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The Influence of Soviet-Style Art Education on Chinese Realism Art Education

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	Abstract
<p>Article History</p> <p>Article Submission 30 September 2022</p> <p>Revised Submission 10 November 2022</p> <p>Article Accepted 21 November 2022</p>	<p>Ideologists of the modern art movement gave the sculpture a prominent position because, along with posters and murals, it could be shown in public spaces, making it the most easily obtainable type of artistic expression. The purpose of this research is to investigate the impact that education in art in the Soviet style had on Chinese realist art education. A novel research design methodology was used. The population of the research consisted of both teaching staff and enrolled students from various educational institutions. These educational institutions are grouped in the same area and may be found throughout China. Both the students and the instructors participated in a wide variety of art education activities, including dancing, music, instrument playing, sculpting, and martial arts. As a direct result of this, a total of 500 pupils and 100 teachers were chosen to participate in this endeavor. 20 instructors and 100 pupils were employed for each category. With the incorporation of the teaching strategy utilized in the Soviet Union, the education system at China's colleges and universities with a focus on the creative arts has become increasingly comprehensive and effective.</p> <p>Keywords: China; Ideologist; Art Education; Soviet-Style; Sculpture</p>

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Introduction

In the early 20th century, China started to create the entire advanced teaching framework that was based on the West, and it was at that time that art education institutions were first brought to the country. People with depth perception appreciated artwork as a key manifestation of Western society because of its apparent contribution to urban maintenance and training. As a result, sculpture remained the same profession at both art design academies and technical schools in the country of China. The Chinese government has had a significant role in shaping the country's economy to the point that it is now among the world's foremost powers (Xie, & Jin, 2022). The government of China devotes a significant portion of its financial resources to educational initiatives, with the hope of attracting highly skilled workers to the nation. The requirement for literate, talented, innovative thinkers whose knowledge and abilities may help the state, develop, and reinforce China's position on the global scale is the driving force behind education policy in China (Yue, 2022). In China during the 1990s, just 4% of residents had a higher level of education, the country's level of education and the amount of activity in scientific research was low, and the only thing that made it possible to get rid of illiteracy pandemic was strict legislative restrictions. In 2021, 15.5% of the population had completed some level of post-secondary education. Over the last several decades, China has made notable strides in the fields of technology and information due to investments in its education system (Luo & Lau, 2020). Confucian principles form the foundation of China's teacher training, which also emphasizes modern state and societal ideals and global historical and pedagogical practice. Modern education in the "People's Republic of China (PRC)" aims to cultivate a "moral", "humane", and "creative personality" with extensive knowledge and the ability to apply it in practice, in contrast to the traditional approach, which prioritized academic performance over an individual's value system and social development (Figure 1).

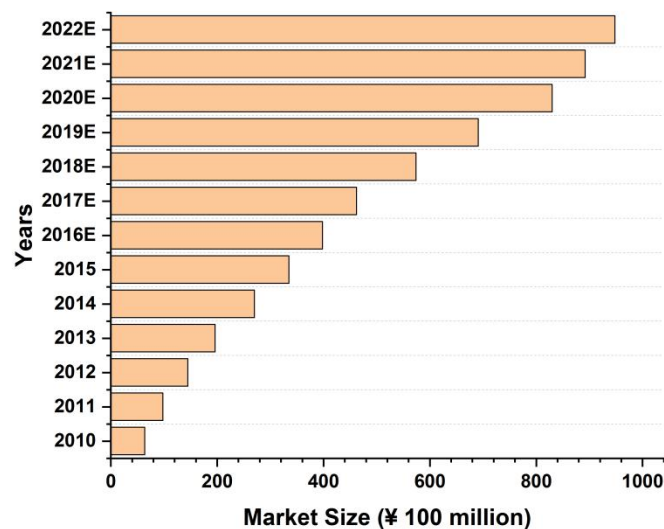


Figure 1. The size of the Chinese art education market

Source. 2016 Current Situation and Development Forecast of Chinese Arts Market Report

Art has played a significant role in China's cultural history since ancient times (Xu & Tao, 2022) Important shifts occurred in Chinese art around the middle of the twentieth century as a result of socioeconomic factors and foreign pressures. More and more emphasis is being placed on the arts in Chinese classrooms (Gardner, 2019). Figure 1 shows that between 2012 and 2017, the domestic market for art instruction expanded by more than 20% annually, reaching a total value of approximately 70 billion. Genre-thematic, stylistic, and technical aspects of Chinese art have been impacted by Western European and Russian cultural movements, and fundamental aesthetic principles have also been altered (Furtado, 2019).

