iJRASET
International Journal For Research in Applied Science and Engineering Technology



INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Volume: 14 **Issue:** XI **Month of publication:** November 2026

DOI: https://doi.org/10.22214/ijraset.2026.85670

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International Journal for Research in Applied Science & Engineering Technology (IJRASET)
ISSN: 2321-9653; IC Value: 45.98; SJ Impact Factor: 7.538
Volume 14 Issue XI Nov 2026- Available at www.ijraset.com

Construction of a Collaborative Evaluation System for the Foundation Course Cluster in Higher Vocational Art and Design: Research and Practice

Zhang Zhiqiang
(School of Art and Design, Guangdong Asia Television Performing Arts Vocational College, Zhaoqing, Guangdong, China)
Funded by the 2024 University-Level Quality Project for Education and Teaching Reform and Practice: "A Fully Collaborative Evaluation System for Foundation Courses in Art and Design — A Case Study of Guangdong Asia Television Performing Arts Vocational College" (Project No. YSXY20240864).

Abstract: ***Addressing the practical problems of changing student demographics in art and design programs at higher vocational colleges and the absence of evaluation standards for foundation courses, this study takes the four teaching and research offices and nine programs of the School of Art and Design at Guangdong Asia Television Performing Arts Vocational College as its field of practice and integrates literature research, the Delphi method, the analytic hierarchy process (AHP), action research, and case analysis. On this basis it constructs a collaborative evaluation system for the art and design foundation course cluster that covers four dimensions—knowledge and skills, creative thinking, practical ability, and teamwork—spans three tiers—baseline, attainment, and developmental—and embeds aesthetic education standards differentially according to the needs of each program. The study proposes a "tiering plus baseline" mechanism that adapts evaluation to non-art-track students, a "3+1" classroom evaluation and course exhibition review mechanism that combines multiple evaluators with varied methods, and a teaching closed loop of "evaluation–feedback–improvement". Practice across one complete teaching cycle shows that the system alleviates such problems as duplicated and disconnected content across foundation courses, arbitrary and subjective grading, and the decoupling of evaluation results from teaching improvement. It thus provides an operational institutional tool for improving the teaching quality of design foundation courses for students with weak foundations and those from non-art tracks.***
Keywords: art and design; foundation course cluster; collaborative evaluation; aesthetic education standards; non-art-track students; higher vocational colleges.

I. PROBLEM STATEMENT

A. Policy Orientation and the Practical Requirements of Evaluation Reform

Educational evaluation bears on the direction of educational development. The Overall Plan for Deepening the Reform of Education Evaluation in the New Era explicitly sets out a reform path of improving outcome evaluation, strengthening process evaluation, exploring value-added evaluation, and consolidating comprehensive evaluation. The Opinions on Implementing the Plan for Building High-Level Vocational Colleges and Programs with Chinese Characteristics, for its part, establishes industry–education integration, competence orientation, and cross-boundary training as the core logic of program (cluster) development. The contemporary demand for higher vocational education to improve quality, cultivate excellence, and empower through value addition has shifted course evaluation from "score determination" to "diagnosis of educational quality", making it both the most fundamental and the weakest link in the connotative development of higher vocational colleges. Because the outcomes of art and design programs are non-standardized in form and aesthetic judgment is subjective, these programs have long faced a threefold predicament of "what to evaluate, who evaluates, and how to evaluate", and the reform of evaluation in their foundation courses is particularly urgent.

B. Evaluation Adaptation Dilemmas Brought by Changing Student Demographics

In recent years, the student composition of art and design programs in higher vocational colleges has changed markedly. Taking our own college as an example, among the students entering the School of Art and Design each year, the proportion of professional art students admitted through the provincial unified art examination or college-level examinations has declined year by year, and a

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considerable number of students are admitted as general-track (non-art) candidates and then enter programs such as Clothing Design and Technology, Animation Production Technology, Game Art Design, Visual Communication Design, and Architectural Interior Design. Before enrollment these students have received almost no systematic art training and lack any grounding in modeling, color perception, and formal language, so their "entry-level competence" shows a structural gap compared with that of professional art students.

