THE AESTHETIC EDUCATION OF CHINESE
HIGHER EDUCATION INSTITUTIONS

BY

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Abstract

This study delves into the key elements affecting the progression of aesthetic education in higher education institutions in Yunnan Province, China. A mixed-methods approach was employed, using both qualitative and quantitative research techniques. Out of a cohort of 4,500 students partaking in aesthetic education, 400 students were methodically chosen through probability sampling. To gain profound perspectives on the matter, semi-structured dialogues were initiated with a dozen participants, split evenly between educators and learners. Further analytical rigor was applied through the use of beta values, aimed at understanding the magnitude and relevance of ties between selected independent variables (namely, aesthetic literacy, aesthetic courses, aesthetic activities, and aesthetic experience) and the overarching aesthetic educational trajectory. The revelations pointed towards the paramountcy of aesthetic courses in steering the growth of aesthetic education, trailed closely by aesthetic literacy and activities. In contrast, the role of aesthetic experience was discerned to be marginal. The insights garnered are pivotal for stakeholders, encompassing policymakers, pedagogues, and institutional leaders, endeavoring to amplify the potency of aesthetic education curriculums in tertiary educational settings.

(Total 196 pages)

Keywords: Aesthetic Education, Aesthetic Literacy, Aesthetic Courses, Aesthetic Activities, Aesthetic Experience

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ABBREVIATIONS

Abbreviations	Meaning
DV	Demographic Variable
IV	Independent Variables
AL	Aesthetic Literacy
AC	Aesthetic Courses
AA	Aesthetic Activities
AE	Aesthetic Experience
DUA	The development of university aesthetic education. of S University
TM	Teachers Male
TF	Teachers Female
SM	Students Male
SF	Students Female

CHPTER 1

INTRODUCTION

1.1 Background of the Study

In a remarkably condensed time-frame of less than 40 years, China has experienced economic, political, and cultural changes that traditionally took other nations nearly 300 years to undergo within the capitalist development phase. This rapid evolution has led to profound shifts in various sectors of the country (Liu, 2020). This rapid progress has also resulted in several societal difficulties and social contradictions, the most obvious of which is the imbalance of human development (Shi, 2018). In particular, university students have been subjected to examination-oriented education focusing on intellectual education, and the imbalance in their development also leads to personality defects (Xue, 2019). After entering the university campus, universities began to contact more diverse ideas and cultures, breaking away from the previously closed learning environment and learning state (Lv, 2017). The living environment has altered dramatically, and many possible issues have emerged (Chen, 2019). If proper supervision is not provided, pupils may develop spiritual matters such as material worship, entertainment supremacy, belief confusion, spiritual uneasiness, hatred of the rich, world-weariness, inferiority, and pessimism (Tao & Liu, 2017).

The importance of aesthetic education is to give the essence of the human soul through the edification of beauty, make people have a rich and complete soul, penetrate the entire inner world and life, and form a conscious rational force (Shi, 2018). Aesthetic education is crucial for enriching people's spiritual worlds and is essential to overall development (Chen, 2019). According to John Dewey, aesthetic education concerns people's survival and growth. It believes people's needs and

abilities can and should be holistically developed (Richmond & Snowber, 2020). Its fundamental value is in meeting and improving people's aesthetic needs, improving people's needs and abilities, enabling individuals to achieve balanced and coordinated development of sensibility and rationality, and making people's aesthetic lives possible (Bai & Lu, 2018). It can be seen that university aesthetic education plays a vital role in developing university students' personalities. China has gradually recognized the importance of aesthetic education in human development and has implemented policies to promote the development of aesthetic education (Su, 2020).

According to the outline of China's educational reform and development released in February 1993 by the State Council, aesthetic education plays a vital role in cultivating students' healthy aesthetic concepts and aesthetic abilities, developing noble moral sentiments, and cultivating talents with all-around development. This information comes from the outline of China's educational reform and development (Lv, 2017). Universities need to promote awareness, emphasize the role of aesthetic education in educational and instructional practices, and perform a variety of aesthetic education activities tailored to the specific circumstances of a wide range of schools at all levels (Xue, 2019). On June 1999, the National Education Work Conference was held. After that, the Central Committee and the State Council proposed furthering education reform and extensively promoting quality education. This decision included aesthetic education in educational policy and was implemented shortly after (Ren, 2021). In May 2002, the Ministry of Education published the national school art education development plan (2001-2010), in which it was stated that ordinary universities should cultivate and improve students' aesthetic ability and cultural literacy through the use of art courses and a diverse range of extracurricular cultural and artistic activities (Liu, 2020). The Ministry of Education issued work rules for school art education in July 2002, which stated unequivocally that ordinary universities should establish compulsory art or elective courses (Wan et al., 2018). The national medium- and long-term education reform and development plan (2010-2020), released in March 2010, emphasized the importance of adhering to all-around

development, strengthening aesthetic education, and cultivating students' good aesthetic interest and humanistic quality.

The general office of the State Council announced views on comprehensively strengthening and enhancing school aesthetic education on September 15, 2015. These opinions included guiding proposals for the development of universities' aesthetic education. It was shown that the aesthetic education curriculum of ordinary universities should rely on the advantages of relevant disciplines and local educational resources. It should expand the content and form of education and teaching and guide students to improve their personality cultivation. These viewpoints are presented intending to increase students' understanding of cultural topics and cultural advancements and heighten their sense of duty and purpose to inherit and advance Chinese culture and art of the highest caliber (Richmond & Snowber, 2020). According to the papers produced by the nations mentioned above, aesthetic education has received growing attention from the state, and the prerequisites for developing aesthetic education have grown more explicit and in-depth.

