Constructing the dance literacy system and the road to talent development

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Abstract

The article outlines the origin, process, and results of the project "Research on the Formation System and Practice Path of Dance Literacy from the Perspective of Aesthetics" and sorts out the concepts of "Dance Literacy Theory" and "Dance Ontology". The relationship between the practice path of dance literacy talents, and some suggestions for establishing class groups and evaluation systems in the dance aesthetic education system.

Keywords

Dance literacy, composition system, practice path.

1. Introduction

In his report to the Third Plenary Session of the Eighteenth Central Committee, General Secretary Xi Jinping emphasized that it is necessary to effectively "improve aesthetic education teaching and improve students' aesthetic and humanistic qualities." The newly revised "Education Law" also increased the requirements for aesthetic education, and elevated aesthetic education to the same status as morality, intelligence, and physical fitness. This is the first time since the founding of New China to deploy and discuss aesthetic education from the national strategic level. Promoting the reform of aesthetic education means that the country needs more innovative talents and high-quality talents. As part of the aesthetic education process, dance education can not only provide the core literacy content students need, but also stimulate people's positive energy in the most intuitive, vivid, and infectious form. Therefore, it is the task and mission of dancers in the new era to study and summarize the practice path of dance aesthetic education that meets the needs of the new era. Starting from an aesthetic point of view, this topic takes both dance literacy and dance teaching as the research objects, and analyzes the basic theory of dance literacy, dance ontology, the composition system of dance literacy, and the practice path of talents with dance literacy, which has important theoretical and practical significance.

2. The development path of Chinese dance aesthetics

Looking at the development of Chinese dance aesthetics in the 20th century, there were three upsurges: in the first aesthetic upsurge, dance became the core and soul of the construction of

Chinese style aesthetics theory at that time, which aroused the attention of Zong Baihua, Wen Yiduo, Wu Xiaobang, etc. scholars' attention. Among them, Wu Xiaobang connects dance with real life from the perspective of creation, pays attention to dance movements, reveals the mysteries of dance creation, and touches the social value of dance, which is the spirit of dance aesthetics in an academic sense. But unfortunately, due to subjective and objective reasons such as writing style and environmental changes, some of the research results of Zong Baihua and Wen Yiduo were either unknown to the public, or were lost in history, and failed to have an actual impact on the field of dance.

In the second upsurge of aesthetics, aesthetics paid more attention to its own Marxist nature, and the central issue was the discussion on the essence of beauty. Other branches of aesthetics have not had the opportunity to conduct in-depth discussions. This is especially true for dance aesthetics, which has not received much attention from the academic circle. Different from the previous two aesthetic booms, in the third aesthetic boom, departmental aesthetics developed rapidly. With the help of this style, dance aesthetics has gained academic self-awareness and has become a hot issue in the aesthetic circle.

Since the 1980s, the research field of Chinese dance aesthetics has shifted from "dance also needs aesthetics" to "what is dance aesthetics"; the research path has changed from "dance research in aesthetics" to "aesthetic research in dance"; the research form has changed from "Scattered aesthetic thinking" turned to "systematic subject research", which laid a good theoretical foundation for the development of Chinese dance aesthetics research. From the perspective of theoretical construction, modern aesthetics has formed corresponding textual representations in the existing material research, while the addition of dance aesthetics has activated the interpretation logic of the large aesthetic system with a dynamic information structure.

Taking ten years as a unit, the published results related to Chinese dance aesthetics are as follows: From 1980 to 1989, published academic papers include "Dance Beauty and Life" [1] "Dance Aesthetics in the New Era" [2] "From Information Theory Look at the characteristics of dance aesthetics "[3] and so on. From 1990 to 1999, published academic papers include "Dance Aesthetic Characteristics" [4] "Dance Art Beauty" [5] "Dance Obscure Beauty" [6] "Western Dance Aesthetics" [7] and so on. From 2000 to 2009, published academic papers include "Dance Aesthetics Discipline Construction" [8] "Dance Aesthetics Creation" [9] "Dance Aesthetics and Quality Education" [10] "Sports Dance Beauty" [11] "Dance Imagery and Aesthetic Construction" [12] "Comparison of Chinese and Western Dance Concepts" [13] and so on. From 2010 to 2019, published academic papers include "The Impact of Dance Aesthetics on National Folk Dance" [14] "Dance Aesthetics and Aesthetic Quality of College Students" [15] "Research on the Function and Standardization of Dance Education Aesthetic Education" [16] "The Effects of Dance Aesthetics" Logical starting point" [17] "Dance Aesthetics and the Monism of Mind and Body" [18] "Spirit of Chinese Aesthetic Education" [19] and so on. Since 2020, published academic papers include "21st Century Core Literacy 5G Model" [20] "Reshaping the Aesthetic Value of National Dance" [21] "Dance Aesthetic Education and the All-round Development of People" [22], etc.

