The Practice Model and Effectiveness Evaluation of Digital Transformation in Folk Art Education in Guangzhou Universities

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Abstract: This article briefly expounds on the connotation of digital transformation in folk art education in universities, as well as the application value of Guangzhou folk art in ideological and political education in universities. Subsequently, it elaborates on the practical models and effectiveness evaluation strategies of digital transformation in folk art education in Guangzhou universities, aiming to enrich research outcomes in this field and enhance the quality of folk art education.

Keywords: Folk art education; Digital transformation; University education

1. The connotation of digital transformation in folk art education in universities

With the rapid development of information technology, the internet, artificial intelligence, and big data, digital technology has gradually penetrated various industries, including the field of education. Digital technology has become a new tool and platform for the development and dissemination of educational resources, driving the transformation of educational models from traditional face-to-face teaching to diversified and flexible directions [1]. As time progresses, China's rich folk art culture is gradually facing the risk of being lost. Universities have an important position in cultural inheritance and bear the responsibility of promoting and protecting cultural heritage [2]. Additionally, modern education needs continuous innovation to respond to students' diversified learning needs, and digital means can provide a richer learning experience, helping students intuitively understand historical and cultural backgrounds as well as folk art and crafts [3].

The digital transformation of folk art education in universities has profound implications. Firstly, it enhances education quality. Teachers can apply multimedia technology and interactive teaching methods to make folk art education more vivid and interesting, thereby increasing students' interest in learning and

enhancing their participation. Smart evaluation and personalized learning recommendation systems can provide real-time feedback to teachers and students, helping students optimize their learning paths and improve learning outcomes. Secondly, it protects and inherits folk art. Digital means can preserve and record folk art as videos, audio, pictures, and three-dimensional models, achieving permanent preservation of cultural heritage. Through the internet and digital platforms, folk art can be widely disseminated and promoted, allowing more people to understand and appreciate it.

Thirdly, it facilitates resource sharing and collaboration. Digital transformation can promote the sharing of teaching resources, enabling different universities to exchange and share high-quality educational resources. It can also drive interdisciplinary and cross-field cooperation, integrate knowledge and technology from different fields, and promote innovative development in folk art education. Lastly, it improves students' comprehensive literacy. Folk art education based on digital transformation can comprehensively enhance students' thinking levels and strengthen information literacy, enabling them to better adapt to the development needs of modern society. Interdisciplinary learning and project practice can also improve students' comprehensive literacy, strengthen their innovative abilities, and help them acquire knowledge and skills in multiple areas [4].

2. The application value of Guangzhou folk art in ideological and political education in universities

2.1. Enhancing cultural identity and forming a sense of historical responsibility

Guangzhou folk arts, such as Guangdong Han Opera and Guangfu Boat Lights, carry rich historical and cultural accumulations and regional characteristics. Integrating such folk arts into ideological and political education in universities can help students gain a deeper understanding of the origins and development of regional culture, enhance their sense of national cultural identity, and foster a sense of pride in national culture. Folk arts, while witnessing the historical changes of Guangzhou, are also an important component of Chinese culture. Conducting folk art education in universities can make students aware of the responsibility and mission to protect and inherit folk arts, contributing to the cultivation of students' sense of historical responsibility [5].

2.2. Improving the attractiveness of ideological and political education

Traditional ideological and political education often focuses on theoretical teaching, which can be dull and difficult to captivate students' interest [6]. Folk art, with its vivid and interesting forms of expression, can effectively enhance the enjoyability of ideological and political education [7]. For example, integrating Guangdong Han Opera into ideological and political teaching can provide students with a novel perspective to understand historical events and figures. Participating in the appreciation and production of Guangfu Boat Lights can also gradually enhance students' patriotism and foster a spirit of craftsmanship. Thus, ideological and political education activities based on folk art can not only enrich teaching methods but also make the content of ideological and political education more specific, vivid, and accessible, thereby improving its attractiveness and ultimately enhancing its effectiveness.

2.3. Promoting students' comprehensive quality

The diversity and complexity of Guangzhou folk art provide a multi-dimensional educational platform for ideological and political education in universities. Based on multidisciplinary crossover and integrated application, students can not only acquire cultural knowledge but also gradually improve their aesthetic abilities

and hands-on skills, and develop an innovative spirit during the learning process. For instance, organizing students to design and create Guang embroidery works requires them to understand traditional craftsmanship techniques and innovate by incorporating contemporary features. The entire teaching process not only helps cultivate students' practical abilities but also allows them to appreciate the value and significance of cultural inheritance through specific creative processes.