According to the study that was conducted by Yang (2016), the current situation of aesthetic education and research on countermeasures, which examines the characteristics of vocational and aesthetic education, the significance of vocational and aesthetic education, the purpose of vocational and aesthetic education, the current situation of vocational aesthetic education teachers, the current condition of vocational and aesthetic education courses, and the understanding of Vocational Students' aesthetic education, the current status of vocational aesthetic education courses, and the knowledge of Vocational Students' aesthetic education, In 2018, Zhang's preliminary discussion on the value and Realization of aesthetic education expounded on the social worth of aesthetic education from a variety of perspectives, as well as explored in depth the value and realization principle of aesthetic education in education. He believes that aesthetic education can give students a professional aesthetic quality. The acquisition of these qualities will positively improve workplace work efficiency, labor product quality, the harmony of labor relations, the coordination

of workplace interpersonal relations, the change in workplace role conflict, and the shaping of workplace culture. In 2019, Zhang et al. emphasized in the dilemma and outlet of contemporary college aesthetic education that there are three means to solve the difficulties of professional aesthetic education in the era of globalization: first, to clearly understand and improve the system; the second is to construct the three-dimensional curriculum system of aesthetic education; third is to improve the quality of aesthetic education teachers.

The primary goal of higher education is to perform national education policy and cultivate builders capable of serving the socialist modernization construction and adapting to the new era's development (Chaohong, 2020). Moral education, intellectual education, physical education, aesthetic education, and labor technology education are all critical components of overall development education (Liu, 2020). The division of each type of education is relatively independent, intending to focus on the corresponding direction in the teaching process, but it is interconnected and not separated (Xue, 2019).

The goal of aesthetic education, as the educational link between each component, is to increase the appeal of education. As the primary organization for cultivating all-round development talents, universities strongly emphasize aesthetic education (Shi, 2018). The main teaching goal is to develop students' ability to feel, appreciate, and create beauty and establish their correct aesthetic views (Ma, 2018). The Ministry of Education issued "opinions on strengthening aesthetic education in higher education institutions s in the new era" in April 2019, outlining precise requirements for the reform and development of aesthetic education in universities in the new era, as well as providing an essential guarantee for the cultivation of high-level talent (Xin, 2020). The opinion also clearly states that aesthetic education is crucial for enriching students' spirits and moral purity (Chen, 2019). This increases the importance of aesthetic education in universities while providing more specific guidelines for higher education institutions (Tao & Liu, 2017).

Aesthetic education in universities contributes to developing students' aesthetic values, aesthetic consciousness, and humanistic qualities (Chen, 2019). For a long time, it has been a priority to comprehensively strengthen and optimize aesthetic education in universities (Lv, 2017). Higher education institutions not only focus on the reform and development of art education, but they also work hard to optimize and strengthen the daily teaching work of aesthetic education. It should address the shortcomings of aesthetic education in the classroom, change the current situation of ineffective teaching methods, and improve the teaching system (Guo, 2019).

In summary, universities' aesthetic education is indispensable for cultivating students' aesthetic perception, appreciation, and creativity, shaping their sound and pleasing personalities, and promoting their free, complete, and harmonious development. The aesthetic education of university students is urgent. Consequently, this study aims to delve into the determinants influencing the perceptions of teachers and students regarding aesthetic education, as well as potential strategies to address these influences.

1.2 Significance of the Problem

Aesthetic education has been placed on the work agendas of universities since it was officially included in the national education policy in 1999, and it has become a contemporary proposition (Liu, 2020). Students' aesthetic education has received some attention, made significant progress, and yielded some results. However, there are various issues on the university campus (Wan et al., 2018).

First, university students' aesthetic ability is insufficient. It is primarily because some students lack aesthetic perception ability, aesthetic appreciation ability, and aesthetic creativity (Hongxi, 2019). For example, it has been difficult for elegant art to enter the University for a long time, and there is a lot of low-style pop music everywhere (Xin, 2020). Some students are obsessed with the beautiful stimulation of

various popular cultures, and they cannot find spiritual edification and aesthetic pleasure when reading and appreciating literary and artistic works (Shi, 2018).

Second, university students have a different aesthetic level. Some students have been well-nurtured and educated since childhood and can perceive, appreciate, and create art (Tao & Liu, 2017). However, because of family obligations or academic pressure, some students do not have time to engage in literary and artistic activities outside of the classroom and do not know how to appreciate and create beauty (Wan et al., 2018).

Third, there is a lack of aesthetic activities among university students. Most students devote their entire energy and learning enthusiasm to various "grade examinations," "certificate examinations," and social work, completely ignoring the development of their spiritual taste (Liu, 2020). This causes students who should be in their prime to lack aesthetic ability, their sensibility to expand day by day, their rationality to stagnate or even shrink, and they cannot maintain their vigorous spiritual style (Liu, 2020). This also means that students' humanistic qualities cannot be improved, as there is a lack of noble sentiment and elegant purpose (Li & Liu, 2017).

In addition, the compulsory course of aesthetic education is also the primary course of aesthetic education in many higher education institutions, which lays the foundation for future aesthetic education research (Xin, 2020). Because of time and energy constraints, most students will choose one or two aesthetic education courses during their studies, and some will not even participate (Wan et al., 2018). Aesthetic education courses in universities are primarily offered as elective courses, and students mainly choose courses regardless of the coherence between multiple courses (Li & Liu, 2017). To ensure that students have the most fundamental aesthetic quality and make every university student have a particular aesthetic experience, the public introductory course of aesthetic education in universities is essential (Xue, 2019). To sum up, the public introductory course of universities' aesthetic education is vital in constructing universities' aesthetic education curriculum systems (Su, 2020).