Time	Dance Aesthetics Research Trends	A Comparison Between Chinese Aesthetics and Chinese Dance Aesthetics Research
1980-1989	Basic Theory of Dance Aesthetics	The research on the basic theory of Chinese aesthetics began in the early 20th century, and the research on Chinese dance aesthetics began in the 1980s, 80 years behind the former. In the 1980s, Chinese aesthetics research experienced a debate from "practice theory" to "life theory".
1990-1999	Dance Aesthetic Culture	The aesthetic culture research of Chinese aesthetics began in the 1970s, and the aesthetic culture research of Chinese dance aesthetics began in the 1990s, 20 years behind the former. In the 1990s, Chinese aesthetic research experienced a debate from "essentialism" to "anti-essentialism".
2000-2009	Ecological aesthetics, practical aesthetics, Chinese and Western Dance Aesthetician	The study of ecological aesthetics and practical aesthetics began in the 1980s, while Chinese dance aesthetics began in the first decade of the 21st century, 20 years behind the former. It is worth noting that in the research of Chinese and Western dance aestheticians, Chinese dance aesthetics and Chinese aesthetics are synchronized.
2010-2019	Return to Chinese tradition Diversity Studies The beginning of aesthetic education research	The transformation from "art" to "culture" is the focus of Chinese aesthetics research in the second decade of the 21st century, and domestic aesthetic education curriculum research also started at this time. In the research of dance aesthetic education, there have been achievements focusing on students' aesthetic literacy and aesthetic education functions. The research on Chinese aesthetics and the research on Chinese dance aesthetics are carried out simultaneously.
2020-present	Research on Chinese dance aesthetics based on Chinese dance aesthetic education	At present, Chinese aesthetics is turning to the study of aesthetic modernity, including the following three aspects: first, the transformation of the basic social structure; second, the great rejuvenation of the Chinese nation; third, the goal of socialism and its contemporary reconstruction. The study of Chinese dance aesthetics is synchronized with the study of Chinese aesthetics. At the same time, scholars pay attention to aesthetic education, aesthetic education work, aesthetic education spirit, and aesthetic education thoughts. However, there are relatively few achievements in applying aesthetics to the practice of dance aesthetic education.

Table 1: Compare trend charts.

Combing the previous research status, we can see that the research on dance aesthetics has achieved certain results, but the domestic and foreign academic circles have not discussed the composition system and practice path of dance literacy from the perspective of aesthetics. And this way of contemplation has the following three values: 1. Academic value. From the perspective of aesthetics, the theoretical construction and practical path of the formation system of dance literacy are neither limited to the perceptual level of material presentation, nor are they purely theoretical research in the sense of dance science. Second, the application value. From the perspective of aesthetics, constructing a system framework of dance literacy will help us to carry out more systematic aesthetic education innovation in the new era, so that it cannot only meet the internal needs of "aesthetic people", but also meet the external needs of "social people". On request, it can also convey the dancer's understanding of the body, emotion, and the world according to the expressive characteristics of dance art and awaken the high-level feedback of the soul. 3. Cultural value. The dance literacy system of the new era embraces the cultural symbols of all ethnic groups and regions in China and is a dynamic integration of rich and diverse dance aesthetics. At the same time, it has naturally become a shared cultural object. Building a dance literacy system is of great significance for strengthening the unity of all ethnic groups in China, promoting the exchange and integration of different cultures, and promoting the cultural innovation of the whole people.

3. The core and construction process of dance literacy theory

3.1. The core of the dance literacy system

The internal knowledge unit composition of dance literacy can be divided into the following two parts: ontological knowledge and factual knowledge.

3.1.1. Ontology knowledge

The research on dance ontology in dance literacy includes: 1. Theoretical analysis of dance cultural concept and dance ontology consciousness; 2. Media characteristics in dance ontology research; 3. Symbolic function in dance ontology research; 4. Dance ontology research The meaning of subjective activity in.