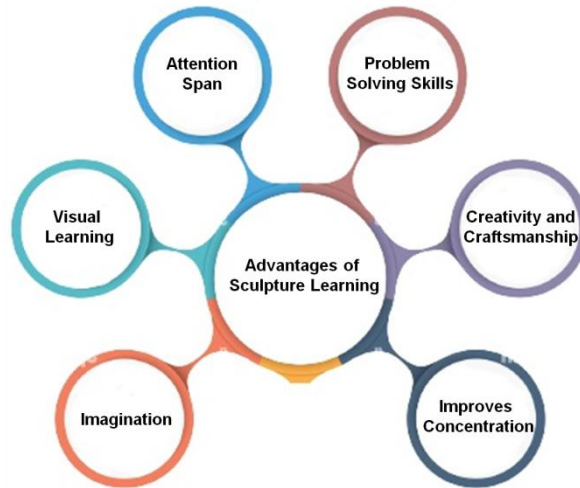


Figure 2. Advantages of sculpture learning

People with foresight saw sculpture's evident utility in enlightening the public and improving the urban landscape. Thus, sculpting was a required course of study at all PRC art academies and art schools. Figure 2 shows the sculpture learning advantages. The majority of Chinese sculptors' instructors hold degrees from Des Beaux-arts in Paris, creating a history of instruction in the French manner (Chen, 2020). Because of the political unrest and battles that were going on during that historical period, the profession of sculpting did not grow on a significant scale. After the People's Republic of China was established, an in-depth investigation of the Soviet Union started, and the field of education was not an exception (Zhang, & Wang, 2021). The Soviet school of sculpture education in Chinese colleges is still in operation to this day. It all started when China started to learn about sculpture teaching in an all-around fashion from the Soviet Union (Liang et al., 2020; Ding & Xue, 2019). This knowledge was then spread to fine arts institutions all around the nation. Therefore, the purpose of this research is to investigate the impact that education in art in the Soviet style had on a Chinese realist art education

Problem statement

Soviet art education of Chinese in the 1950s to 1980s was rigid and repressive, but notably in the humanities. It was controlled by the communist party of the Soviet Union and influenced by Marxist-Leninist doctrine. Whole educational fields, like genetics, were eliminated as a result of such dominance. Later on in Soviet history, the majority of the disbanded branches underwent rehabilitation. The education system that developed after the Soviet Union was founded in 1922 gained worldwide notoriety for its accomplishments in eliminating illiteracy and raising a population with a high level of education. Its work opportunities after schooling were completely open to all residents. The Soviet Union understood that a well-educated populace and advancement in the general sectors of architecture, history of science, health sciences, and sociology, together with basic education, are unessential to the basis of their system. Hence we analyze the impact of soviet art education on Chinese culture.

Literature Review

Qin (2020) implemented the Soviet method of teaching sculpture at China's institutions, compared with the French-style instruction. With two introduction methods of sending participants to the Soviet Union and encouraging professionals from there, China realized the Soviet mode in a thorough and structured way for more than a long period, from the mid-1960s to the beginning of the twentieth century (Shahabaz & Afzal, 2021). The addition and advancement of Soviet-style sculpture teaching have a powerful democratic undertone. The majority of sculptors in Modern China were trained at Chinese schools and universities using the Soviet method of training sculptures, which was introduced by those organizations. Yang (2021) decided to