Two contradictions follow. The first is between a single evaluation standard and pronounced differences in student intake: if the uniform quantitative standards designed for professional art students are retained, non-art-track students readily receive widespread low scores in courses such as Art Foundation and Composition Foundation, which produces the learned helplessness of "I study and still fail" and undermines learning motivation; conversely, if standards are lowered, professional art students cannot obtain the competence certification they deserve, and evaluation loses its discriminating power and credibility. The second is the imbalance between the "aesthetic cultivation function" and the "skill training function" of foundation courses: when evaluation looks only at the visual effect of a piece, the aesthetic literacy, creative thinking, and cultural understanding that foundation courses genuinely cultivate are excluded from evaluation, yet these are precisely the competences that non-art-track students most need to develop systematically. For vocational education serving non-art students, therefore, building a complete evaluation system that safeguards the professional baseline, acknowledges differences in starting points, and translates aesthetic education standards into the requirements of each program has become a foundational undertaking in quality assurance for talent training.

C. Research Approach and Methods

Taking as its object the foundation course clusters of nine programs covered by four teaching and research offices (Clothing, Animation, Visual Communication, and Interior Design) within the School of Art and Design, this study follows a technical route of "theoretical framework construction—indicator refinement—design of evaluators and methods—results feedback loop—practical testing and revision". The research methods are as follows. First, literature research: domestic and international findings on course evaluation, curricular order in program clusters, and teaching reform in art and design foundation courses were retrieved and analyzed to establish theoretical support. Second, the Delphi method and AHP: two rounds of expert consultation were conducted with program leaders, core teachers, and industry design practitioners, judgment matrices were constructed and tested for consistency, and indicator weights were determined. Third, action research (practice-based research): indicators and rules were iterated in pilot classes through "practice, study, and revision in parallel". Fourth, case analysis: representative courses and the joint cross-office exhibition review project were selected, with data collection and effect comparison tracked throughout. Fifth, questionnaire surveys and interviews: current students, graduates, and employers were surveyed to provide a basis for improving the system.

II. THEORETICAL BASIS AND DESIGN LOGIC OF THE SYSTEM

A. Definition of Core Concepts

A foundation course cluster refers to an organic set of multiple professional foundation courses within the same program (cluster) that share similar knowledge bases, form a continuous sequence in competence development, and can share teaching staff and practical training facilities. In her study of curricular order in vocational education program clusters, Xu Lili points out that a course cluster is the "self-system" carrier of a program cluster; its order comprises three dimensions—value order, structural order, and institutional order—and courses are not a simple aggregation but should form a logical relationship of shared foundations at the lower level, differentiated provision at the middle level, and mutual selection at the upper level. The present cluster comprises courses such as Art Foundation, Design Composition (two-dimensional, color, and three-dimensional composition), Human Structure, Design Graphics and Creative Expression, and Fundamentals of Computer-Aided Design.

Collaborative evaluation refers to an evaluation arrangement in which evaluators, evaluation dimensions, and evaluation methods are interlinked and mutually supportive across the courses within a cluster, between courses and programs, and between the college and industry. Liu Hao et al. propose that course development in program clusters should establish a "six-collaboration" mechanism covering objectives, resources, standards, environment, teaching staff, and implementation, the essence of which is to dissolve the silo effect among courses through unified standards. This study extends "collaboration" from course development to course evaluation, emphasizing that one set of indicators runs through multiple foundation courses, one body of data feeds back into multiple programs, and multiple parties participate throughout the evaluation process.