2.4. Inheriting and promoting Chinese traditional culture

As an important heritage of Chinese traditional culture, Guangzhou's folk art serves not only as an educational tool in ideological and political education but also as a significant carrier for disseminating and promoting Chinese excellent traditional culture. By participating in various folk art activities and ideological and political courses that integrate folk art, students can better understand and appreciate the profoundness of Chinese culture [8]. Universities can organize folk art exhibitions, lectures, and practical courses to enable students to interact with traditional folk art, which helps enhance their awareness of inheriting Chinese culture and consciously promotes Chinese excellent culture in their daily lives and studies.

2.5. Building a harmonious campus cultural atmosphere

Guangzhou folk art can provide valuable resources for universities to build a campus culture with regional characteristics and cultural connotations. Universities can hold folk art festivals and cultural salons to create a platform for multicultural exchange, stimulate students' cultural enthusiasm, enhance their sense of participation, and foster a harmonious, open, and inclusive campus cultural atmosphere [9]. This promotes interaction between teachers and students and cultivates students' teamwork spirit and social responsibility awareness. In a campus environment filled with a cultural atmosphere, students can more deeply understand and identify with socialist core values, and subconsciously internalize them into their own behavioral norms [10].

3. Feasible practice models for the digital transformation of folk art education in Guangzhou universities

3.1. Designing teaching objectives based on the connotation of folk art education

Teaching objectives that combine theory and practice: Based on the rich folk art resources in Guangzhou, teaching objectives should cover the dual cultivation of theoretical knowledge and practical skills. The theoretical part should include in-depth study of the historical background, cultural value, and craft characteristics of Guangzhou folk art. The practical part should involve specific folk art skill training to help students fully understand the connotation and extension of folk art and increase their interest in traditional culture.

Multi-level and staged teaching objectives: Teaching objectives should be designed in stages according to students' different levels and learning progress. The initial stage focuses on basic knowledge and skill learning, the intermediate stage involves in-depth research and creation combined with specific projects, and the advanced stage encourages students to engage in innovative practices.

Teaching objectives for comprehensive quality cultivation: Folk art education should not only impart professional skills but also focus on cultivating students' comprehensive qualities. Through folk art learning, students should achieve improvements in aesthetic ability, innovative spirit, and teamwork skills. Incorporating students' cultural confidence and social responsibility into teaching objectives enables them to actively

participate in social and cultural construction while inheriting culture.

3.2. Constructing specific teaching plans incorporating Guangzhou folk art

Designing digital courses based on Guangzhou's unique folk art resources: Courses should include multimedia courseware, online videos, and virtual reality experiences to vividly and intuitively showcase Guangzhou folk art. University teachers can create teaching videos on folk arts such as Guangdong Han Opera and Guangfu Boat Lights, along with detailed explanations and demonstrations, to enable students to learn and master folk art more intuitively.

Introducing a project-driven practical teaching model into the teaching plan: This involves guiding students' practical exercises through project tasks, such as participating in the Guangdong Han Opera arrangement and attempting to make Guangfu Boat Lights. This approach enables students to master skills and enhance their comprehensive abilities through practical operations. Project tasks should be combined with actual social needs, such as assigning tasks like "designing cultural products for Guangzhou tourist attractions" or "participating in community cultural activities" to enhance students' social practice abilities and help them develop a service mindset.

Building a digital resource-sharing platform: This platform allows for the sharing of course resources, teaching videos, and practical project cases, as well as online interactive communication with students. Universities can establish on-campus digital museums for folk art, utilizing high-precision images and videos to display local Guangzhou folk art for students to observe and learn online. The platform can also provide functions such as online discussion forums, expert lectures, and work exhibitions, offering students a comprehensive learning and communication environment.

3.3. Promoting the integration of folk art education into ideological and political education

Introducing folk art content into ideological and political courses: This enables students to experience the charm of traditional culture while learning political theories. For example, when teaching about Chinese excellent traditional culture, presenting and explaining Cantonese culture and Guangzhou folk art can provide students with a deeper understanding of the profoundness of Chinese culture. Folk art courses should also integrate the content of ideological and political education, teaching patriotic feelings and national spirit in folk art to enhance students' cultural identity and confidence.

Promoting the integration of folk art education into ideological and political education through interdisciplinary cooperation: This involves designing comprehensive courses that combine knowledge from multiple disciplines such as history, cultural studies, and political science. For instance, courses like "Cantonese Opera and Social Change" or "Guang Embroidery Art and Cultural Inheritance" can be offered to provide students with a comprehensive understanding of the cultural value and social significance of folk art through multi-angle and multi-level learning.