In 2019, the China Ministry of Education issued "Opinions of the Ministry of Education on Strengthening the Aesthetic Education of Colleges and Universities in the New Era." The Department of Education of Yunnan Province decided to promote the aesthetic education of colleges and universities in Yunnan Province regarding the documents of the Ministry of Education. The higher education institution, selected as a pilot institution of aesthetic education reform in Yunnan Province, is targeted to be the location for data collection in this study. The anonymous name was used as S University. Since 2020, S University has successfully opened various aesthetic education courses, including course teaching, practical activities, campus culture, art exhibitions, etc. The teaching effects of these courses are still unknown; thus, research is needed. In response to such a need, the researcher aims to find the factors that affect the aesthetic education development of higher education institutions in Yunnan Province to provide adequate references for the curriculum of aesthetic education.

1.3 Research Objectives

1.3.1 To study the level of aesthetic literacy, level of aesthetic courses, level of aesthetic activities, level of aesthetic experience, and level of aesthetic education development in higher education institutions in Yunnan Province, China.

1.3.2 To study the relationship between aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience and the aesthetic education development of higher education institutions in Yunnan Province, China.

1.3.3 To study Teachers' and Students' perspectives on aesthetic education.

1.4 Research Questions

1.4.1 What is the level of aesthetic literacy, level of aesthetic courses, level of aesthetic activities, level of aesthetic experience, and level of education aesthetic

activities, level of aesthetic experience, and level of education development in higher education institutions in Yunnan Province, China.

1.4.2 What is the relationship between aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and aesthetic education development of higher education institutions in Yunnan Province, China.

1.4.3 What are Teachers' and Students' perspectives on aesthetic education.

1.5 Research Hypotheses

This study focuses on the current situation of aesthetic education among university students in Yunnan and the variables that influence the growth of aesthetic education in universities. Every university student will benefit from aesthetic education in the long run. Aesthetic education may assist university students in enhancing their overall aptitude and adapting to an ever-changing culture once they graduate. This article presents the hypothesis of this research based on examining the mentioned research questions and objectives.

H1: There is a significance relationship between level of aesthetic literacy, level of aesthetic courses, level of aesthetic activities, level of aesthetic experience, and level of education development in higher education institutions in Yunnan Province, China.

H2: There is a significance relationship between aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and education development of higher education institutions in Yunnan Province, China.

H3: The perspectives and viewpoints of teachers and students significantly influence the state and direction of aesthetic education in higher education institutions in Yunnan Province.

1.5.1 Research Framework

This study centers on the exploration of aesthetic education within higher education institutions in Yunnan Province, China. It seeks to: 1) determine the prevailing levels of aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and overall education development; 2) understand the interrelationship between these facets of aesthetic education and their collective impact on the educational development of these institutions; and 3) delve into the perceptions and viewpoints of both teachers and students regarding aesthetic education. The guiding research questions aim to elucidate these levels, relationships, and perspectives to provide a comprehensive overview of the aesthetic education landscape at S University.

The research framework is as follows:
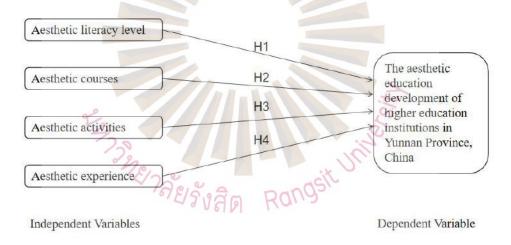
Figure 1.1 Research framework

1.6 Scope of The Study

1.6.1 Location of the Study

This study will be conducted at S University in Yunnan Province, China. Consequently, this research aims to delve into the determinants influencing the perceptions of teachers and students regarding aesthetic education, as well as potential strategies to address these influences. Then this study proposes corresponding strategies based on these factors and problems.

1.6.2 Research Population and Sample

Research Population:

This study will be conducted at S University in Yunnan Province, which includes 4,500 students engaged in learning aesthetic education and is also one of the pilot higher education institutions for aesthetic education (Department of Education of Yunnan Province, 2020).

Research Sample:

This research aims to probe the contemporary landscape of aesthetic education, specifically within the faculty offices of S University in Yunnan Province. Grounded in the principles outlined in the sample size recommendations by The Research Advisor (2006), there exists an inverse correlation between the sample size and its associated margin of error. Simplistically, as the sample size contracts, the margin of error witnesses a proportional increase. The official statistics from the University of S (2022) report a total population of 283,900. By adhering to the aforementioned guidelines, an ideal sample size of 384 is determined to achieve a 95% confidence interval with a margin of error below 5%. To accommodate potential inaccuracies or non-responses, the intended sample size for this research has been adjusted to 400. The study will employ a random sampling technique, where 400 students will be

selected from a pilot group of 4,500 students enrolled in higher education institutions that prioritize aesthetic education.

1.6.3 Duration of the Study

The study will take one year to complete all the content.

1.7 Definition of Terms

1.7.1 Aesthetic Literacy Levels

Aesthetic literacy encompasses an individual's multifaceted capability to perceive, appreciate, and produce aesthetic value. This involves aesthetic experience, interest, proficiency, and ideals (Smith, 2015).

Within the context of S University, aesthetic literacy signifies the undergraduate students' proclivity and inclination towards aesthetic appreciation. These students demonstrate an autonomous engagement with various forms of beauty—be it classical, renowned, or indigenous—and have the aptitude to self-regulate emotions through aesthetic endeavors. Their holistic understanding is inclusive of discerning and internalizing diverse aesthetic nuances (Jones & Thomas, 2018).

1.7.2 Aesthetic Courses

Aesthetic courses bridge the gap between aesthetic theories and daily life applications, often deploying multimedia tools for instructional purposes (Peters, 2017).