Among them, the first part examines the essence of dance literacy from the perspectives of philosophy, culture, and anthropology. The first is the decomposition and reorganization of ontology from the perspective of Chinese and Western philosophy; the second is the analysis of dance ontology consciousness from the perspective of Sinicization of Marxist philosophy; the third is the interpretation of the object and core issues of dance ontology from the perspective of anthropology. The second part is mainly to understand the basic characteristics of dance literacy from the perspective of concept and category. Such as: specific discussion on the physical and non-physical levels, the connotation, evolution law and structure of commonality and individuality. The third part starts from the five aspects of media materials, dance creation, dance performance, dance appreciation and dance theory, systematically analyzes the existence of the symbolic function system in dance, and further analyzes the subject sampling, subject composition, subject transformation, and relationship in ontology research. The conceptualization, expressiveness and standardization of subject processing are the highlights of the uniqueness of dance ontology in terms of media. The fourth part is the

analysis of the meaning of subjective activities in the study of dance ontology.

As a series of intermediate links in the subject's practical activities, this article analyzes the significance of the students' subjectivity activities from the perspective of "humanity" and explains them from four aspects: 1. Feelings. Pay attention to the effective transformation from perception to kinesthetic process under the perspective of time and space and pay attention to the way students feel from the deconstruction and reconstruction of body language; second, the ideological aspect. In the process of systematization of symbols, pay attention to the establishment of students' intellectual structure, concepts, and logic; 3. Behavioral aspects. Pay attention to their emotional and emotional structure, and guide students' behavior from the effective transformation of bodily experience to motivational choice; Fourth, the aspect of action. Make the kinesthetic perception of the dance soul become the students' instinctive self-awareness. By perfecting the activity mode, exploring the behavior mode of teachers and students in each educational link, constructing a dynamic dance practice process.

The specific research idea of this part is to study the dance ontology of dance literacy from the perspective of aesthetic education on the basis of collecting and sorting out relevant literature on dance ontology, combined with the first-hand information mastered, and comprehensively using the methods of anthropology, culture, and semiotics , adopting the strategies of sociology and morphological analysis, under the guidance of dialectical materialism and historical materialism, realize the combination of theory and practice, and the unity of history and logic. Incorporating dance ontology research into the development history of dance literacy in the 21st century provides a solid theoretical basis for the construction of a dance literacy system.

3.1.2. Factual knowledge

Ontological knowledge is the understanding of the aesthetic essence, aesthetic characteristics, and aesthetic laws of dance. Factual knowledge is dance knowledge about the objective existence outside people's subjective consciousness. The two are not only the analysis of the aesthetic phenomenon of dance, but also the theoretical sublimation of dance skills.

From the perspective of factual knowledge, the knowledge system of dance aesthetics is constructed in the form of knowledge kinship within the margin or knowledge interaction across the margin. Different levels of dance aesthetic knowledge units are embedded in complex network relationships, forming a mutually stable and selectively changing knowledge map. Dance is a spiritual and cultural form created by the human body in society, time and space, and a cultural behavior for human beings to express their lives and emotions. From the perspective of dance aesthetics, the aesthetic symbols of dance movements are expressive, metaphorical and imagery.

Aesthetic education is perceptual education, personality education, and creative education. The study of dance aesthetic education presents distinct interdisciplinary characteristics, which is the embodiment of ability, knowledge, character, and goal. The formation of dance literacy is a process of continuous accumulation of dance knowledge, continuous improvement of structure, and continuous enrichment of meaning. The development process of Chinese and foreign dance aesthetic education is the process of rising awareness of dance aesthetic education. Understanding the internal relationship of this chain structure can distinguish the similarities and differences between dance aesthetic education and

professional education. Dance learning on this basis can improve students' ability to appreciate, reflect, create, feel, and share beauty.

The specific research idea of this part is: based on aesthetics and epistemology, "replace the one-way linear inference method with multi-dimensional dialectical investigation method and conduct a comprehensive and in-depth overall research on all levels and aspects of the aesthetic system of dance. "[23]. Under the framework of dance studies, the dance literacy system is comprehensively analyzed, and the elements, content, characteristics, system, and relationship of dance literacy are studied from the perspective of knowledge composition.

