

# **Evaluation of the Effect of Integrating Local Music into Pre-service Teacher Education for Preschool Education in Gansu Province Based on the CIPP Framework**

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**Abstract:** This paper takes the CIPP evaluation model as the theoretical framework to conduct a systematic evaluation of the current situation of integrating local music into pre-service teacher education in Gansu Province. Through context evaluation, it analyzes policy orientation and resource basis; input evaluation focuses on curriculum systems and teaching staff capabilities; process evaluation observes teaching practices and interaction patterns; and product evaluation quantifies the developmental effectiveness of children. The study reveals that Gansu Province has made remarkable progress in policy support, resource integration, and teacher training. However, issues such as an incomplete teaching material system, unbalanced professional capabilities of teaching staff, and insufficient innovation in teaching methods still exist. It is recommended to optimize the local music education system by improving teaching material development, strengthening teacher training, innovating teaching models, and constructing collaborative mechanisms, providing practical references for pre-school education reform in western regions.

**Keywords:** CIPP Framework; Gansu Province; Pre-Service Teacher Education for Preschool Education; Integration of Local Music; Effectiveness Evaluation

**Published:** Sept 14, 2025

**DOI:** <https://doi.org/10.62177/jetp.v2i3.640>

## **Introduction**

Against the backdrop of globalization, the inheritance of local culture and educational innovation have become crucial topics in pre-school education reform. As a region with diverse ethnic groups, Gansu Province boasts abundant ethnic music resources, including traditional music forms of the Tibetan, Hui, Yugur, and other ethnic groups. These cultural treasures serve not only as carriers of regional cultural identity but also as important materials for children's artistic enlightenment. However, currently, in the pre-service teacher education for preschool education in Gansu Province, problems such as an incomplete teaching material system, insufficient professional capabilities of teaching staff, and monotonous teaching methods exist in the integration of local music, resulting in inconsistent practical effects of local music education. The CIPP evaluation model (Context, Input, Process, Product), proposed by Stufflebeam, emphasizes the "improvement" function of evaluation rather than the "proof" function. Through four dimensions of context evaluation, input evaluation, process evaluation, and product evaluation, it provides full-cycle and multi-dimensional decision-making support for educational projects. This model aligns with the dynamic needs of local music education reform and can offer a scientific evaluation framework for pre-service

teacher education for preschool education in Gansu Province.

## **1. Overview of the CIPP Evaluation Model**

### **1.1 Theoretical Foundation of the Model**

The CIPP model is decision-oriented and embeds evaluation into the entire process of educational projects. Context evaluation clarifies project goals and needs, input evaluation allocates resources and formulates plans, process evaluation monitors implementation quality, and product evaluation validates effectiveness and provides feedback for improvement. Its core value lies in promoting the continuous optimization of educational projects through a dynamic feedback mechanism.

### **1.2 Analysis of Model Applicability**

The integration of local music into pre-service teacher education for preschool education has three goals: cultural inheritance, educational innovation, and children's development. It needs to take into account multiple dimensions such as policy orientation, resource investment, teaching implementation, and effect verification. The cyclic decision-support framework of the CIPP model can effectively address the limitations of traditional evaluations, such as "emphasizing results over processes" and "emphasizing proof over improvement," providing a systematic improvement path for local music education.

## **2. Current Situation of Integrating Local Music into Pre-service Teacher Education for Preschool Education in Gansu Province**

### **2.1 Policy Support and Resource Base**

The Education Department of Gansu Province promotes the integration of local culture into basic education through policies such as the "Evaluation Plan for the Effectiveness of Textbook Training in Primary and Secondary Schools in Gansu Province". For example, kindergartens in Lintan County, Gannan Tibetan Autonomous Prefecture, have attempted to integrate Tibetan folk songs and Guozhuang dances into music courses. However, there are problems such as a lack of systematic teaching materials and insufficient teacher training. In addition, some kindergartens introduce resources from folk artists through community cooperation, but the efficiency of resource integration is relatively low.

### **2.2 Curriculum System and Teachers' Competence**

Surveys show that less than 30% of pre-school education majors in Gansu Province offer local music courses, and most of these courses are offered as electives. In in-service teacher training, training on local music teaching abilities accounts for less than 15%, making it difficult for teachers to transform ethnic music elements into teaching content acceptable to children. For example, a kindergarten teacher in Gansu attempted to teach Yugur folk songs, but due to a lack of experience in adapting them for children, the teaching effect was not satisfactory.

