

Construction of a Cultural Education Model for College Aesthetic Education from the Perspective of Three Comprehensive Education

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Abstract: From the perspective of holistic education, the construction of a cultural education model for aesthetic education in universities aims to comprehensively enhance students' aesthetic literacy and comprehensive quality. This article explores the connotation and value of aesthetic education in universities, analyzes the problems in the current cultural education model of aesthetic education in universities, and proposes corresponding countermeasures and suggestions. By integrating curriculum aesthetic education, campus cultural construction, and social practice activities, a comprehensive and multi-level aesthetic education cultural education system is constructed to promote the comprehensive development of students in morality, intelligence, physical fitness, aesthetics, and labor. The research results indicate that a scientifically reasonable model of aesthetic education and cultural education can effectively enhance students' aesthetic ability, cultural literacy, and humanistic spirit, providing important guarantees for cultivating high-quality talents with comprehensive development. The experimental results show that students A and C score higher in aesthetics, art, and aesthetic experience, and they also attach great importance to aesthetic education, with scores of 4 and 5, respectively. However, students B and D have slightly lower scores and relatively lower emphasis on aesthetic education, with scores of 3 and 2, respectively.

1. Introduction

College aesthetic education is an important way to promote excellent traditional Chinese culture. Integrating excellent local traditional culture into aesthetic education in local universities and promoting the development of distinctive aesthetic education culture in local universities not only meets the practical needs of the physical and mental health development of college students, but also promotes the inheritance and continuation of excellent traditional Chinese culture. This article takes Guang Xi as an example to summarize the representative characteristics of Yangzhou's local traditional culture, elucidate the value implications of integrating excellent local traditional culture into university aesthetic education, and explore the practical path of developing local university characteristic aesthetic education culture.

The article first describes the current situation where traditional education methods can no longer adapt to social development, and emphasizes the talent demand for comprehensive development and innovative thinking in modern society. Then the article introduces the overall thinking mode of constructing curriculum aesthetic education, emphasizing the integration of disciplinary aesthetic education views and the importance of personalized curriculum design. Finally, the article explores the inevitability of collaborative education in aesthetic education in universities, points out the positive impact of aesthetic education on personal growth and development, and proposes to support and guide the construction of cultural education models in aesthetic education in universities through questionnaire surveys.

2. Related Works

Experts have long conducted specialized research on aesthetic education culture. Kurbanovna S D pointed out that in today's new Uzbekistan, people view enhancing personal aesthetic cultivation as an important aspect. On this basis, he combined modern needs, scientific analysis, and advanced traditions to conduct comparative research on many issues within the scope of aesthetic culture[1]. Djalalova N believed that the piano, with its vast range and diverse musical expression abilities, had become the main accompaniment tool for other instruments and the best tool for expanding the aesthetic world of music. Learning music should be a compulsory course for educated individuals, just like other subjects[2]. Uralovich T F pointed out that aesthetic ability represented an attitude and value system that was inseparable from a person's spiritual and emotional activities. The necessity of social teaching to cultivate teachers' aesthetic ability, the cultivation of creative ability in the painting education system, and the formation of aesthetic ability for future painting teachers are hot topics[3]. Genc V explored the moderating role of aesthetic experience in the effect of authenticity on satisfaction with cultural heritage sites, using structural equation modeling to analyze visitor data. The results showed that objective and constructive authenticity did not affect satisfaction, but existential authenticity did, and that aesthetic experience moderated the relationship between existential authenticity and overall satisfaction [4]. Dagalp I synthesized the consumer literature to explore the consumer-cultural aestheticization process. Key arguments include reorienting the discussion of “aesthetics” as the process of making things aesthetic and conceptualizing the three interrelated sets of processes by which aestheticization permeated consumption, branding, and marketing processes, i.e., (re)intoxication, myth-making, and aesthetics, and discussing their implications for future research [5].