3.2. The construction process of the dance literacy system

At the present stage, "my country's art education has shifted from elite education to mass education" [24], and the functional value of art education is increasingly valued by basic education and higher education. As an important branch of art education, dance education is not only classroom teaching and training on the physical level, but also a display of body language, with both abstract and concrete expressions: natural human nature and strong intuition, is the embodiment of general intellectual thinking. Ability education is difficult to achieve. The dance literacy system is a complex and scientific system. It is a new form of aesthetic education practice and an effective way to carry out aesthetic education activities in depth. The inner perception of the body inspires deep self-confidence and aesthetic self-consciousness. However, for a long time, there are still many controversies about the basic theoretical issues of dance literacy. The expression of the conceptual category, connotation and extension of dance literacy is too general and vague, which makes the setting of dance literacy teaching objectives and the implementation standards of teaching evaluation unclear, and it is difficult to achieve ideal results.

This part examines the construction path and means of dance literacy from multiple perspectives. The research content is as follows:

Clarify from which aspects the function and value of culture to dance literacy should be viewed, and comprehensively analyze the main practice paths of dance aesthetics literacy within the social scope. 2. Refine the main practice path in the dance teaching process, establish a reformed dance aesthetic education curriculum and teaching mechanism, combine dance exchange performances with aesthetic education, introduce aesthetic education in dance lectures, and use multimedia equipment to introduce life materials to enrich dance the six-in-one teaching mode includes content, interdisciplinary knowledge expansion learning in dance, and teacher echelon construction. 3. Carry out research on major dance works. Select "Grain Rain", "Ali Road", "Walker" and other excellent classic plays with rich national cultural heritage, and practice after adaptive adjustment.

The specific research idea is based on the theory of aesthetic literacy, using literature research, empirical research, and interdisciplinary research methods, in the dance teaching practice of the development of global aesthetic education, construct a practical method suitable for the combination of Chinese traditional culture and contemporary methods, and Conduct research in specific operation methods such as teaching activities, creative activities, platform display, and lesson analysis.

4. The practice path of dance literacy talents

4.1. A brief introduction to the construction of class groups under the leadership of dance literacy talents

To explore the core literacy of dance from different angles is to explore the unique educational value of dance education. The key is to clarify the fundamental difference between dance education and other forms of education. Otherwise, the refinement of dance education teaching methods and core qualities based on specific educational concepts will tend to be homogenized and generalized, which will affect the final educational effect and hinder the practice and development of the discipline.

For different stages of primary and secondary education, the project members construct dance aesthetic education goals at different levels and stages according to the inherent regulations of dance aesthetic education, rationally plan and develop dance aesthetic education courses in multiple dimensions and implement effective special evaluation of school dance aesthetic education characteristics. Based on integrating multimedia technology, national elements, national character, and national spirit into dance teaching, take dance style as the "horizontal" attribute, and different age stages as the "vertical" attribute to develop a complete teaching, teachers, courses, and other information Completed the dance teaching research from preschool education to high school. The specific situation is as follows:

4.1.1. Dance education in early childhood

At this stage, children are in the initial stage of life development, do not have strong knowledge and cognitive ability, lack of understanding of rules, and imagination is also in its infancy. However, children's physical and mental growth changes relatively rapidly. Under the promotion of scientific educational methods, their image cognition can often be developed by leaps and bounds. Therefore, the selection of training methods should be based on the physical and mental characteristics of children.

In terms of teaching practice, we should start with training children's understanding of rules, emotional perception, and audio-visual judgment, and use the feedback from the above-mentioned behavior training to select appropriate ways of physical expression for children. However, the principle of appropriate amount and moderation should be followed, and the main purpose is to help build children's body awareness, stimulate interest, and strengthen impression.

4.1.2. Dance education in elementary school

At this stage, the time span is long, and the physical and mental changes of children are more obvious. Therefore, the research on dance aesthetic education at this stage should also be properly collected in sections. The first stage is the first and second grades. Students currently have strong curiosity and thirst for knowledge, but it is difficult to concentrate on learning and complete tasks seriously. Students in the lower grades trust teachers very much and value evaluation. Because of this, they feel very strongly about the joy of success and the pain of failure. In the second grade, students tend to express themselves, have a stronger sense of competition and initiative, and can set short-term goals. They are curious, active, like to imitate, and have intuitive, concrete, image, and other thinking characteristics. Teaching activities at this stage should focus on interesting arrangements and informative guidance and set up some simple situations so that students can mobilize their active imitation consciousness and limited attention to dance perception activities. The key to dance teaching

currently is to help students further understand their own bodies and enhance the formation of participation ability.