At S University, aesthetic courses, labeled under "aesthetic education," are holistic and mandatory for all enrolled students. The courses, like "Art Appreciation"

and "Chinese Tea Culture," are structured around pre-defined educational objectives and are systematically sequenced (Adams, 2020).

1.7.3 Aesthetic Activities

Aesthetic activities involve the human endeavors that generate aesthetic value, such as art creation and literary commentary (Miller, 2016).

The scope of aesthetic activities at S University emphasizes three core tenets: non-utilitarianism, transcendence, and spiritual autonomy, reflecting the ethos of university education. Such activities, spanning theoretical teachings to practical exposures, are aimed to nurture diverse aesthetic facets of students (Robinson & Taylor, 2019).

1.7.4 Aesthetic Experience

Rooted in philosophical aesthetics, aesthetic experience pertains to one's engagement with art forms, eliciting emotional responses beyond mere liking (White, 2014).

Within S University, aesthetic experience refers to the emotional spectrum teachers and students navigate post their involvement in aesthetic ventures.

1.7.5 Aesthetic Education in Higher Education Institutions

Aesthetic education in tertiary institutions aims to systematically enable students to perceive and manifest beauty, leveraging abundant pedagogical assets (Hughes, 2018).

At S University, aesthetic education's goal is to actualize the students' potential for aesthetic engagement, thereby refining their moral compass, enhancing for

aesthetic engagement, thereby refining their moral compass, enhancing creativity, and enriching their spiritual realm.

1.8 Limitations of the Study

The present study endeavored to comprehensively analyze the aesthetic education and related facets within S University. While the findings provide invaluable insights into the domain of aesthetic appreciation and education, there are inherent limitations, much like any empirical research. Simultaneously, the sample is restricted to students, teachers, and professional managers at S University in Yunnan Province because of the present COVID-19 pandemic, time limits, economic constraints, and resource constraints to keep the study comprehensive and inclusive of other connected topics.Recognizing these limitations not only offers a critical lens through which to view the results but also paves the way for future research to build upon and address these gaps.

A Likert-scale questionnaire was used to collect data in this study. The Likert-scale questionnaire has its limitations because it assesses perception, and perception can lead to some implausible conclusions. As a result, individuals are not compelled to voice either a yes or no opinion but to remain neutral, and it is difficult to classify as either agreeing or disagreeing.

The findings of this study will not be generalized or representative of China as a whole. The results of the questionnaires and interviews may be limited because of the small sample size. In addition, as the sample of the study was composed of young teachers proficient in modern multimedia technology, such as using an online program in the survey, there may be a slight variation in the findings and data, which do not fully reflect the use of modern multimedia by teachers of all ages.

1.9 Significance of the Study

The significance of this study is expected to benefit educational stakeholders as follows:

For College Students: This study provides a detailed understanding of students' views and opinions on the curriculum, activities, etc., of aesthetic education in schools. This will better help students improve the quality of their aesthetic education programs.

For Lecturers in Universities: This study will provide them with a reference on aesthetic education, and it will help them adjust and focus on the arrangement of the aesthetic education curriculum to improve students' overall aesthetic ability.

For College Administration: The results will provide a good reference for the college administration on the arrangement of the aesthetic education curriculum. The attitudes and opinions of students and teachers about aesthetic education in colleges and universities will provide necessary advice to college administrators.

In addition, this study will provide schools with an understanding of the reality of the aesthetic curriculum and aesthetic education, and it is intended that this study will provide acceptable remedies and ideas.

CHAPTER 2

LITERTURE REVIEW

This chapter reviewed the literature to provide the theoretical background to understand the concept of the Aesthetic education, Aesthetic Theories, Aesthetic courses, and previous related research. This chapter includes the following topics:

2.1 Aesthetic Education in Higher Education

The word "aesthetics" comes from the Greek word "aisthetikos," which means "pertaining to the senses." (McCreight, 2006). Aesthetics is the study of how we perceive both ourselves and the world around us. The opposite of anaesthesia, also known as an-aesthetikos, refers to the state of being unconscious and may be found in the idea of an aesthesia. Therefore, one may establish a connection between aesthetics and being fully awake and present. Expressions of aesthetics are capable of being transmitted via the use of symbolic forms such as theatre, dance, poetry, and photographs. These forms convey an interpretation of the universe and have an effect on sentiments; in other words, they describe how one perceives the world and solicit a reaction from others. The aesthetical includes a thorough comprehension of what it means to be a human being and has the potential to be both an alternative to and an addition to what can be measured. According to Austring and Srensen (2006), it enables access to dimensions that go beyond the scope of logic and provides expression to that which cannot be described using verbal language. According to Ostgaard (2013), aesthetic perceptions are anything that communicates with the senses in a straightforward manner. In addition to this, the term "aesthetics" refers to a "perceptible symbolic form that communicates from, to, and about emotions" (Austring & Sorensen, 2006, p. 68). To illustrate, when someone communicates anything in a passionate manner, they may capture the sentiments of the listener, and

via the method that they communicate, they also convey their own feelings that are connected to the subject matter. Both of them are able to relate to the experience of having similar sentiments.