Ho K L C discussed aesthetic education from the perspectives of Chinese and Western aesthetics, pointing out the relationship between Taoist aesthetics and Western postmodern aesthetics, especially the concept of Deleuze's “rhizome”. Both are concerned with “de-authorship” and the promotion of self-awareness/self-knowledge. He re understood the function of aesthetic education and Chinese aesthetic philosophy, emphasizing that Chinese aesthetics advocated “benevolence” to educate people[6]. Munte A examined music, aesthetics, and New Testament studies through a literature review, showing a variety of perspectives. He explored the aesthetic engagement of music in terms of melody and rhythm, and combined it with Schopenhauer's aesthetic thought to reveal the dynamic tension of the coexistence of aesthetic diversity in music, opposing the ultimate theory that one aesthetic was superior to another [7]. Nieuwenhuis I wrote for the special issue “Humorous Politics and Aesthetics”, discussing the re politicization of global northern humor in post 9/11 political struggles. He analyzed the diversity of humor as a cultural and aesthetic practice through cultural research methods, exploring its embedding in power relations and how its form and style create political significance. He pointed out that although humor creates chaos, it can highlight specific explanations[8].

Qin Z conducted in-depth research on atmospheric aesthetics, particularly emphasizing its relationship with aesthetic economy. He explored the important role of atmospheric aesthetics in shaping individual sensory and perceptual experiences, as well as how such experiences bring economic advantages, by analyzing the research findings of Groot Bohm[9]. Bank M explored methods of using aesthetic themes to cultivate motivation among adolescent drug users, surpassing traditional treatment frameworks. He applied Vygotsky's theory to criticize functionalism and anti functionalism, introduced Lancier's aesthetic theory, transcends scientific realism, and bridged the gap between objectivity and subjectivity[10]. Hosseinzadeh M revealed the differences between two widely used textbook series in Iran through cultural analysis. He used various frameworks and models to deeply analyze the role of textbooks as cultural carriers and the importance of culture in language learning [11]. Taking 50 Moganshan Road (M50) in Shanghai as an example, Ning Y explored the transformation of artist communities into cultural consumption venues. He linked middle-class consumption with urban renewal through the concept of "urbanization aesthetics", revealing the social, cultural, and personal issues and challenges involved in urban redevelopment [12]. Dickinson S explored how skateboarding as an aesthetic behavior challenged the functionality and aesthetic order of cities, and provided a new perspective for aesthetic criminology. Through interviews with skateboarders in Manchester, he revealed the dual status of skateboarding in urban space [13]. D'olimpio L advocated that art education should be a compulsory course, emphasizing the importance of aesthetic experience in enriching life. He critically examined traditional arguments such as self-expression and moral enhancement, and turned to the perspective of aesthetic experience, believing that it could more comprehensively support aesthetic education [14].

Abdulabievich F A covered teaching techniques in various educational stages and subject areas, including preschool education to higher education, as well as different subject areas such as mother tongue, foreign languages, literature, social sciences, natural sciences, arts, etc. These teaching technologies are classified into different types based on educational goals and student needs, including basic education, vocational education, etc., to meet the teaching needs of different levels and fields [15]. Asamatdinova J discussed practical issues in adolescent education, such as self-awareness, education of human cognitive phenomena, and research on individuals as external aesthetic, spiritual aesthetic, moral, and social values [16]. Abdulalitov EB focused on a series of issues in literature class, including the formation of students' aesthetic attitudes, aesthetic viewpoints, artistic taste, work analysis, and independent thinking abilities[17]. Although existing research on aesthetic education culture covered a wide range of fields and perspectives, there was a disconnect between theory and practice. Many studies focus too much on theoretical exploration and lack specific and actionable methods. In addition, the integration of aesthetic education between different disciplines is not yet sufficient, lacking systematicity and coherence, resulting in unsatisfactory application effects of aesthetic education in actual education. At the same time, in cross-cultural aesthetic education research, there is insufficient attention to the differences in aesthetic education methods and effects under different cultural backgrounds, which affects the breadth and effectiveness of aesthetic education promotion.