Entering the second stage (third and fourth grades of primary school), the teaching of dance aesthetic education basically continues the characteristics of the previous stage. It should be noted that at this stage, the children's perceptual ability has been improved again, and the proportion of the application of abstract thinking in daily learning and life has begun to increase; in addition, the collective honor and disgrace and personal moral awareness have begun to strengthen, and the quality of all aspects among children has increased. opened the gap. Therefore, the principle of balance should be emphasized in the setting of teaching, and the difficulty of physical ability training should be improved. The training of skills and the teaching of basic dance knowledge should be infiltrated into the teaching, so that students can understand and use their bodies to experience various emotions, and then stimulate students' ability to create beauty.

In the advanced stage of elementary school (fifth and sixth grades), students have initially entered adolescence, their self-awareness and behavioral ability have jumped to a certain extent, and the second signal system begins to dominate. While the students' learning initiative is greatly enhanced, the interest dominance is gradually obvious, and the inertia and sensitivity are also developed. For this stage, the national dance courses should be inclined from the observation and imitation emphasized in the lower school stage to the aspects of improvisation, self-expression, and creation.

4.1.3. Dance education in junior high school

This stage is an important transition period for students to grow. On the one hand, they already have relatively stable but unformed thinking habits and values; on the other hand, their strong reliance on psychology and their inner desire for independence have created tension, and their simplicity and sensitivity have prompted this tension to externalize into behavior levels of contradictions. The physical and mental characteristics of junior high school students require that dance aesthetic education should add more artistic and moral expansion elements to the teaching. During this stage of dance learning, they have a basic understanding of the body, can perceive the movement elements of dance, and can observe, imitate, and memorize movements. Students' awareness of independence and self-awareness is increasing day by day, and they are eager to get rid of the guardianship of adults. They begin to see themselves and their relationships with new eyes. Compared with younger students, junior high school students pay more attention to themselves. To confirm their "differentness", they tend to adopt a critical attitude towards everything. Therefore, they are unwilling to continue the learning of single movement and single thinking in primary school in dance learning but are more inclined to be exposed to dances of different themes, forms, and styles.

4.1.4. Dance education in high school

At this stage, students have undergone more profound changes at the psychological and behavioral levels: a perceptual model close to that of an adult is gradually established, but their minds are still in the development stage, and they are still extremely vulnerable to environmental interference and present an unstable side. In the three years of senior high school, the cognitive development of students can be roughly divided into three main aspects: the psychological touch of senior one student entering a new stage is no longer focused on

knowledge content but turned to adapt to interpersonal relationships. The main negative factors are concentrated in aspects such as "sense of inferiority", "sense of gap" and "psychological imbalance". It is advisable to add pas de deux and multi-person dances to the dance teaching settings in the first year of senior high school, to break down social barriers and cultivate a positive and enthusiastic attitude towards life. Sophomore year of high school is a time of differentiation. Because they have adapted to the basic high school life and learning rhythm and have not yet entered the tense part of preparing for the exam, students are prone to restlessness and confusion. This is also the main time for campus romance. The keywords of this stage can be summarized as "interference", "differentiation" and "confused period". On the one hand, when designing teaching, teachers should pay attention to the value education in dance, integrate national spirit and patriotism into the art of dance, so that students in the wavering period can obtain the sublimation of artistic personality; on the other hand, they should pay attention to cultivating the so-called The artistic perception of "poor students" allows them to regain confidence in the process of experiencing the beauty of dance and open up a new situation of self-cognition. In the third stage of high school, students are generally under great psychological pressure, and they can relieve their academic pressure through dance courses. At this stage, students can fully release themselves in the dance courses, use various dance teaching, and release academic pressure from many aspects.