execution of an oil painting without using draughtsmanship. The four ideals of the artist help to produce the expressiveness that is inherent in Chinese art. It becomes clear that every artist places a high value on selecting their professional equipment and tackles the process with a higher degree of seriousness. The practical value lies in the potential for fostering a tradition of conventional oil painting. Liu & Li (2022) provided a lens to study the effect of Western architecture and Soviet design on numerous Chinese towns in the 20th century (Li, 2022). It also looked at the sources, procedures, and effects by referencing global design dispersion. Kossowska (2022) provided extensive historical and sociological information on a 1933 Warsaw presentation of Soviet art. In the era of restoration of foreign relations between Poland as well as the Soviet State, they also viewed the demonstration as being helpful to the Stalinism narrative. They emphasize that viewers who anticipated seeing progressive, drastically avant-garde art strongly in sequence with the cultural Communist showed huge attention to the Warsaw event. Fatima (2022) concentrated on the publication's theoretical phrases and technical aspects, showing how ideological creators and contextual performers played a role in the construction process of historical liberation and the worldwide communist sequence using their unique variants of Marxism and risk factors of orientation with Soviet-style equality (Salihu & ZayyanuIyya, 2022). Zhan et al. (2022) showed the modifications to the internal organization of this urban space entity in Chinese traits and provides a brief overview of its design phase via an analysis of its layout, land usage, and construction method. Economic guidelines often have a greater impact on major danwei, such as Wuhan Iron and Steel Plant, especially targeting particular operational procedures. The seclusion was overcome with the dissolution of the Danwei institution and the democratization of its services, along with its clinics and schools, and the entire enterprise eventually blended in with other local communities. Towns, however, need to undergo significant transformations to address the new sustainability concerns and adjust to the institutional aspects of urban expansion. Modern neighborhoods, business centers, and government spaces have steadily displaced a significant number of old worker housing areas and the urban architectural fabric is continually being blended and rearranged. Performers' representations of the nation and their creative activities in rural regions have changed throughout time due to the nation's quickly shifting political and socioeconomic context. This research examined activities and how their interactions with the countryside and the peasants altered between the early 1990s and 2011s from the viewpoint of spatial mobility between urban and rural locations. The dissertation's structure was based on the artists' bidirectional movements between the metropolis and the rural (Huang, 2023). Tsultemin (2021) examined the restrictions of the communist system and create a society representative of Mongol heritage in the growth of Soviet art culture, as well as the publicity surrounding the creative artist's event. Cai (2021) investigated building artistic international connections and academic collaboration among nations and areas through the Belt and Road route often under the leadership of the reform process by providing historical research of China's cultural exchange, which is based on case studies of educational exchange with both China and the Soviet Union in the 1980s established in sources of data. It is shown that academicians were compelled to emphasize Maoism's anti-Marxist and anti-socialist tendencies in Soviet-era writings as a result of the Stalinist Soviet dictator's academic prohibition by labeling its ideas as mean-spirited and socioeconomic. For the investigation of ancient Chinese philosophy, many Soviet sinologists thought it essential to create a distinct approach that will provide clear rules. As a result, it offers a chance to learn about the way Chinese Socialism was receptively understood. It also contributes to the enlargement of systematic investigation in both political and philosophical technology (Yarmolitska & Gan, 2022). Due to the restrictions and demand in the existing reviews, we analyze the influence of soviet art education on Chinese culture.

Essential learning periods for soviet sculpture teaching

The introduction and study of Soviet sculpture in China mostly took place over two different periods. The administration of the PRC, which was heavily inspired by the Soviet Union at the time, placed a high priority on the growth of the sculpting industry when the country was first established (Ma, 2019). In the early 1950s, Qian Shaowu, Dong Zuyi, and Wang Keqing were sent to the Sculpture Department at the Ilya Repin Leningrad Institute (IRLI) for Painting, Sculpture, and Architecture to become certified professors and creative geniuses for communist literature and art. After that, we started calling in favors from people we knew would know what they were talking about. Soviet sculptor Kremlindukhov was asked to teach a two-year research course at the

Central Academy of Fine Arts by the Ministry of Culture in 1956. In this case, the pupils were taught by young and middle-aged professionals hand-picked by prestigious art schools from all around the nation. The lesson summarised the six-year curriculum for sculpture in the Soviet Union, proving the course's thoroughness and demonstrating the course's systematic approach (Gu, 2014). After completing the training program, the students went back to their fine arts universities and formed the foundation of the sculpture departments there, spreading the Soviet sculpture teaching method throughout the nation. Later on, several of them took on administrative roles in the sculpting programs at their respective universities. Figure 3 depicts the learned sculpture types.