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B. Theoretical Foundations

First, the CIPP evaluation model. The four components proposed by Stufflebeam—context, input, process, and product evaluation—give the system a functional orientation in which "evaluation supplies information for decision-making" rather than "evaluation supplies grounds for ranking", which led this study to bring course resource allocation, teaching staff collaboration, and the continuity of teaching implementation into the scope of evaluation. Second, the OBE (outcome-based education) concept. In her research on practical education management for art and design programs in universities under OBE, Li Shuang argues that training objectives, teaching content, and assessment methods should be designed backwards from expected student learning outcomes, and that the degree to which outcomes are achieved can be made measurable through a credit-point system and a multi-dimensional collaboration mechanism. This study adopts the logic of "backward design, forward implementation, and continuous improvement" and sets indicators as observable competence outcomes. Third, symbiosis theory and collaborative innovation. Drawing on symbiosis theory, Shang Nana advocates treating college teachers, enterprise experts, and students themselves as evaluation subjects in a symbiotic relationship, whose complementary evaluations alone can support judgments of cross-program competence. Fourth, field theory. Building on Bourdieu's concept of the educational field, Jiang Yi points out that the teaching field, the learning field, and the auxiliary teaching field together constitute a relational network, and that the fairness of evaluation standards derives from the open circulation of cultural capital within the field; on this basis, this study incorporates classroom evaluation and social evaluation, online exhibition review and offline defense into a single evaluation system.

C. Design Principles of the System

First, combining tiering with a baseline. Drawing on the "tiering plus baseline" logic developed by the project leader in the construction of foundation drawing courses, the evaluation system first divides students into three tiers according to an entry-level professional foundation test: A (professional art track), B (non-art track with some foundation), and C (non-art track with zero foundation). The same set of "baseline indicators" applies to all tiers, while attainment values and developmental observation points are set separately by tier, so that the baseline of professional graduation requirements is safeguarded and differences in starting points are acknowledged. Second, professional adaptation. Aesthetic education standards must not idle at a uniform level; they must be translated into specific, observable requirements for each teaching and research office and program. Third, multiple subjects. Teacher evaluation, student self- and peer-evaluation, industry expert evaluation, and public evaluation at exhibitions all participate. Fourth, evaluation-driven improvement. Evaluation results must return to the course cluster development plan, course syllabi, and adjustments in teaching methods, forming a closed loop.

D. Correspondence Between the Course Cluster and the Programs

The correspondence between the programs under the four teaching and research offices of the School of Art and Design and the foundation course cluster is as follows. The Clothing Office offers courses such as Fashion Illustration Techniques and Fashion Art Foundation for the Clothing Design and Technology program. The Animation Office covers four programs—Film and Television Animation, Animation Production Technology, Cultural Creativity and Design, and Game Art Design—with courses such as Art Foundation, Composition Foundation, and Human Structure. The Visual Communication Office offers Design Composition and Graphic Creativity for the Visual Communication Design program. The Interior Design Office offers Drawing Foundation, Art Foundation, and spatial composition courses for the Interior Art Design and Architectural Design programs. The common knowledge base of these four types of programs is modeling ability, color language, formal composition, and aesthetic judgment, which is the logical starting point that makes collaborative evaluation of the course cluster viable; their differences lie in aesthetic orientation and application media, which is what determines that aesthetic education standards must be embedded differentially.

III. CONSTRUCTION OF THE COLLABORATIVE EVALUATION SYSTEM

A. The "Four-Dimension, Three-Tier" Indicator Structure

The system is structured around four first-level dimensions: knowledge and skills (modeling, color, principles of composition, mastery of tools and software); creative thinking (idea generation, diversity of solutions, transformation of cultural elements); practical ability (task completion, craftsmanship and standards, project application); and teamwork (communication and division of labor, collaborative creation, professional attitude). Each dimension sets descriptive standards at three tiers—baseline, attainment, and developmental: the baseline tier corresponds to the minimum requirements a course must meet and determines whether a student passes; the attainment tier corresponds to the target competences specified in the program's talent training plan; and the developmental tier corresponds to outstanding performance such as competition awards, application of works, and cross-program collaboration. The indicator system and weights are shown in Table 1.

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The weights were determined through two rounds of expert consultation and AHP calculation, and the consistency ratio passed the test. The distribution of weights reflects a judgment about the competence structure of art and design foundation courses: practical ability and creative thinking together exceed the sum of knowledge and skills and teamwork, which points to the competence-based, "learning by doing" character of higher vocational education; observation points related to aesthetic education are listed separately within the knowledge and skills dimension, and their scores are adjusted from the Table 2 baseline according to program, so that the evaluation of aesthetic literacy is not subsumed by the evaluation of skills.