The empirical, the aesthetical, and the discursive are the three modes of knowledge acquisition that are presented by Austring and Sorensen (2006). The empirical method of learning focuses on how people absorb information about their surroundings via their senses of taste, smell, hearing, sight, and touch. The body is the anchor for knowledge, which often becomes implicit. This approach to education is most evident in the learning practises of very young children. The aesthetical method of education is founded on the empirical, but in addition to that, it requires an interpretation in which individuals construct and share their experience of the world. To understand and expound on their experiences, children could, for instance, utilize play or sketching as a form of expression. Teenagers may communicate their feelings and thoughts via the mediums of music, lyrical language, visuals, or even the clothes they wear. Learning via the aesthetic sense may also include providing an understanding of the expressions shown by other individuals. Learning from an aesthetic perspective involves gaining an awareness of how one feels, thinks about, and experiences life. The person examines themselves in an effort to comprehend what it means to be a human being. The comprehension is mediated by a variety of symbolic forms, which allow access to a wide range of interpretations and results that cannot be foreseen in advance. Who can foresee the result of reading Hamlet (McKernan, 2010)? The intellectual style of learning is the discursive way of seeing the world, which is defined by logical reasoning, analysis, and discursive use of language. It makes use of the foundation created by the previous two techniques, but emphasizes an abstract comprehension. If the discursive mode of learning is not related to the other forms of education, then students will have difficulty understanding what is being taught in the classroom. In order for students to comprehend more abstract and generalized information, it may be necessary for them to personally experience a phenomenon or be given demonstrative instances.

If schools fail to place an emphasis on aesthetics, society will be deprived of important human characteristics (Eisner, 2002). "Culture and the arts are key components of a complete education leading to the full development of the person," it is stated in a document published by UNESCO (UNESCO, 2006, p. 3). The paper raises concerns about a widening gap between the cognitive and emotional processing domains and suggests that education in the arts, as well as education about the arts, may help to boost cognitive growth. In the United States, Nussbaum (2009) is critical of a system in which, despite the fact that the liberal arts are included in the curriculum of colleges and universities, the requirements of the global market are the ones that affect the curricula at lower levels. Many people believe that the arts and humanities contribute little to economic benefit. However, in this context, I want to emphasize that the aesthetic does not necessarily need to be tied to certain topics. According to Lvlie (1990), every topic may be understood via the lens of sensitivity, which incorporates components of sensation, intuition, and interpretation. For illustration purposes in academic disciplines, for instance, art may be used to either convey a qualitatively distinct understanding of a phenomena or to demonstrate a particular topic. Perhaps a better way to comprehend the horrors of war than reading about it in a book is to look at the famous photograph of the Vietnamese girl exposed to napalm during the Vietnam War. In addition, educational practices have much to gain from the creative ways of thinking used in the arts. Form and substance are often inseparable, which is one of the lessons to learn along with the first, which is to set goals without having clearly defined outcomes (Eisner, 2004). Finally, the act of teaching might be considered an art form in and of itself. The term "art" will be construed in a general sense throughout this piece. When there are no predetermined results, there is room for interpretation on the part of the pupils and for innovative methods. According to Brekke and Willbergh (2017), aesthetic means of learning, in and via the arts, may help to autonomy through the elements of freedom, creativity, and growth. Students build their own understanding, and information gets internalised.

Before attempting to explain the idea of aesthetic education in higher education, it is necessary to first have a firm grasp on the meaning of the term "aesthetic education," and only after that can one begin to comprehend the notion of "aesthetic

education" in higher education. The idea of aesthetic education has been developed further by several researchers coming from a variety of backgrounds and viewpoints.

Aesthetic education is the fusion of aesthetics and pedagogy, the implementation and application of aesthetics in education (Muzyka, Lopatiuk, Belinska, Belozerskaya, & Shvets, 2021). Aesthetic education is a means to achieve the purpose of moral education. Aesthetic education is the education of children and youth through literature, art and the beauty of nature and the real environment, forming their correct aesthetic views, developing their artistic talents and educating their minds and morals (Liu, 2021).

Aesthetic education is the cultivation of aesthetic ability, the development of aesthetic sensibilities and interest in the arts. Aesthetic education is also an education that uses the beauty of art, nature and social life to cultivate a correct aesthetic viewpoint and the ability to feel beauty, appreciate beauty and create beauty (Li & Saat, 2022).

There are also from the point of view of comprehensive education of people that aesthetic education is purposeful, planned and organized, through a variety of beautiful things, to cultivate students' aesthetic appreciation, aesthetic expression, aesthetic creativity, while promoting their moral, intellectual, physical, aesthetic and other qualities of comprehensive and harmonious development of education (Lilliedahl & Rapp, 2019). The above are views on aesthetic education from different perspectives, and in this research tend to view aesthetic education as a kind of education that promotes the all-round development of people. Aesthetic education is an education that uses various things of beauty to cultivate the aesthetic ability of the educated, cultivate their sentiments and promote the perfection of their personality through various means (Li & Saat, 2022).

Compared to aesthetic education at primary and secondary school level, aesthetic education in higher education is unique. The educational resources in higher education are more abundant, students in higher education have more freedom,

teaching methods in higher education are more varied, and the development of students' thinking is more mature than in compulsory education and high school (Xue, 2019). These differences inevitably lead to the fact that aesthetic education in higher education differs from that in primary and secondary schools in every respect. In higher education, at this high level of life's pursuit of knowledge and self-improvement, beauty should not just be some concrete palpable images, colorful and pleasant things, but should be a synonym for the highest realm of human and life pursuits. Aesthetic education at this stage, therefore, should not only be an education in the appreciation of beauty in certain areas, but should also be an appreciation of aesthetic values and aesthetic processes and results in all areas of human and life activities (Hong, 2019). The education of the ideal of life, i.e., the education of man and the highest realm of life, is an education that turns the gaze of the student towards the self and then towards society, guiding the student to use the laws of beauty to shape the self and pursue the perfection of personality.

Aesthetic education is guided by aesthetic theory and takes literature and art education as the main way to cultivate students' correct aesthetic concepts, aesthetic interests, aesthetic imagination and aesthetic emotions through the appreciation of Chinese and foreign literary and artistic masterpieces, the grasp of outstanding human cultural heritage and the creation of beauty, so that they can form a lofty aesthetic realm and aesthetic ideals (Li & Saat, 2022). Through the cultivation of the ability to feel beautiful things and the ability to create according to the law of beauty, the cultural quality of college students is improved, so that they can become high-level composite talents with high moral character, profound knowledge, strong physique and perfect personality (Kiseleva et al., 2019).