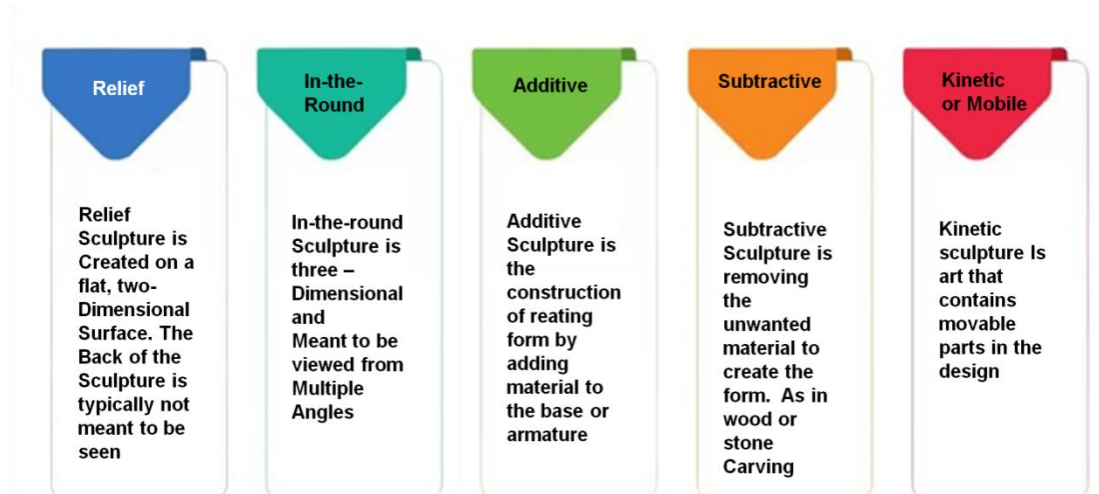


Figure 3. Types of sculptures

During the 1980s, China and the Soviet Union worked to progressively restore their ties with one another. Students were sent to the Soviet Union to study oil painting, sculpture, and fresco by the Ministry of Culture and the Central Academy of Fine Arts once again. This was done out of respect for the realistic heritage of fine arts institutions as well as intent on maintaining this legacy. Among them, Chen Ke, Zhang Wei, and Zhou Simin were all students at the Ilya Repin Leningrad Institute for Painting, Sculpture, and Architecture's Sculpture Department. After receiving their degrees, they returned to China to pursue careers as educators. During their time there, they were in charge of instructing students in the conventional Soviet Union method at the Sculpture Department's second studio. In 2004, young faculty members from the Academy of Fine Arts of Tsinghua University spent a year as visiting scholars at the IRLI for Painting, Sculpture, and Architecture and the Moscow State Academic Art Institute named after V.I. Surikov. Other art schools and universities that sent young instructors to Russia at this time, as well as those that relied on private funding, will not be included here. Mr. Kubassov, a professor in the Sculpture Department at the IRLI of Painting, Sculpture, and Architecture, visited China in 1996 to teach a master's level research seminar at the Ministry of Culture's request. Li Xiangqun, Wang Hongliang, Wang Qiyue, and Guo Jingha were among the faculty members and sculptors from the sculpture departments of several fine arts institutions who participated as students. As time went on, Kubassov was invited to teach at Jilin University of the Arts. The effect of Soviet academies of fine arts on Chinese sculpture education has been long-lasting, vast, and profound, especially when compared to the French academism tradition of sculpture, and will continue to exert influence on Chinese sculpture teaching for a long time to come (Andrews & Shen, 2012).

A survey of sculpture instruction in soviet art schools

The teaching of sculpture in China has developed into a relatively full system as a result of China's adoption of and exposure to the teaching method used in the Soviet Union (Meng, J, (2019). The sculpting industry in China is supported by the work of a large number of sculptors who were educated under this training method. The IRLI for Painting, Sculpture, and Architecture places a significant emphasis on maintaining the traditions that have come before (Abe, 2017). The education provided to overseas students in the 1950s was very similar to that which is

provided to students in the sculpting department now. Figure 4 shows the sculpting methods. On the subject of education in the Soviet Union (Russia), there are a great number of papers and monographs (Lewis,2019). Chen Hui, a professor at the Academy of Arts & Design at Tsinghua University, discusses the fundamentals of sculpting at the IRLI for Painting, Sculpture, and Architecture in the article titled "Talking About Teaching Basic Courses of Sculpture from Ilya Repin Institute of Arts", In this article, he explains the fundamentals of sculpting in the following manner.