3. Methods

3.1 Current Situation of Aesthetic Education

The traditional and rigid education methods of the past can no longer adapt to the development of society and economy. The demand for talent in modern society is more inclined towards composite talents with comprehensive development, innovative thinking, and abilities. Due to the high-quality development of society and the increasingly obvious division of labor, the cultivation of secondary vocational education has shown the characteristics of "skill oriented" and

"unidirectional", viewing people as "productive machinery", with a tendency to eliminate human nature, imprison spiritual freedom, and devastate the soul. Colleges and universities should pay more attention to and prevent this tendency, explore the factors of aesthetic education and the value of aesthetic education contained in social resources, and make use of the aesthetic education capacity of the society to maximize the emotional and spiritual harmony of secondary students. The development of aesthetics and aesthetic concerns have accelerated the close connection between aesthetics and social life production. Aesthetics is a key element in promoting social progress and development, and in promoting productivity and improving production efficiency. It has been incorporated into the fields of material production and spiritual culture, playing a very important role in people's lives and production methods. At present, there is very little reserve of innovative talents in various industries, and innovation requires the summarization and dissemination of ideas, as well as the characteristics of innovation. The cultivation of creative thinking must be based on aesthetic education, using the connotation of aesthetic education to cultivate people's spiritual beauty, inspire people's inspiration, improve their aesthetic imagination ability, and thus help to enhance students' creativity.

3.2 Building a Holistic Thinking Model for Curriculum Aesthetic Education

In the current process of school curriculum construction and development, "full curriculum" practice, such as thematic courses and comprehensive courses, is an important direction for curriculum development. Curriculum aesthetic education can also be effectively developed along this line of thought. We should see that in curriculum aesthetic education, the first problem to be solved is how to integrate the disciplinary aesthetic education concept in its concept. Focusing on the comprehensive development of student aesthetic education, with a comprehensive and open attitude, integrate the concept of subject aesthetic education into the curriculum aesthetic education system. Based on the needs of students, this study constructs personalized courses, builds the overall thinking mode of aesthetic education suitable for students to understand and create beauty, and makes learning more meaningful in the process of independent choice. Mathematics, physics, and chemistry courses should reflect the beauty of science, humanities, history, and philosophy courses should reflect the beauty of humanities, and humanities and science courses should reflect the beauty of life, so that students can "live" and combine knowledge and life more closely, reflecting the beauty of learning in comprehensive courses. Therefore, grasping the aesthetic factors of the curriculum as a whole is to enable students to passively and mechanically receive active and effective knowledge exploration. Curriculum aesthetic education is not only an educational concept, but also a specific operational method. It requires a connected and holistic perspective to examine the curriculum construction and educational model of schools.

3.3 The Inevitability of Collaborative Cultivation of College and University Aesthetic Education

The birth of collaborative education mechanism is the innovative application of synergy in the field of education. Originally, different organizations have their own operating mechanisms. In this study, it is integrated into a new system through synergy, so that each part can play a role beyond the individual role elements, that is to say, to achieve the effect of "1 + 1 > 2". The connotation of aesthetic education in the new era is richer and more three-dimensional, covering aesthetic education, sentiment education, spiritual education and many other contents, as well as education to enrich the imagination and cultivate the sense of innovation, which can help educated people to improve the aesthetic quality, cultivate the sentiment, moisten the mind, and stimulate the vitality of innovation and creativity. Therefore, vigorously strengthening aesthetic education and collaborative

education has the inevitability of the times, and is the inevitable choice to promote the growth and success of educated people.