### **2.3 Teaching Practice and Children's Development**

Some kindergartens have explored local music education through methods such as "gamified teaching" and "situational experience", such as designing "Qiang embroidery music games" that combine ethnic handicrafts with musical rhythms. However, there is a tendency towards "formality" in teaching practice. For example, ethnic song and dance performances are only carried out during festival activities, lacking a normalized teaching mechanism. Children's development evaluations show that children participating in local music activities are significantly better than the control group in terms of cultural identity and artistic expressiveness, but there is no significant improvement in language ability and social skills<sup>[1]</sup>.

## **3. Evaluation of the Effect of Integrating Local Music Based on the CIPP Framework**

### **3.1 Context Evaluation: Policy and Needs Analysis**

First, in terms of policy orientation and support intensity, the Gansu Provincial Department of Education, through policy documents such as the "Action Plan for Deepening the Reform of Basic Education Curriculum and Teaching," has clearly proposed the goal of "integrating ethnic culture into preschool education," providing a policy basis for local music education. However, current policies mostly remain at the macro-guidance level, lacking specific implementation rules and supporting measures. As a result, kindergartens at the grassroots level face problems such as unclear directions and inconsistent standards during implementation. Second, regarding cultural needs and parents' awareness, surveys show that 85% of parents support local music education, believing it has a positive impact on children's cultural identity and artistic literacy. However, parents

generally report that existing teaching materials “lack interest” and that teachers use “monotonous teaching methods,” indicating that local music education fails to fully meet children’s cognitive characteristics and parents’ educational expectations in terms of content design and teaching forms. Third, considering the resource base and development potential, Gansu Province is rich in ethnic music resources, such as Dunhuang music and dance, and Hua’er folk songs. However, resource development is still in its initial stage, with issues such as insufficient systematic collation and lagging child-friendly adaptation. Most musical materials have not undergone scientific screening and adaptation, making them difficult to directly apply in preschool education scenarios.

### 3.2 Input Evaluation: Resource and Plan Allocation

First, most existing local music courses are oriented towards “knowledge infusion.” The content of teaching materials focuses on theoretical explanations and lacks the design of interactive and gamified practical activities<sup>[2]</sup>. Second, teacher training mainly consists of theoretical lectures, with practical operations and case-based teaching accounting for less than 20%. This makes it difficult for teachers to transform ethnic music elements into teaching content acceptable to children. Finally, although the Gansu Provincial Department of Education allocates special funds every year to support local music education, there are urban-rural differences in fund distribution. Due to shortages of equipment and teaching materials, some rural kindergartens find it difficult to carry out regular teaching activities.

### 3.3 Process Evaluation: Teaching Implementation and Interaction

Firstly, innovative teaching methods (such as situational teaching and exploratory learning) have been piloted in some kindergartens, but their popularity rate is less than 30%. Secondly, in terms of teacher-student interaction and children’s participation, in local music teaching, teachers mostly adopt the “demonstration-imitation” model, and children passively receive knowledge, with insufficient room for initiative. For example, when teaching Tibetan Guozhuang dance, teachers dominate the choreography, leaving children with little space for independent innovation, resulting in formalistic and superficial teaching. Thirdly, regarding home-school cooperation and participation, some kindergartens promote home-school co-education through forms such as “parent-child concerts” and “community cultural festivals.” However, the parent participation rate is less than 50%, mainly due to factors such as time constraints and insufficient attractiveness of activities.

### 3.4 Product Evaluation: Effect and Feedback

First, in terms of children’s development achievements, quantitative evaluations show that children participating in local music activities are significantly better than the control group in terms of cultural identity and artistic expressiveness, but the improvement in language ability and social skills is not obvious. This indicates that current teaching mainly focuses on the cultivation of artistic skills and fails to fully explore the educational value of local music in language enlightenment, social interaction, and other aspects. Second, according to teachers’ feedback, 80% of teachers believe that local music teaching has increased the workload of lesson preparation and material preparation, but 70% of teachers recognize its educational value, believing that local music helps to enrich teaching content and enhance children’s learning interest. Third, in terms of parents’ evaluations and improvement suggestions, the satisfaction rate of parents with local music education is 75%, but they generally consider “lack of interest in teaching materials” and “insufficient teacher competence” to be the main problems. Some parents suggest increasing parent-child interaction links and developing multimedia teaching resources to enhance the attractiveness of teaching.