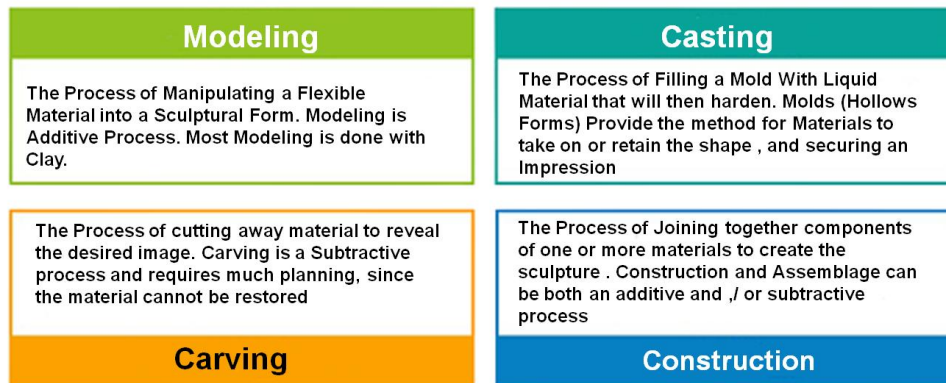


Figure 4. Sculpting methods

The sculpting curriculum is structured as follows:

During the first semester of first grade, students will practice sketching heads in relief, making relief copies, and drawing round heads and chests. In the second semester of first grade, students will draw a human body one meter high and a clothed figure (1 meter high). Two topics were covered in the first half of grade two: human body drawings and relief models. In the second semester of grade two, students draw animals (a horse) and humans (to a proportionate degree). In the first semester of third grade, students draw a double-chested figure and a human body in relief. Drawing clothed figures and full-size people in the third grade second semester. During the first semester of the fourth grade, students will draw two-thirds of a clothed human body, three times their hands and feet, and then a dressed human body. The second semester of the senior year is reserved for the building of a small graduation figure (equal to or more than 1 meter in height). During the first semester of the fifth grade, students will create a half-body drawing with embossed garments and a human body sketch of the same size. The same-size human body sketch was the assignment for the second semester of the fifth grade.

Sixth grade: Graduation creation

From grade one to grade five, there are three hours of sculpting each day and one and a half hours of drawing each day. The class follows the creation in the order of importance. The creation assignment for a semester often consists of two pieces of small draughts spread out across its duration. Character design, portraiture, and architectural detailing are all part of the design curriculum (renderings are required). Class time is also split up in the middle of the semester to allow for hands-on learning experiences with materials including stone, wood, copper casting, and more.

The features of soviet sculpture pedagogy

A methodical approach, a scientific approach, and a practical approach are the three pillars around which the education of Soviet sculpture is built.

Systematicness

In the Sculpture Department of the IRLI for Painting, Sculpture, and Architecture, students follow a curriculum that is equivalent to that of a combined bachelor's-master's program. The first through sixth-grade curricula form a coherent whole, allowing teachers to easily tailor their instruction to meet the unique needs of their pupils at each developmental stage. In the first grade,

for instance, students have a high number of tasks but just a limited amount of time in class to complete each one. Anatomy, structure, shape, proportion, and dynamics were only a few of the fundamentals that were covered in class. However, by third grade, students are spending almost twice as much time on each work, despite there being fewer assignments given to them as a whole. The goal is to achieve a vibrant and lively artistic effect, which can only be attained by giving students sufficient time to devote to the characterization of the designs and a deep understanding of the beauty of the designs themselves, in addition to completing various problems to be solved in the lower grades. Concurrently forming, making, and drawing aid in fostering connections and collaborations throughout disciplines (Lenette,2019).