4. Results and Discussion

4.1 Experiment Preparation

A questionnaire survey was carried out to follow up the students majoring in different disciplines of mechanical engineering, computer science, environmental science and law (corresponding to A, B, C and D, 4 students) in a university in China, and the questionnaires were distributed to them in real time to find out the impacts of the reform of aesthetic culture and education from different perspectives of the 4 students on the cognition of aesthetic education, the experience of the practice of aesthetic education, the needs and expectations of aesthetic education as well as the effectiveness of aesthetic education.

In the process of constructing a cultural model of aesthetic education in colleges and universities under the perspective of three-pronged education, four questionnaires can be designed to collect data and conduct experimental analysis. The following questionnaire topics are Aesthetic Education Awareness Survey, Aesthetic Education Practical Experience Survey, Aesthetic Education Needs and Expectations Survey and Aesthetic Education Effectiveness Evaluation Survey.

By analyzing the data from these questionnaires, we can gain an in-depth understanding of students' perceptions, practices, and needs of aesthetic education and the effectiveness of aesthetic education activities, and provide data support and guidance for constructing a cultural model of aesthetic education in colleges and universities that conforms to the three-whole-parenting perspective.

4.2 Experimental Results

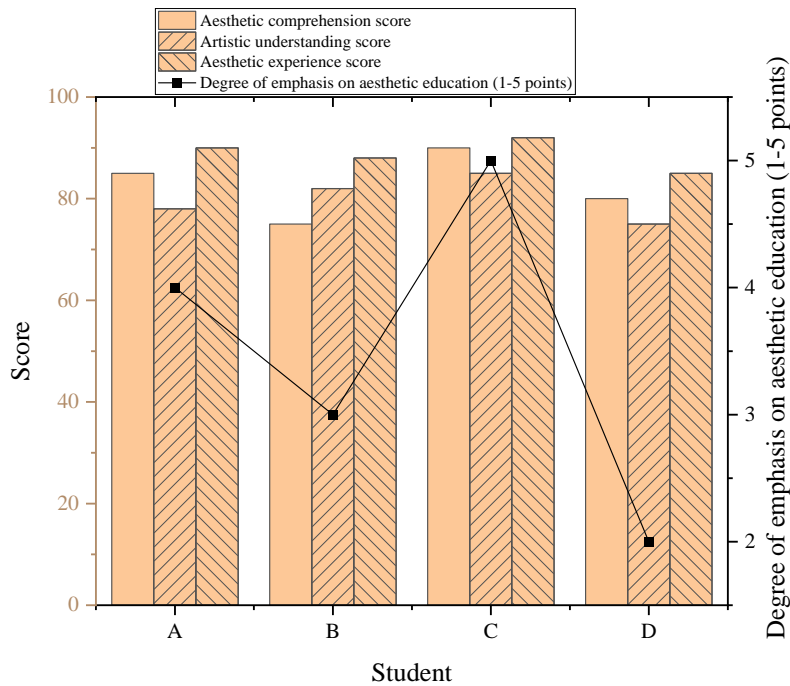


Figure 1: Survey questionnaire on aesthetic education cognition

As can be seen in Figure 1, the higher score for Aesthetic Understanding was given to Classmate

C with a score of 90. Classmate C' s scores for Art Understanding and Aesthetic Experience were likewise the highest of all the students, so Classmate C' s score for Emphasis on Aesthetic Education was a perfect score. In contrast, classmate D' s scores on artistic understanding and aesthetic experience were lower, so classmate C' s score on the importance of aesthetic education was 2, which was also the lowest score. This shows that some students have a good knowledge and importance of aesthetic education, but some students may need more inspiration and guidance.

Table 1: Questionnaire on the Experience of Aesthetic Practice

Student name	Frequency of participation (times/month)	Frequency of visiting exhibitions (times/semester)	Interactive experience (yes/no)
A	4	3	Yes
B	2	2	No
C	5	4	No
D	3	1	No

From Table 1, it can be seen that student A exhibited 4 times per month, visited the exhibition 3 times per semester, and participated in the interactive experience. Students B, C, and D did not participate in the interactive experience, but student C participated in the exhibition 5 times per month and visited the exhibition 4 times per semester. This suggests that some students are already actively engaged in aesthetic practices, while others may need more opportunities and resources to participate in aesthetic activities.