Table 1 Indicator system and weights for collaborative evaluation of the art and design foundation course cluster

First-level dimension	Second-level indicator	Main observation points	Weight
Knowledge and skills	Foundation of modeling and color	Accurate expression of bodily proportion, light and shade, and color relationships, meeting the specified presentation specifications	0.10
	Principles and methods of composition	Application of point, line, plane, and volume and of the principles of formal beauty; translation of compositional language into a professional context	0.09
	Mastery of tools, materials, and software	Standardized operation of hand-drawing tools and materials and of digital design software	0.09
Creative thinking	Idea generation and diversity of solutions	Multiple feasible solutions for the same theme, with complete sketches and records of the thinking process	0.10
	Contemporary expression of cultural elements	Extraction, transformation, and re-creation of regional culture and aesthetic imagery	0.08
	Problem reframing and critical reflection	Ability to diagnose weaknesses in one's own solutions and make effective revisions	0.08
Practical ability	Task completion and compliance	Completion of works within the required time, specifications, and craft requirements, with self-discipline throughout the process	0.11
	Application to real projects and competitions	Potential and actual record of works being exhibited, entered in competitions, or adopted	0.09
	Integrated application across courses	Continuous use of knowledge and skills across multiple foundation courses	0.08
Teamwork	Communication and division of labor	Assumption of group roles, information exchange, and task collaboration	0.06
	Contribution to collaborative creation	Actual contribution to collective outcomes and mutual encouragement	0.06
	Professionalism and learning attitude	Attendance, awareness of standards, acceptance of feedback, and continuous improvement	0.06
Total	Twelve second-level indicators under four first-level dimensions	Weights normalized after the consistency test	1.00

Note: Descriptive standards for each observation point are set at three levels—baseline, attainment, and developmental. The baseline level determines whether a student passes; the attainment level corresponds to the target competences specified in the talent training plan; and the developmental level corresponds to outstanding performance such as competition awards, application of works, and cross-program collaboration. Indicator weights were determined through two rounds of Delphi expert consultation and a consistency test under the analytic hierarchy process.

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B. Professionalized Embedding of Aesthetic Education Standards

Operationalizing aesthetic education standards means translating the general notion of "aesthetic ability" into behavioral indicators that are observable and comparable in each program. This study drafted baseline standards and developmental observation points separately for the four teaching and research offices, as shown in Table 2.

Table 2 Differentiated embedding of aesthetic education standards across four teaching and research offices

Teaching and research office (program direction)	Main foundation courses offered	Baseline aesthetic education standard	Developmental observation points
Clothing Office (Clothing Design and Technology)	Art Foundation, Fashion Illustration Techniques, Design Composition	Modeling proportion and color matching meet the specified presentation requirements; fashion renderings are expressed completely	Aesthetic sensitivity to fabric texture; understanding of clothing culture; series-based aesthetic control
Animation Office (Film and Television Animation, Animation Production Technology, Cultural Creativity and Design, Game Art Design)	Art Foundation, Composition Foundation, Human Structure, Design Graphics	Form and structure and dynamic proportion are acceptable; expression of color emotion and completeness of the image meet the standard	Stylized aesthetics of characters and scenes; creation of story mood and narrative atmosphere
Visual Communication Office (Visual Communication Design)	Design Composition, Graphic Creativity, Color Foundation	Mastery of the principles of formal beauty and of layout order; graphic semantics are clear and legible	Ability to transform visual metaphor and cultural symbols; cross-media aesthetic expression
Interior Design Office (Interior Art Design, Architectural Design)	Drawing Foundation, Art Foundation, Spatial Composition	Spatial proportion, material color, and light–shadow relationships are acceptably expressed; drawing standards are met	Spatial mood and humanistic care; green and sustainable aesthetic awareness

Note: The same foundation course applies the same dimension indicators, differentiated observation points, and judgment requirements in different teaching and research offices. For C-tier non-art-track students with zero foundation at entry, the baseline judgment is supplemented by a value-added pass channel referenced to their own entry baseline.

Table 2 shows that for the same composition foundation course, the aesthetic observation points differ across the clothing, animation, visual communication, and interior design directions, and that the judgment requirements for the same indicator also differ across student tiers. This differentiated design resolves the legitimacy problem in evaluating non-art-track students, whose "aesthetic starting point is low but whose progress is measurable".