Scientificity

The severe necessity of anatomical knowledge and the use of measuring equipment is perhaps the most evident manifestation of the scientific nature of this practice. Anatomy is a necessary subject for students to study when they are enrolled in the IRLI for Painting, Sculpture, and Architecture. There are dedicated classrooms for anatomy as well as instructors that teach anatomy full-time. The classroom is equipped with comprehensive anatomy teaching tools for both learning and application, and there are comprehensive anatomy tests at the end of each unit. Students are expected to have sufficient knowledge of anatomy to be able to describe, in writing, the name of and the shape of each bone that contributes to the formation of the skull. The employment of calipers and hammers is a distinguishing feature of education in the Soviet Union. Wang Hongliang claims that Mr. Kubasov made the following statement in the senior research class at one point: "Both the caliper and the lifting hammer are used to locate the scale and the center of gravity, respectively. When I am not around, your professors are going to be the caliper and the lifting hammer". Young educators who have just returned from the former Soviet Union place a strong emphasis on the usage of calipers and hammers in their classroom instruction (McRae II, 2000).

Practicality

Its practicality is proven not only by the fact that the curriculum structure and teaching needs are adapted to match the varying levels of students' knowledge, as has been stated above (Matuk et al., 2015). It's mirrored in the course materials selected for instruction. Compared to art schools in China, these institutions place far more focus on teaching embossing and clothing. We've split our hands and feet off into their research programs. No doubt this is for the benefit of students who want to continue working in environmental sculpting once they graduate.

Methodology

Sampling

The sampling process includes a component known as random sampling, which ensures that every possible sample has an equal chance of being selected. A randomly selected sample is intended to provide a fair reflection of the whole populace. A sampling mistake occurs when, for any cause, the sample may not accurately reflect the total

Research Design

A novel research design methodology was used. The population of the research consisted of both teaching staff and enrolled students from various educational institutions

Data collection methods

A novel research design methodology was used. The population of the research consisted of both teaching staff and enrolled students from various educational institutions. These educational institutions are grouped in the same area and may be found throughout China. Both the students and the instructors participated in a wide variety of art education activities, including dancing, music, instrument playing, sculpting, and martial arts. As a direct result of this, a total of 500 pupils and 100 teachers were chosen to participate in this endeavor. 20 instructors and 100 pupils were employed for each category.

Procedure

One of the most straightforward methods for gathering information from the whole populace

is random sampling. Each individual inside the subset has an equal chance of being selected as the portion of the selection process when it is conducted using a random sampling method. 500 students from universities are the subject of the investigation. A sampling group of 50 instructors and 300 pupils were chosen from a group of 100 instructors and 500 students to complete the survey. In this scenario, the entire number of students and faculty members at the institutions constitutes the populace, and the sample consists of a random selection of fifty faculty members and three hundred students. Because of the randomized selection process, every participant in the personal experience has an equal chance of being picked. This is because the instructors and students who were selected to participate in the questionnaire were all selected at random. Despite this, there is always the potential that the unit or the sample may not accurately reflect the population as a whole. If this is the case, then any random variance is referred to as a sampling error.

If m is the sample size, M is the population, and Q is the possibility. Then,

The likelihood of a sample being chosen only once is provided by; A.

$$Q = 1 - (M - 1/M) \cdot (M - 2/M - 1) \dots (M - m/M - (m - 1)) \quad (1)$$

$$\text{Cancelling} = 1 - (M - m/m) \quad (2)$$

The possibility of having a sample chosen more than once is shown by;

$$Q = m/M \quad (3)$$

$$Q = 1 - (1 - (1/M))^m \quad (4)$$

Data Analysis

Examining, purifying, converting, and modeling data is the procedure of data analysis, which aims to unearth pertinent facts, verify findings, and assist evaluation of the soviet art education of Chinese culture. Data analysis is utilized in several sectors of trade, scientific method, and sociology and has many dimensions and strategies. It includes various tools and appears to be going through many various labels. Data analysis contributes to more logical decision-making and more efficient corporate operations in the contemporary environment. We used ANOVA, regression analysis, and discourse analysis as data analytic approaches in this study

Results

Cognitive ability, a growth mindset, and self-management are all components of academic performance/achievement, which is defined as the degree to which a student, instructor, or institution has met their immediate or long-term educational objectives. Thinking, reading, learning, remembering, reasoning, and paying attention are all examples of cognitive skills. Together, they process new data and store it in the knowledge repository from which you draw in your daily activities across all aspects of your life. People with a growth mindset can increase their IQ and their capacity for learning new skills over time by being dedicated to these endeavors. Self-management is the skill of keeping one's actions, ideas, and feelings under control. This entails performing at a high level in all aspects of one's life, both professionally and personally, to the advantage of your company and other coworkers. Figure 5 depicts academic performance. Cognitive ability scores 75% in academic achievement, development mindset scores 84%, and self-management scores 96%.

