Painting

KRA	Rationale/ Objectives	Activity/ Strategy	Target Schedule	People Involved	Budget	Expected Outcome
Technical Proficiency	- Explain and demonstrate the fundamental principles of oil painting techniques - Foster a positive and patient attitude toward skill development in students - Model and guide students in practicing technical exercises to develop precision and confidence in their oil painting skills	- Teachers participate in an intensive workshop focused on advanced oil painting techniques aimed at developing their own technical proficiency and teaching strategies - Teachers will engage in bi-weekly peer review sessions where they practice and refine specific oil painting techniques, receive feedback and discuss instructional strategies to enhance student skill development	2025 full year.	Art teachers ,students.	10,000 RMB for the intensive workshop and 3,000 RMB for the peer-reviewed labor costs, totaling 13,000 RMB.	- Students demonstrate significant improvement in their oil painting technique with 85% of students achieving on a final project assessed using a rubric focused on technical proficiency - Students complete a series of technical exercises with 90% of students showing improvement in technical accuracy
Composition and Design	- Analyze and explain the principles of composition and design - Nurture an appreciation for thoughtful composition and design - Guide students through hands-on exercises reinforcing their understanding of visual structure	- Teachers will attend a masterclass focused on advanced principles of composition and design in oil painting. - Teachers will participate in monthly peer critique sessions where they review and discuss student works focused on composition and design, sharing strategies for improving student outcomes.	2025 full year.	Art teachers ,students.	8,000 RMB for the master class, 2,000 RMB for peer review, total 10,000 RMB.	- Students will demonstrate improved compositional skills in their oil paintings, with 85% achieving on a final project assessed. - Students will complete a series of composition studies with 90% showing improvement in their use of design elements

Observational Skills	- Explain the importance of keen observation in oil painting - Inspire students to develop a deeper appreciation for detail and nuance in their surroundings - Engage students in observational drawing and painting exercises	- Teachers attend a workshop focused on developing observational drawing and painting techniques including exercises in still life, figure drawing and plein air painting - Each teacher will present a case study of student improvement in observational skills	First half of 2025.	Art teachers, students.	5,000 RMB for the workshop, 2,000 RMB for the labor cost of case presentations, totaling 7,000 RMB.	- Students will demonstrate improved accuracy in observational oil painting with 85% achieving on a project that requires the depiction of a live or still subject - Students complete a series of observational studies with 90% showing improvement in accuracy and detail
Color theory	- Explain the principles of color theory - Encourage an emotional connection to color by helping students explore how different color schemes can evoke moods and emotions - Guide students to hands-on color mixing exercises in order to develop their technical skills in applying color theory	- Teachers will create and implement a lesson plan that incorporates the color theory concepts into student projects. - Each teacher will present a student project that demonstrates improved use of color theory after participation in bi-weekly peer feedback sessions.	The second half of 2025.	Art teachers, students.	Workshop fee 6000 RMB, peer feedback labor cost 2000 RMB, total 8000 RMB.	- Students demonstrate an improved understanding of color theory with 85% of students achieving on a final project that requires the use of advanced color mixing and harmony techniques - Students will complete a color study series with 90% of students showing improvement in their ability to mix and apply colors accurately from initial to final assessments

Table 10. Level of Appreciation In Oil Painting

KRA	Rationale/ Objectives	Activity/ Strategy	Target Schedule	People Involved	Budget	Expected Outcome
Historical and Cultural Context	- Explain the historical and cultural significance of key oil paintings and movements - Encourage students to connect emotionally with different historical and cultural contexts of oil painting - Guide students in creating projects that reflect historical and cultural themes	- Teachers will develop and implement a lesson plan that incorporates historical and cultural contexts in their oil painting curriculum - Each teacher will present a developed lesson plan or project that incorporates historical and cultural contexts into oil painting instruction	First half of 2025.	History teachers, art teachers, students.	Labor cost for developing the curriculum plan is 3,000 RMB, totaling 3,000 RMB.	- Students will produce 80% score on a final project or presentation - Students will show 20% improvement in articulation of historical and cultural significance.
Artistic and Technical Quality	- Identify and explain the elements of artistic and technical quality in oil painting - Cultivate a deep respect for the artistic and technical achievements of master oil painters - Lead students in creating their own rubrics for evaluating artistic and technical quality in oil painting	Teachers will create and implement a rubric for evaluating artistic and technical quality in student oil painting	All of 2025.	Art teachers , students.	Labor cost to develop assessment standards: 2,000 RMB, total: 2,000 RMB.	80% score on a final project based on the rubric made by the teacher 20% improvement in articulation of quality aspects by the students
Aesthetic Appeal	- Articulate the principles of aesthetic appeal in oil painting - Encourage students to develop a personal connection to the aesthetic aspects of oil painting - Lead students in creating their own oil paintings	- Teachers will organize and lead field trips to local galleries and museums that feature oil paintings with diverse aesthetic styles - Teachers will arrange tours of working artists' studios where students can observe the process	Second half of 2025.	Art teachers, students.	5,000 RMB for organizing field trips, total 5,000 RMB.	80% score on a reflective essay or presentation based on the field trip 20% improvement in critique ability after

	with a focus on applying principles of aesthetic appeal	and discuss the aesthetic decisions involved in creating oil paintings				the tour of working artists' studios.
Market Value and Trends	- Analyze and explain current market trends and factors that influence the value of oil paintings - Foster an appreciation for the role of market trends in shaping the art world - Guide students in creating a project or presentation that explores market value and trends	- Teachers will organize and lead visits to art market events such as auction houses or art fairs. - Teachers will arrange for guest speakers such as art dealers, critics or artists, to give talks or participate in panel discussions	Second half of 2025.	Art teachers, students, art dealers and other guests.	8,000 RMB for organizing the event, total 8,000 RMB.	80% score on final project or presentation of students 20% improvement in analysis and discussion skills
Personal Connection and Subjective Factors	- Explain the significance of personal connection and subjective experience in creation and interpretation of oil paintings - Encourage students to explore and value their own personal connections to their artwork - Facilitate activities where students create oil paintings that reflect their personal experiences or emotions	- Teachers will organize and lead retreats or workshops at art centers or nature settings where students engage in creating personal art responses and reflective discussions about their emotional and subjective connections to oil paintings - Teachers will support students in developing and presenting their artistic journals or personal art exhibitions and facilitate feedback sessions on how personal connections influence their appreciation of art.	Second half of 2025.	Art teachers, students.	10,000 RMB for organizing art activities and 3,000 RMB for supporting student activities, total 13,000 RMB.	80% score on a reflective essay or presentation 20% improvement in articulation of personal connections and subjective interpretations involving journaling and personal art expression of students

12. CONCLUSION

The findings of this study have important implications for both academia and the field of practice. On the one hand, it enriches the existing literature on oil painting education, art skill development and appreciation level assessment. By comprehensively analyzing vocational college students' oil painting knowledge, skills, and appreciation levels, it provides empirical evidence and research

direction for subsequent studies. The importance of different aspects of oil painting education, such as historical and cultural background, technical skills, and aesthetic concepts, is emphasized, providing new perspectives and reflections for theoretical research on oil painting education. It helps to further explore the cross-fertilization between oil painting education and other disciplines, and how to improve students' comprehensive quality and innovation ability through interdisciplinary teaching.

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