C. Tiered Adaptation and Value-Added Evaluation for Non-Art-Track Students

After enrollment, a foundation competence profile is first established through a uniform test (modeling from memory, color perception, and judgment of formal composition) and interviews, and students are then profiled by tier. Evaluation adopts a dual track of "absolute evaluation plus value-added evaluation": absolute evaluation judges pass or fail against baseline standards, preserving the seriousness of graduation requirements; value-added evaluation takes the student's own entry baseline as the reference, calculates the extent of progress across the four dimensions, and incorporates it into the process grade. In his research on workshop-style teaching evaluation, Yuan Jinge emphasizes the principles of incentive, development, and process in evaluation, and proposes student engagement, the quantity and quality of works, and the effectiveness of translating works into application as outcome evaluation elements. This study converts these elements into value-added observation points, preventing non-art-track students from being continuously discouraged in horizontal comparisons.

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D. Diversified Evaluators and Varied Methods

Evaluators comprise four groups: course instructors (professional and process-based guidance), students (self-evaluation and intra-group peer evaluation), industry and enterprise experts and peers (the perspective of job standards and market demand), and public reviewers (exhibition voting and social recognition). Evaluation methods are combined according to the nature of the course. Process-based methods include records of classroom performance, checks of learning logs and sketchbooks, staged assignment reviews, and the collection of learning behavior data from online platforms; summative methods include work review, skills tests, and final examinations; and the comprehensive method is work exhibition and defense—that is, a course exhibition held at the end of the course, at which students present their creative process and respond to questions from teachers, students, and industry experts, and judges reach a conclusion using the "3+1" evaluation form (process performance, work quality, and competence performance plus one comprehensive defense). The "3+1" teaching evaluation system that Jiang Yi established in the reform of composition foundation teaching provides a direct reference for this study's combination of classroom evaluation and exhibition review.

E. Feedback on Results and the Teaching Improvement Mechanism

The system establishes three levels of feedback: within-course feedback (weekly reviews and individual tutoring), within-cluster feedback (cross-course data comparison at the end of the semester), and program-level feedback (recommendations for revising the talent training plan and course syllabi). Data are compiled by the teaching and research offices, and the college teaching committee holds a collaborative teaching seminar for the course cluster once each semester, focusing on three types of questions: whether content is duplicated or disconnected across courses; whether scores for the same indicator are comparable across courses; and the baseline pass rate and developmental-tier attainment of non-art-track students. Conclusions from the seminar form a rectification list that is implemented in the next cycle through deletion or supplementation of content, adjustment of contact hours, and improvement of teaching methods, thus forming a closed loop of "evaluation–feedback–improvement–re-evaluation".

IV. IMPLEMENTATION AND OUTCOMES

A. Implementation Process

The project advanced in four stages according to the application plan. In the preparation and planning stage, the team was formed, the literature was reviewed, the current situation was surveyed, and evaluation instruments were designed. In the framework construction stage, the four-dimension, three-tier indicator system was formed and submitted to expert review. In the implementation and application stage, the evaluation system was run in pilot classes of foundation courses in the four teaching and research offices—Clothing, Animation, Visual Communication, and Interior Design—and diversified evaluation practices and analyses of results were carried out. In the summary and dissemination stage, indicators and rules were revised, and evaluation system documents and typical cases were compiled into a transferable model. Over the implementation period, multiple evaluation activities were carried out cumulatively, including classroom evaluation, assignment review, course exhibition review, and defense; the participation of industry experts and public reviewers in course exhibition review became a signature practice of this project.