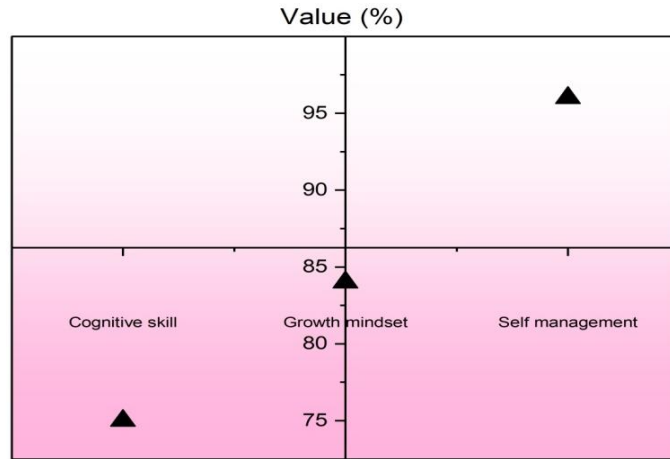


Figure 5. Academic performance

Learning about and participating in the visual and performing arts is what is meant by "art education". It has the potential to be used in both formal and informal settings. Therefore, our emotions are always involved in the learning that requires us to use our imagination. Using our imaginations helps us see that methods of teaching and learning that don't appeal to our feelings are ineffective. Teaching art theory helps students develop not just a professional understanding of art, but also a more positive worldview and set of values. Facilitating the development of pupils' artistic skills. Painting techniques fall under the rubric of "practice", whereas art theory is a branch of "culture knowledge". Skills like persistence, numeracy, a sense of history, and personal responsibility may all be developed via the study of the practical arts. Figure 6 depicts the features of art education.

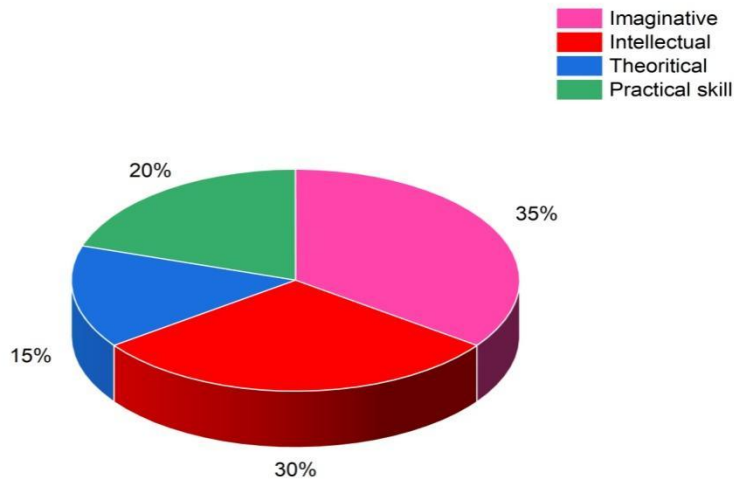


Figure 6. Features of art education

The evaluation method was in the form of a questionnaire. The results of the questionnaire were scored, and the evaluation results are shown in figure 7. The level of contentment experienced by students concerning a variety of factors, including their attention, relativity, self-confidence, and satisfaction. Students' satisfaction levels are analyzed using attention, relativity,

self-confidence, and satisfaction with the help of the Likert scale (very satisfied, satisfied, average, dissatisfied, and very dissatisfied).