Facilitating the integration of folk art education and ideological and political education through school-enterprise cooperation and joint projects: Universities can collaborate with cultural enterprises and intangible cultural heritage inheritors in Guangzhou to jointly develop and promote folk art courses and projects. This approach not only helps students learn and master folk art skills but also provides them with ideological and political education, enhancing their sense of social responsibility and mission.

4. Paths for effectiveness evaluation of the digital transformation of folk art education in Guangzhou universities

4.1. Combining process and summative evaluation

In terms of process evaluation, firstly, a continuous feedback mechanism should be established. Digital platforms, such as online learning management systems, can be utilized to regularly collect students' learning data, including online course viewing records, completion of after-class exercises, interactive discussions, and online test scores. This allows a timely understanding of student's learning progress and mastery of the course content, enabling timely adjustments and guidance.

Secondly, various learning tasks and projects should be set up in stages, with periodic evaluations conducted at key points. For example, in a Guang embroidery course, three stages can be established: basic stitching practice, small-work production, and large-scale creation. At the end of each stage, students can submit their work online, participate in evaluations, and write learning logs to assess their learning achievements. This helps students clarify their own learning effectiveness and encourages them to continuously summarize, reflect, and improve their self-learning abilities.

Thirdly, a self-evaluation and peer review mechanism should be introduced, allowing students to reflect on and evaluate their own learning processes and outcomes through digital platforms. Simultaneously, online discussion forums and evaluation systems enable students to provide feedback and suggestions on peers' works, fostering interactive feedback, promoting student collaboration and exchange, and enhancing students' aesthetic cognition.

The summative evaluation mainly focuses on comprehensive assessments conducted at the end of the course to fully evaluate students' learning effectiveness. This includes theoretical knowledge tests, practical skill assessments, and comprehensive project evaluations. For instance, online exams can test students' mastery of the historical background, cultural value, and basic skills of folk art. Submitting works and live demonstrations can assess students' practical abilities. Project presentations and defenses evaluate students' comprehensive application abilities and innovation levels. After completion, teachers need to summarize and reflect on the teaching process and students' learning situation, writing a teaching report. The teaching report should include an evaluation of teaching goal achievement, an analysis of the effectiveness of teaching methods and tools, and a comprehensive assessment of students' learning outcomes, providing a scientific basis for subsequent course improvement and optimization.

4.2. Focusing on evaluating students' ideology

Firstly, an evaluation index system for ideology should be constructed. This assesses whether students have enhanced their value identification with Guangzhou folk art and Chinese traditional culture during the learning process. Through questionnaires, interviews, and learning logs, students' cultural identity and value changes in the course can be understood, such as whether they have become more respectful and appreciative of traditional culture and whether they practice and promote these cultures in their daily lives. It also evaluates whether students have strengthened their sense of social and historical responsibility during the learning process. In course projects, whether students demonstrate a willingness to actively participate in community cultural inheritance activities, utilize their learned knowledge and skills to serve society, and recognize the importance of protecting and inheriting intangible cultural heritage is assessed.

Secondly, ideological and political education should be integrated into the evaluation. A joint evaluation

mechanism should be introduced in ideological and political courses and folk art courses, conducting cross-curricular joint project activities to evaluate students' ideology and behavior in practice. For example, organizing students to create folk art with red historical themes and evaluating their patriotic feelings and social responsibility based on their performance and the ideological content of their works during the creation process. Both ideological and political teachers and professional teachers of folk art courses should participate in the evaluation, observing students' classroom performance, interactive discussions, project creations, etc., to comprehensively evaluate students' ideology and moral quality.

Thirdly, students' self-reflection and changes in mindset should be recorded. Students are required to regularly write self-reflections and learning experiences during the learning process, allowing understanding of their changes in mindset, value transformations, and ideological improvements in the course. For instance, after completing a folk art project, students can write about their insights and record their perceptions during the learning process, serving as an important basis for ideological evaluation. Digital tools can also be utilized to periodically conduct surveys on students' psychological and ideological states, understand their psychological experiences and ideological changes during the learning process, identify ideological confusion encountered by students, and provide timely guidance to promote their healthy growth.

5. Conclusion

In summary, the digital transformation of folk art education in universities carries significant meaning, while Guangzhou folk art in ideological and political education in universities can enhance cultural identity, foster a sense of historical responsibility, increase the attractiveness of ideological and political education, promote students' comprehensive qualities, inherit and promote Chinese traditional culture, and build a harmonious campus cultural atmosphere. To this end, universities need to design teaching objectives based on the connotation of folk art education, construct specific teaching plans incorporating Guangzhou folk art, and promote the integration of folk art education and ideological and political education. In the process of effect evaluation, universities also need to combine process and summative evaluations, with a focus on evaluating students' ideology.

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