In the context of higher education, the term "aesthetic education" refers to the practice of exposing students to things of natural, social, and artistic beauty in order to refine their feelings and demeanor, enhance their capacity to experience beauty, appreciate beauty, and create beauty, as well as cultivate the students' correct aesthetic concept, aesthetic ideal, and aesthetic interest. Aesthetic education can be found in colleges and universities (Liu, 2021).

Aesthetic education in colleges and universities can be defined as an education that makes use of beauty forms such as natural beauty, social beauty, artistic beauty, and technological beauty to cultivate college students' abilities to feel, appreciate, and create beauty, to establish correct aesthetic beauty, to cultivate their sentiments, and to promote the perfection of their personalities. This study can define aesthetic education as an education that makes use of beauty forms such as natural beauty, social beauty, artistic beauty, and technological beauty.

2.1.1 Aesthetic Education in China

China has a long history and a cultural heritage, and its attainment in education is profound and long-standing. Although the concept of aesthetic education was introduced by Schiller, the awareness of aesthetic education was already present in China during the period of slavery, Therefore, it can be concluded that aesthetic education in China boasts a rich historical legacy. In the early days of Chinese education, great importance was attached to the combination of beauty and goodness, and to the cultivation of the human mind and moral character. As early as the Western Zhou Dynasty, there were "rites and music", and in the Spring and Autumn Period, during the time of Confucius, there were the "six arts" - rites, music, archery, charioteering, calligraphy, mathematics.

The Chinese style of aesthetic education focuses more on the sensual experience of art. Comparing to Western aesthetic education which is based on the pursuit of truth, Chinese aesthetic education places greater emphasis on the pursuit of the human heart, spiritual core and moral connotations. It is the ultimate pursuit of aesthetic education in China, which, through the Six Arts, serves as a source of inspiration for people to think, to strengthen their bodies and to pursue a better character, and to become a more moral, noble and refined person.

In 1986, the Sixth National People's Congress adopted the Report on the Seventh Five-Year Plan. It was specifically proposed that "schools at all levels should strengthen their ideological and political work and implement the policy of

comprehensive development of moral, intellectual, physical and aesthetic education",
and aesthetic education became one of the important indicators for measuring the
comprehensive quality of talents and was included in the talent training objectives of
universities. In recent years, China has issued relevant guiding documents,
emphasizing the need to make aesthetic education a priority in the cultivation of
talents in colleges and universities, and to cultivate excellent talents with good
aesthetic ability. The problem of how to deploy aesthetic education in universities in a
systematic and precise manner is a common problem faced by all universities in
improving the quality of aesthetic education (Yang & Cui, 2021).

There are 2 broad types of aesthetic education approaches in universities today.
Firstly, is art course education. Thought integrating specialized art courses into the
curriculum, serves a dual purpose: enriching the general education system with
humanities elective courses and providing students with a holistic aesthetic education.
Through the education and guidance of professional teachers, students of different
majors can build up an understanding of the art system in a short time, improve their
aesthetic ability and enhance the overall quality of university talents (He & Luo, 2021).

Secondly, lectures and other activities are offered. Many universities invite
experts and famous educators in different fields, or even professors who are highly
qualified in their field, to give lectures and other activities for the whole university, so
as to improve students' aesthetic sense in their spare time and promote the
development of talents in many directions, aspects and dimensions, which is a good
guide for the mental training of university students (Sun et al., 2022).

2.1.2 Advantage of Aesthetic Education in Higher Education

The perfect and comprehensive quality of university students generally
includes 3 aspects, namely moral quality, cultural knowledge and a sound mind.
Aesthetic education is a subtle way of improving the quality of university students.
Aesthetic education itself also contains aesthetic education, hoping to convey to
students the pursuit of beauty, to guide them to clarify what is elegant aesthetics, so

that they can learn to choose a beautiful and poetic life. The three-dimensional channel for the transmission of information on aesthetic education ensures that the information on the value of life is transmitted smoothly in a way that is both figurative and emotional and didactic, which can produce an infectious and influential message that is not available after the single channel of traditional ideological education. Aesthetic education is also a theoretical education and a way of thinking, and starting from this aspect can both improve students' aesthetic knowledge and guide them in their quest for knowledge (Haifeng & Xinzheng, 2022).

Beauty and goodness have an innate correlation, and by establishing the right aesthetics and the right purpose in life, a realm of beauty is ultimately achieved. Aesthetic education has a special role in the cultivation of 'aesthetic sensibility', which is an integral and organic part of a person's sound literacy, and the lack of this ' Aesthetic sensibility' is an integral part of a person's sound literacy, and a person who lacks this aesthetic sensibility not only lacks the joy of life, but is also unsound in terms of literacy. Aesthetic education enlightens the mind by discovering the beauty in social life, and uses theory to clarify what is beautiful and what is ugly and what is a beautiful life, so as to cultivate a high quality of life, while at the same time cultivating college students with its specific aesthetic pottery and aesthetic educational thinking, improving their aesthetic ability through healthy art appreciation, inspiring them to consciously pursue a realm of beauty in life. And consciously purify the mind and cultivate noble sentiments.

A sound mind is also one of the important qualities of university students, and a sound mind is a guarantee to face society and have a happy life. A sound mind means the ability to adapt to others and society. Aesthetic education is particularly concerned with the relationship between people and society, in which sensual perceptions and rational thinking are integrated, and the world and people are viewed through an aesthetic lens, enabling students to learn to approach social life with beauty, enhance their psychological adjustment ability, and form a correct attitude towards people and a broad mind.