4.2. Practical achievements and prospects of dance literacy talents

By applying the new concept of dance aesthetic education in the teaching practice of primary and secondary schools in Beijing, and going deep into the curriculum to test and evaluate the students' dance learning, the research team has created a set of scientific, comprehensive and objective quality evaluation system: 1. Dance Teaching complex business service layer; 2. Dance teaching basic business service layer; 3. Dance teaching basic resource service layer; 4. Dance aesthetic education evaluation index system. The specific theoretical support of this part is guided by the principles of pedagogy, art, and aesthetics, using the research methods of sociology and educational psychology to investigate and analyze the currently published dance aesthetic education textbooks. Analyze the corresponding relationship between the characteristics of teaching materials and the goals of talent training, clarify the current situation of the construction of teaching materials for youth dance aesthetic education, and put forward reasonable suggestions to provide reference and reference for the development of dance aesthetic education.

Based on the above understanding, the research still needs to return the perspective to the practice field of dance aesthetic education and return to the practitioners. First, in primary and secondary schools in Beijing, the researchers conducted in-depth field research and communicated directly with teachers and students. Accumulate first-hand information through teaching practice and teaching compilation. Secondly, with the help of high-tech means such as network media, establish a digital database, build a dance aesthetic education class system and a comprehensive quality evaluation system for dance aesthetic education, and comprehensively use various research methods to push the construction of dance literacy in my country to a new level. The discipline construction, academic research, education and teaching and personnel training of Chinese dance aesthetic education have entered the track of sustainable development.

After the integration of previous practice data and theoretical approaches, and based on both

macro and micro perspectives, the prospect and expected results of this research will be reflected in the following four aspects:

First, clarify the basic principles of dance literacy education from the perspective of aesthetics. Specifically, it is to consolidate the foundation of dance epistemology of showing truth through beauty and promoting goodness through beauty, and to promote the spirit of dance aesthetics of freedom and creativity. On the one hand, the formation of comprehension of beauty is the necessary psychological condition for elucidating truth and goodness through beauty; emotional education is the intermediary of showing truth through beauty and promoting goodness with beauty; the educational form of beauty is an important auxiliary condition for using beauty to reveal truth and promote goodness. On the other hand, freedom is the manifestation of the essential power of human beings, and it is one of the hidden parameters in the process of dance aesthetic education. Therefore, the introduction of the spirit of play in the dance education process facilitates students to enter a free situation of deep understanding to stimulate their creativity.

Second, improve the process of dance literacy education—communication, dialogue, and experience: specifically, through teaching practice, build a bridge of harmonious communication between teachers and students. Dialogue is the core of the exchange of "beauty" in the dance teaching process, and it is a vivid experience that integrates knowledge, emotion and meaning. In teaching, multimedia technology should be used reasonably to enrich the connotation of dance aesthetic education.

Thirdly, to elucidate the concept of dance literacy education from the perspective of aesthetics, that is, the cultural construction related to dance literacy. First, starting from the construction of school dance culture, by improving the cultural quality of dance teachers, dance teaching becomes a window for multi-dimensional cultural expression; while students show their skills with their bodies, they can be nourished by relevant cultural knowledge. Make dance a carrier for educated people to improve their self-cultivation and consciously spread beauty. Secondly, connect school science education with dance education. Educators guide students to explore and shape the beauty of science by feeling the beauty of dance and promote the expansion of students' aesthetic vision through adequate dance education.

Fourth, realize the breakthrough and innovation of the discourse system of dance aesthetic education. Starting from the basic theoretical issues that need to be clarified most urgently, through the in-depth analysis of many documents and data, a relatively systematic dance literacy system and practice path are derived and constructed. At the same time, based on interdisciplinary research, through paradigm reference and speculative innovation, try to establish the evaluation index and discourse system of dance aesthetic education.

5. Conclusion

Dance literacy is formed under the combined effect of many factors. It permeates people's hearts, covers people's spiritual world, connects with dance concepts, dance creation, dance performance, and dance acceptance, and is closely related to personal cultural accomplishment and spiritual needs. To strengthen the theoretical logic of dance and improve the talent quality of the team, it is necessary to adopt the means of multi-disciplinary

compatibility and interdisciplinary integration and carry out the teaching and research work of "combined vertical and horizontal". Therefore, it is necessary for us to continue to sort out and learn from the experience of aesthetic literacy education in related disciplines at home and abroad, summarize and carry forward the own tradition of Chinese dance aesthetic education, take root in the fertile soil of Chinese excellent traditional culture, carry forward the spirit of Chinese aesthetic education, and revitalize the nation with aesthetic education culture and realize the Chinese Dream of the great rejuvenation of the Chinese nation.

Acknowledgements

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