B. Representative Practices

First, the "3+1" classroom evaluation practice in the composition foundation course. In an animation program class, blended teaching was implemented by combining three online platforms (a teaching resource platform, a real-time instruction platform, and an instant communication platform) with three offline spaces (the classroom, the studio, and a study corner in the dormitory); assessment content was adapted to program needs, and the creative process (sketchbooks and mind maps) was counted in the evaluation, addressing the traditional problem in composition assignments of "emphasizing execution over conception". Second, the joint course exhibition review across teaching and research offices. Under the theme "Contemporary Expression of Regional Cultural Elements", students from the clothing, animation, visual communication, and interior design directions created works on the same theme and exhibited and reviewed them together, with industry experts and public reviewers participating; the same set of aesthetic observation points was applied separately to works from different programs, which tested the consistency of the indicator system across programs. Third, workshop-style project evaluation. Teams completed the full process from information gathering and brainstorming to proposal presentation, with teachers commenting as facilitators and students evaluating one another, so that engagement, the number of proposals, and application potential were incorporated into outcome elements. Fourth, a case of value-added evaluation for a non-art-track student. A personal competence profile was established for a C-tier student with zero foundation at entry, progress across the four dimensions was measured against the student's own baseline, and a special "significant progress" recognition was granted at the course exhibition review; the student's subsequent engagement in core professional courses improved noticeably.

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C. Main Outcomes

First, institutional outcomes. The Indicator System for Collaborative Evaluation of the Art and Design Foundation Course Cluster was produced, together with supporting scoring rules, evaluation instrument forms, an evaluation implementation procedure, and a template for student foundation competence profiles. The four teaching and research offices share a single evaluation language, and competence requirements across courses have become comparable and connectable. Second, teaching improvement. Through cross-course data comparison, the project identified and addressed duplicated instruction and misaligned sequencing between Art Foundation and Design Composition with respect to color and composition knowledge points; duplicated content was removed, digital tools and cutting-edge cases were added, and course syllabi were revised differentially by program direction. Teachers shifted from "evaluating only their own course" to attending to the overall objectives of the course cluster, and a cross-office collaborative teaching research mechanism was established. Third, student development. The proportion of non-art-track students receiving developmental-tier recognition on the basis of meeting the baseline rose; participation in course exhibition review and defense expanded significantly; students' engagement in design competitions and innovation and entrepreneurship projects and the quality of their completed works improved; and their professional attitude and collaborative ability received positive feedback from industry experts. Fourth, teacher and resource outcomes. Project team members conducted research on the evaluation system and on collaborative teaching of foundation courses, accumulated a set of typical teaching cases and course evaluation data, and built a case library of outstanding assignments and a library of evaluation rubrics by program direction, providing material for subsequent course resource development.

D. Problems and Directions for Improvement

Three shortcomings remain in practice. First, the stability of industry expert participation in evaluation is constrained by the cooperation mechanism, and enterprise participation is relatively low in evaluation activities other than the centralized exhibition review; enterprise evaluation should therefore be embedded in real project commissions and workplace internships. Second, value-added evaluation depends on the continuous collection of process data, and data collection standards across online platforms are not yet fully unified, so more convenient process-recording tools and a lightweight evaluation information system need to be developed. Third, the greater the program-specific differentiation of aesthetic observation points, the weaker the cross-program comparability; the boundary between a "unified baseline within the cluster" and "program-specific standards" must be further clarified in the next cycle, and weight allocation optimized through consistency tests on a larger sample.

V. CONCLUSION AND OUTLOOK

This study responds systematically—at the levels of theoretical framework, indicator system, evaluation methods, and feedback mechanism—to the practical problems of art and design programs in higher vocational colleges: the growing number of non-art-track students, and foundation course evaluation standards that are single and disconnected from talent training objectives. It draws three conclusions. First, the logical precondition for collaborative evaluation of the art and design foundation course cluster is the "common competence foundation" of the cluster; only when modeling, color, composition, and aesthetic judgment—these shared foundations—are rendered into indicators can multiple courses share a single evaluation system, and only then can the persistent problem of duplicated and disconnected content between courses be identified and governed through data. Second, the professional character of the evaluation system for non-art-track students is expressed not as a lowering of standards but as "unified baseline, tiered pathways, and demonstrable progress"; value-added evaluation is the key design that reconciles educational equity with the quality of talent training. Third, aesthetic education standards must be operationalized by program: the same aesthetic competence element should have different observation points and judgment requirements in different program directions, otherwise aesthetic education remains a slogan.