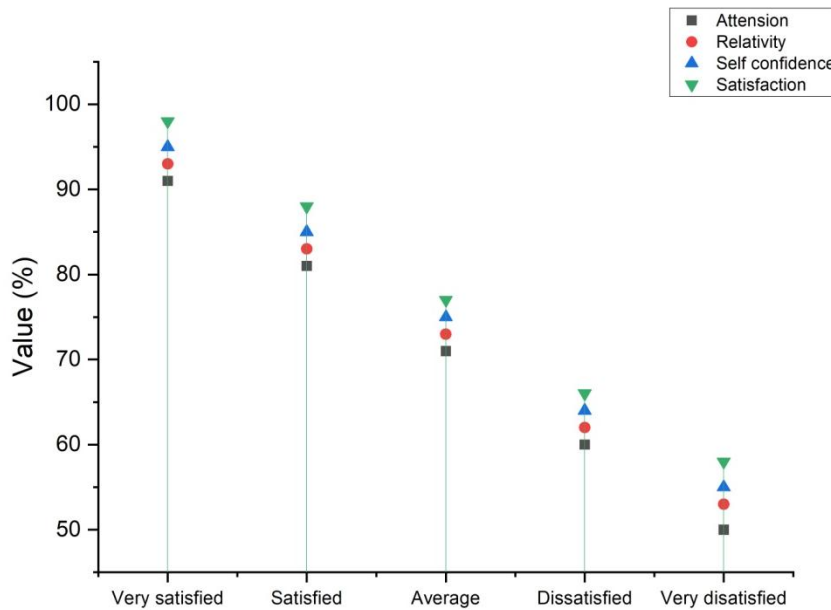


Figure 7. Attributes of satisfaction level

The relationship between the experiences of teachers and students’ artistic expression indicates how education modeled after the Soviet-style art education system affected the teaching of realism in Chinese art education. Table 1 shows the descriptive statistics of the Soviet-style influence on Chinese art education. The evaluation was made for the descriptive statistics by using the questionnaires assessment survey. It describes how well the soviet style influenced Chinese art education students and teachers' knowledge and performance.

Table 1. Descriptive statistics (%)

	Minimum	Maximum	Average
Creative thinking	25	88	56
Favorable perception	38	73	43
Significance	44	65	56
Skill	29	95	64

Discussion

An attempt was made in this study to investigate how Chinese realistic art education was impacted by soviet style art education. It has been found that Evaluators' familiarity with professional art education in Soviet style art education affects the creative evaluation of Chinese realistic art education. A study may be carried out with increased reliability and utility of the techniques and research results in the special conditions of Chinese realistic art education without needing lengthy and difficult paper exams. This is made possible by consensus evaluation, which allows one to measure the degree of creativity via the assessment of a questionnaire. The findings provided evidence in favor of the premise that direct exposure to creative thought in the Soviet tradition contributed to an improvement in the quality of instruction in Chinese realistic painting. A distinct field of research is the analysis of descriptive data. Improvising in a group has been proven to be beneficial to the development of new technologies as well as the expansion of creative capacities. This is accomplished through the generation of novel concepts within the context of Chinese realism education. The methods of the questionnaire show that students and instructors who are trained in soviet styles of education are capable of handling more sophisticated and innovative art instruction.

Conclusion

With the incorporation of the teaching strategy utilized in the Soviet Union, the education system at China's colleges and universities with a focus on the creative arts has become increasingly comprehensive and effective. Chinese teachers have been trained using this method since the 1950s, and many of them have gone on to make substantial contributions to the growth of the Chinese art community. The Soviet-style method of teaching art education is still a significant component of the basic education offered by creative art colleges and universities in the twenty-first century. Having studied in the Soviet Union and been a teacher for a very long period, the former director of the Central Academy of Fine Arts education Perfecting Department offers some crucial observations on creating art education in the Soviet Union. The Soviet Union is imitated, and a comprehensive approach to education from the fundamentals to the arts emerges. A major problem in the teaching of artistic beauty and a big deficit in this field is the neglect of the spatial beauty of form, which is the most important foundation of realistic art education. The training objectives and curriculum design at art colleges, as well as the general cultural quality of the teaching staff and the student population, all reveal a pervasive problem with the quality of art aesthetic education in Chinese institutions. All of this cannot be attributed to the Soviet system's educational approach. Furthermore, in Soviet art instruction, a significant quantity of intellectual and technical learning material undoubtedly takes up the bulk of the time in and out of class. As a result, students can devote enough time to studying art theory in-depth or reading and enjoying literary and creative works to enhance their artistic abilities. Hence, Soviet-style art education positively influences Chinese realistic art education.

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