Table 2: Questionnaire on Aesthetic Education Needs and Expectations

Student name	Skill Needs	Knowledge Requirements	Emotional experience needs
A	Painting, Music	Art History, Aesthetics	Appreciation, creation, empathy
B	Sculpture, Dance	Appreciation of art works	Expressing, immersing, communicating
C	Photography, Drama	Art creation skills	Sense, experience, share
D	Calligraphy, Film and Television Production	Art theory knowledge	Moving, enlightening, inspiring

Table 2 shows that the skill requirements of students A, B, C and D are painting and music, sculpture and dance, photography and theater calligraphy and film production respectively. The knowledge requirements of students A, B, C and D are also different, and the emotional experience needs vary greatly. This shows that aesthetic education needs to be designed and arranged according to students' individual needs and interests.

The questionnaire for evaluating the effectiveness of aesthetic education in Figure 2 allows us to assess students' perceptions and feedback after participating in aesthetic education activities. The results show that most of the students gave high ratings to the personal growth, learning outcomes and quality of life of aesthetic education activities. This suggests that aesthetic education activities have a positive impact on students' growth and development, but further follow-up and evaluation are needed to optimize the effectiveness of aesthetic education.

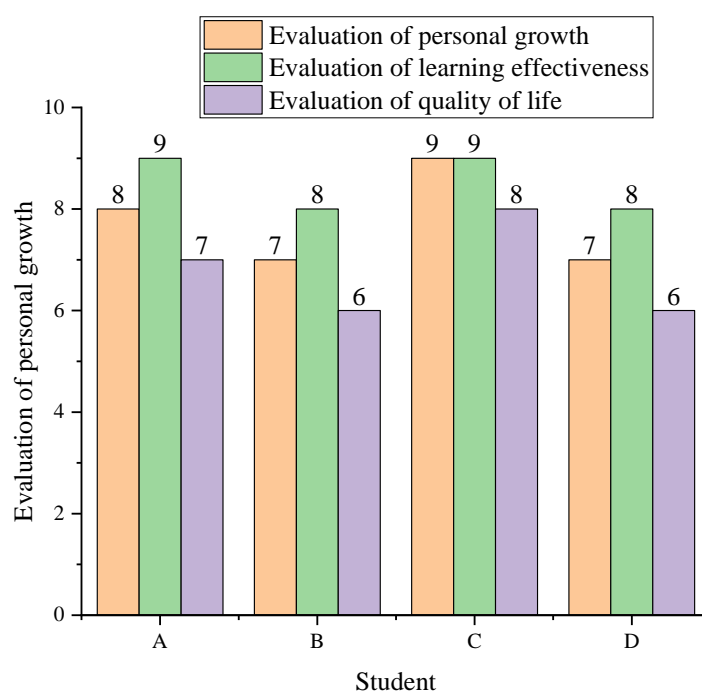


Figure 2: Questionnaire for evaluating the effectiveness of aesthetic education

5. Conclusion

Aesthetic education is of great significance for the growth and development of students. Subject teachers should attach importance to its integration in various subject teaching, so that subject content can permeate each other, maximize learning value, promote comprehensive development of students, practice new educational concepts in the context of the new era, and fully play the role of collaborative education in subject integration; drawing on rich aesthetic education elements, conveying the concept of harmonious coexistence between humans and nature, and promoting the comprehensive development of students' physical and mental health. Expanding the construction of aesthetic education culture ultimately achieves the goal of "five educations simultaneously", enhancing students' abilities in all aspects. Of course, schools should also actively innovate and explore in the process of continuous teaching practice activities, constantly reflect and adjust and optimize, so as to continue to expand and research the integration of multiple disciplines for the infiltration of aesthetic education culture and achieve fruitful results.

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