2.2 Research Theories

2.2.1 Berleant's Aesthetic Theory

Since the turbulent intellectual era of the 1960s, Berleant has positioned himself at the forefront of philosophical and aesthetic discourse, aiming to craft a comprehensive and inclusive aesthetic theory. Central to his endeavors has been the identification of intricate connections and relationships in the philosophical and aesthetic landscape, providing a structured understanding of diverse phenomena and ideas (Harris, 1993; Smith, 1989). At the heart of Berleant's aesthetic framework lies the concept of the "human continuum." This overarching theme serves as the bedrock upon which his theories are built (Jones, 1997). In contrast to classical philosophical thought which often holds certain concepts, like reason, consciousness, and freedom, in almost sacrosanct regard (e.g., Kant's Critique of Pure Reason, 1781), Berleant adopts a more fluid and holistic approach, challenging such traditional compartmentalization. His theoretical contributions, particularly his attempts to synthesize ontology and aesthetics, as well as metaphysics and pragmatics, have received acclaim and critique alike (Dawson, 2001; Lee, 2005). In his quest, Berleant contests many deeply rooted philosophical distinctions, echoing sentiments found in post-structuralist critiques (Derrida, 1967) and the phenomenological perspectives of Husserl and Heidegger. Notable among these are the distinctions between universals and particulars, theory and application, the mental and the external world, and the relationships between constituent parts and wholes. Envisioning a harmonious aesthetic realm, Berleant aspired to depict a world wherein human perception and the environment are intertwined in a dance of intricate interactions. This perspective resonates with Merleau-Ponty's phenomenological stance on perception and its embeddedness within the world (Merleau-Ponty, 1945). In summation, Berleant's philosophical trajectory offers an innovative and interconnected aesthetic framework, eschewing traditional boundaries and championing a holistic perspective. Drawing upon, challenging, and expanding previous literature, his work stands as a testament to the evolving nature of aesthetic and philosophical thought in the contemporary era.

Over nearly five decades, Berleant's aesthetic theory has evolved, deeply influenced by the philosophical underpinnings of phenomenological continuum (Husserl, 1913; Merleau-Ponty, 1945). His early 20th-century concept of the 'aesthetic field' emerged as a critical framework, delineating its four foundational elements and their intricate interrelationships (Berleant, 1984). This served as a springboard for future advancements in his aesthetic thought, and many argue that the aesthetic field theory remains his magnum opus in capturing the phenomenology of experience (Smith, 1990).

In the pivotal 1990s, reflecting critically on aesthetic passivity, Berleant introduced the concept of "aesthetic communion." Rooted in art aesthetics, this theory posited an immersive experience wherein perceivers and the aesthetic object meld into a unified entity through multi-sensory, full-bodied engagement (Berleant, 1991). Such experiential unity echoes sentiments found in earlier phenomenological discussions, particularly in Heidegger's reflections on art and technology (Heidegger, 1954).

As the 20th century waned, Berleant's communion theory found new avenues in environmental aesthetics, thus birthing the "communion" position. This stance, juxtaposed with Carlson's "cognitive" approach (Carlson, 1993), forged a dualistic zenith in environmental aesthetic discourse.

Subsequent years witnessed Berleant's exploration of social aesthetics, culminating in his 'aesthetic sensibility' theory. This framework underscored the ubiquity of aesthetic perception across experiential realms and its profound entwinement with societal constructs (Berleant, 1998).

Berleant's continuous emphasis on concepts such as continuity, participatory perception, and mutual engagement catalyzed the evolution of his aesthetic theories. From the aesthetic field's participatory dynamics, he ventured into the experiential interplay between the perceiver and the perceived, ultimately leading to his treatise on aesthetic perception (Berleant, 2000). This progression—from field to interplay to perception—remains a testament to his commitment to capturing the fluidity and richness of aesthetic experiences.

This means that level of aesthetic literature, aesthetic courses and aesthetic activities are important contents of the development of university aesthetic education of S University.

2.2.2 A Pragmatic Lens & Related Theories

This research draws its inspiration from the educational, aesthetic, and general philosophical traditions of self-described pragmatists including John Dewey (1934, 1938), Cornel West (1989), Richard Shusterman (1992), and Thomas Alexander. Even though they do not consider themselves to be pragmatists, the following philosophers, from whom our research has gained a great deal of knowledge regarding aesthetic experiences, have pragmatic leanings in the sense that each owes an intellectual debt to John Dewey's theories.

This study focuses on the pragmatic tradition (more commonly known as "progressive" in the United States) because of its holistic and pluralistic outlook (Dewey, 1934), emphasis on hope (Greene, 1995; West, 1989), central categories of education, democracy, and art as tools to create a better world (Dewey, 1934; Greene, 1995), and offering an epistemological narrative that provides a view of knowledge that encompasses the arts (Eisner, 1994). (Dewey, 1934). In a pragmatic sense, it is the use of Dewey's concepts, as interpreted by this study, for educational purposes. In classrooms, there are a number of approaches to present students with engaging learning opportunities.

For instance, constructivists and those who advocate genuine pedagogy have a desire for involved forms of learning. Through the constructivist lens of having teachers set up interesting learning activities, understand children's understanding, and ask significant questions to stimulate learning, Duckworth's (2006) work on "critical exploration" has provided educators with essential tools for cognitively engaging students. Future study is required to determine how aesthetic learning experiences may be integrated with constructivist theories (Duckworth & Phillips, 2000).

2.2.3 Fred Newmann's Theory of Aesthetic Education

Fred Newmann's true pedagogy and aesthetic learning experiences may be characterised by the fact that when a student is fully interested in their studies, they will have an experience that can be described as aesthetic. According to King, Newmann, and Carmichael (2009), authentic pedagogy, which consists of activities that are applicable to the lives of students, may be provided by adhering to the following three criteria: 1) the generation of new knowledge (the process of arranging, interpreting, evaluating, or integrating existing information in order to address new problems); 2) the conduct of disciplined inquiry; and 3) the development of discourse, products, and performances that have significance beyond academic accomplishment.