## 4. Problems and Challenges

### 4.1 Incomplete Teaching Material System

The current local music teaching materials have significant flaws of “knowledge-centeredness” and an “adult perspective,” with teaching content severely divorced from children’s cognitive needs. In terms of content, the teaching materials overly focus on the history of ethnic music and music theory knowledge. For example, 60% of the content in a certain kindergarten’s teaching materials is dedicated to the classification of musical instruments and the history of music genres, while practical activities such as rhythm games and rhythm choreography account for less than 10%. In terms of design, the teaching materials mainly focus on one-way knowledge transfer and lack gamified and situational tasks. Teachers need to design additional supporting movements and role-playing plans, increasing their lesson-planning burden. In addition, some ethnic music materials have

a wide vocal range and obscure lyrics. For instance, the original vocal range of Yugur folk songs spans two octaves and contains adult emotions, making it difficult for children to understand. Teachers need to simplify them significantly before teaching, which affects the effect of cultural inheritance.

## 4.2 Unbalanced Professional Competence of Teachers

The problem of extreme polarization in teachers' local music teaching abilities is prominent, severely restricting teaching effectiveness. Some teachers have weak knowledge reserves of ethnic music and only have a superficial understanding of music styles and cultural connotations. For example, during training, 40% of teachers have difficulty distinguishing between folk song genres such as Hua'er and Xintianyou, and 30% of teachers have only a limited understanding of the playing techniques of ethnic musical instruments. At the same time, there is a lack of teaching transformation ability. Teachers find it difficult to transform ethnic music elements into content acceptable to children and mostly adopt the "demonstration-imitation" model, resulting in a lack of children's interest<sup>[3]</sup>. In addition, high-quality teacher training resources are unevenly distributed, mostly concentrated in urban kindergartens. Rural teachers have limited opportunities to participate due to transportation and financial constraints, further widening the gap between urban and rural teachers. There is an urgent need to improve the current situation through measures such as hierarchical training and resource allocation to grassroots levels.

## 4.3 Insufficient Innovation in Teaching Methods

Traditional teaching methods still dominate local music teaching, and the promotion of innovative models faces significant resistance. Currently, about 60% of classrooms adopt the "demonstration-imitation" model, where teachers dominate the movements and children mechanically follow, lacking room for interaction and creativity. For example, in the teaching of Uyghur dance, teachers demonstrate throughout the process, and children do not have the opportunity to independently explore the relationship between rhythm and movements. At the same time, innovative methods are difficult to popularize due to high technical thresholds and high costs. For example, a single set of equipment for the "AR Ethnic Musical Instrument Cognition Game" costs over 5,000 yuan, and it is only piloted in individual classes. In addition, teachers lack the motivation to innovate. Constrained by factors such as lack of technical support and limited time and energy, they tend to use traditional methods.

## 4.4 Unsound Home-School-Community Co-education Mechanism

The supporting role of parents and the community in local music education needs to be urgently activated. Currently, parents' participation tends to be formalistic. About 50% of kindergartens invite parents to participate through activities such as "parent-child concerts" and "open days," but these activities are infrequent (only 1-2 times per semester) and the content is superficial (mainly focused on result displays). For example, in a kindergarten's "Ethnic Music Parent-Child Workshop," it only offers musical instrument experience, lacking parent-child cooperative creation links, resulting in insufficient depth of parental participation. At the same time, the integration of community resources is inefficient. The cooperation between kindergartens and folk artists, cultural venues, etc., is mostly limited to one-time activities, lacking long-term mechanisms.

# 5. Optimization Strategies and Suggestions for Local Music Education

## 5.1 Teaching Material Development: Shifting from Knowledge Inculcation to Child-Centered Orientation

To promote the high-quality development of local music education, it is necessary to establish a diversified teaching material development team composed of university scholars, folk artists, and frontline teachers, with clear division of labor to ensure that the content is both scientific and interesting. University scholars, with their profound academic attainments, can build a rigorous theoretical framework of music, deeply interpret the cultural connotations behind ethnic music, and lay a solid professional foundation for teaching materials. Folk artists, as guardians of original ecology music, can provide vivid musical materials and exquisite performance skills, making the teaching materials exude a strong national flavor. Frontline teachers, based on children's cognitive characteristics, can carefully design interactive links and teaching processes to enhance the attractiveness of teaching materials. In terms of content presentation, it is crucial to vigorously promote child-friendly adaptation<sup>[4]</sup>. Transform ethnic music elements into forms that children love, such as adapting folk song melodies into games like "music puzzles" to allow children to feel the charm of music in fun; combine ethnic music with legends and life scenes to

create stories like "The Little Colt Looking for Home" to help children understand musical emotions; simplify ethnic dance movements into child-friendly rhythms like "Little Snowflakes Falling" for children to imitate and learn.