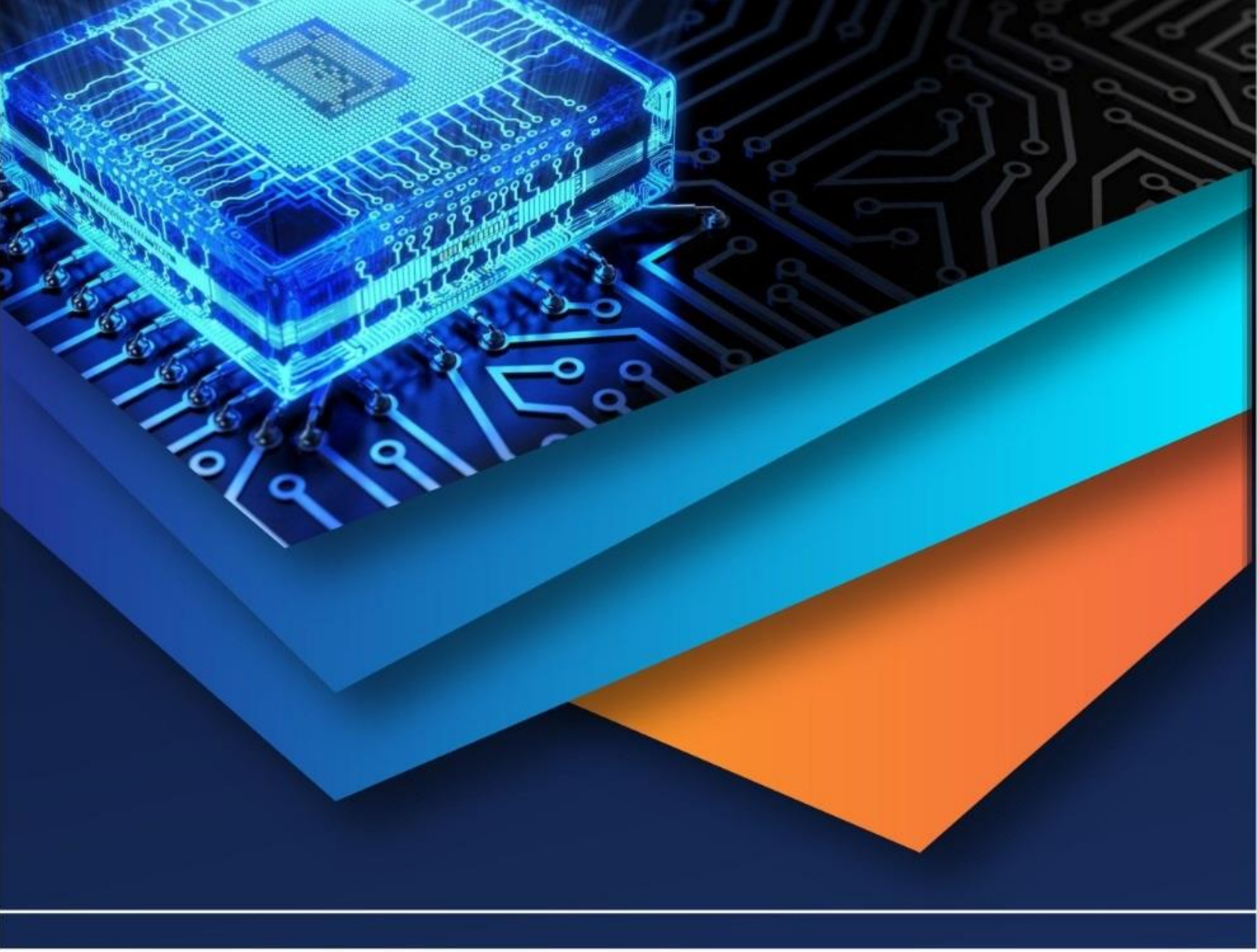
Future research will deepen in three directions: first, expanding the sample and the observation period to test the stability of indicator weights across more programs and different student intake structures; second, advancing the digitalization of evaluation instruments to achieve automatic collection of process data and visual presentation of evaluation results, making "precise profiling" possible; and third, connecting the foundation course cluster evaluation system with professional course evaluation and with the integrated education requirements of "posts, courses, competitions, and certificates", and extending it toward an overall quality assurance system for the art and design program cluster, so as to provide transferable practical experience for teaching evaluation reform in art and design foundation courses at comparable higher vocational colleges.

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