## 5.2 Teacher Training: Shifting from Theoretical Learning to Practical Empowerment

To effectively improve the teaching level of local music, it is necessary to design training courses in layers to accurately meet the differentiated needs of different teacher groups. For novice teachers, focus on strengthening basic literacy in ethnic music and teaching routines. Offer courses such as "Basic Theory of Ethnic Music" and "Children's Voice Protection" to help them quickly master teaching basic skills and stand firm in the classroom. Backbone teachers should focus on improving curriculum design and innovation capabilities. Carry out "Local Music Curriculum Development Workshops" to guide them to break through disciplinary boundaries and design more creative and comprehensive interdisciplinary theme activities. For rural teachers, provide targeted resources and technical support, compile the "Local Music Teaching Manual for Rural Kindergartens", and recommend low-cost and easy-to-operate teaching materials, so that they can carry out rich and colorful teaching under limited resources.

Meanwhile, carry out practice-oriented training. Let teachers design teaching plans such as "musical sitcoms" on site and simulate teaching through practical workshops; analyze excellent cases such as the "AR Ethnic Musical Instrument Game" through case studies to extract replicable methods; organize on-the-job learning, observe "Ethnic Music Themed Inquiry Activities" in demonstration kindergartens, and learn skills to guide children to explore independently. In addition, establish a long-term support mechanism, implement one-on-one mentoring, build a resource sharing platform, and form a teaching and research community to jointly tackle teaching problems and promote the continuous development of local music education.

## 5.3 Teaching Model: Shifting from Traditional Classroom to Smart Education

In the innovation of local music education, technology empowerment and diversified teaching models are crucial. In terms of technology, develop low-cost digital resources such as "ethnic music animation micro-lessons" to explain musical knowledge with vivid animations; promote simple technical tools such as "Jianying" to facilitate teachers in editing folk song videos and adding fun to teaching. At the same time, establish a technical support team to provide technical guidance for teachers and reduce the threshold for innovation. Promote interdisciplinary integration, combining ethnic music with language, science, and art fields, such as learning dialect vocabulary, exploring the principle of sound vibration, and creating art works. Implement project-based learning, design theme exploration projects such as "Hometown Music Map", encourage children to adapt melodies with "GarageBand", and hold "Ethnic Music Culture Festivals" to display achievements and stimulate learning enthusiasm<sup>[5]</sup>.

## 5.4 Collaboration Mechanism: Shifting from Isolated Efforts to Multi-Party Linkage

In home-school co-education, design parent-child cooperation tasks such as "Family Ethnic Music Day" to enhance parent-child interaction; establish a parent resource database, recruit parents with special skills as "guest teachers" to enrich teaching; carry out "Ethnic Music Enlightenment" lectures to improve parents' cognition. At the community level, sign agreements with cultural centers and other institutions to establish long-term cooperation; invite folk artists to stay in kindergartens to inherit original ecology music; hold "Ethnic Culture into Community" performances to enhance cultural identity. At the same time, actively apply for special funds, incorporate them into the assessment system, and establish an incentive mechanism to select "demonstration kindergartens" and "excellent teachers" to ensure the sustainable development of education.

## 6. Conclusion

The evaluation based on the CIPP framework indicates that the integration of local music into pre-service teacher education for preschool education in Gansu Province has achieved phased results. However, improvements are still needed in aspects such as the teaching material system, teachers' professional capabilities, teaching methods, and home-school-community cooperation. In the future, it is essential to adhere to the core concept of "child-centeredness", improve teaching material development, strengthen teacher training, innovate teaching models, and construct collaborative mechanisms to promote the high-quality development of local music education. This study provides practical references for pre-school education reform in western regions. In subsequent research, it is recommended to further explore the relationship between local music

education and the development of children's core competencies.

## Funding

no

## Conflict of Interests

The authors declare that there is no conflict of interest regarding the publication of this paper.

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