Since there are already at least two known pedagogical approaches that attempt to deliver engaged learning in classrooms, the issue arises as to why a third method is necessary. It is not a question of adopting one strategy over another, according to this viewpoint. When necessary, teachers presented with practical choices (Connelly, 2008) should draw from constructivism, real pedagogy, and aesthetic learning experiences. Critical investigation by Duckworth is an effective technique to engage students in problem-solving; yet, some instructors lack the time or willingness to modify their educational practices in order to incorporate these principles, an accusation raised against constructivism in general. The ideas that are discussed in this article might bring about some change, but they would not necessarily revolutionize the way that the majority of teachers educate their students. However, they could (Cuban, 1993). Authentic pedagogy, written by Newmann, offers teachers a wealth of excellent ideas for intellectually engaging their students in the classroom setting. One method to connect students to information is the third criterion, which is to discover relevance outside of the classroom, as mentioned by Splitter (2009). However, there are many more methods to make education meaningful.

The concepts presented in this study illustrate such approaches to enhancing the significance of education. Lastly, constructivist and real pedagogy instructors often neglect to stress Dewey's comprehensive approach to education, even if they may

agree with it. The theories discussed here incorporate cognitive engagement, but are not restricted to it.

2.2.4 Abraham Maslow's Hierarchy of Human Needs

Aesthetic education, often perceived as an enriching but non-essential component of higher education, can be re-evaluated through the prism of Maslow's hierarchy of needs. As per Maslow's theory, humans progress through a sequence of needs, from basic physiological needs to higher-level psychological needs such as esteem and self-actualization (Maslow, 1943). Recent academic discussions and research (2019-2023) have posited that the appreciation of aesthetics aligns with these higher-order needs, especially in the context of university students.

Maslow's hierarchy consists of five distinct levels: physiological, safety, love/belonging, esteem, and self-actualization. As individuals advance through these stages, their focus shifts from basic survival needs to more intangible and profound psychological desires (Chen & Zhao, 2020). Aesthetics, in this framework, is associated with the latter stages. The appreciation of beauty, culture, and art not only fulfills esteem needs by enhancing feelings of accomplishment and self-worth but also caters to self-actualization needs by facilitating personal growth and realization of one's fullest potential (Wu & Yang, 2019).
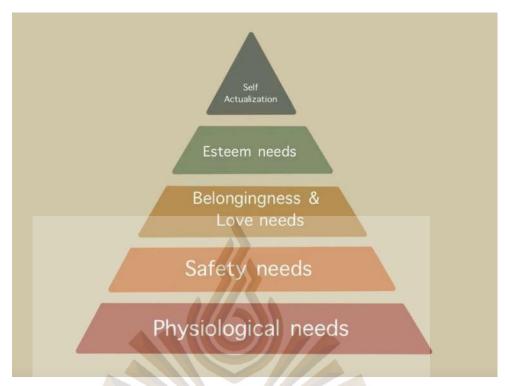
Figure 2.1 Abraham Maslow's Hierarchy of Human Needs

Source: Mcleod, 2023

Within the landscape of higher education, the conventional emphasis has often been on equipping students with job-ready skills and knowledge. However, institutions like those in Yunnan Province are progressively recognizing the importance of aesthetic education. The curriculum at S University, for instance, integrates aesthetic courses and activities, acknowledging their role in fostering holistic student development. By engaging with aesthetics, students are exposed to opportunities for introspection, critical thinking, and personal growth, elements that are aligned with Maslow's high-level needs (Li & Zhang, 2021).

Understanding the significance of aesthetic education in higher institutions demands a shift from a narrow, utilitarian perspective to one that encompasses holistic student development. Through the lens of Maslow's hierarchy, it becomes evident that aesthetics addresses higher-order psychological needs, enriching the academic and personal experiences of college students. As such, aesthetic education should not be

marginalized but rather embraced as a vital component of the broader educational framework.

2.3 Aesthetic Literacy Levels

Aesthetic literacy is an important part of humanistic literacy and is of great significance to the overall development of the individual. The few studies that have been carried out on aesthetic literacy are mostly general in nature, and there is currently no consensus on the definition of aesthetic literacy and its connotative structure. A review of the literature on aesthetic literacy will help to clarify the connotations and framework of this study.

A variety of aesthetic education theories exist, just as there are a variety of aesthetic education approaches (Gale, 2005; Peters, Marginson, & Murphy 2009; Smith & Simpson, 1991). Smith and Simpson (1991), Gale (2005), Peters et al. (2009). Aesthetic education is defined here as the systematic dissemination of information designed to enhance aesthetic appreciation. Participation in expressive activities that provide students access to their own sentimental interpretations and emotional responses is one way in which an education in the aesthetic arts may help students acquire a heightened sense of aesthetics. These methods also permit the expression and actualization of many aspects of sentience (Greene, 1991).

Unfortunately, the way aesthetic awareness is often seen is one factor that contributes to its declining prominence in conversations about education and instruction. The perception of exceedingly ethereal elements that are either abstract in nature or often associated with high culture defines aesthetic awareness (Ross, Randor, Mitchell, & Bierton, 1993). The importance of aesthetic education is further diminished when aesthetic responses are believed to be personal and emotional (Petock, 1972), as well as something that can only be experienced on an individual level. One school of thinking limits the experiences to being completely subjective by arguing that aesthetics is about taste and the evolution of taste (Sawyer, 2008). It is

common to think about aesthetics as ethereal and less approachable than the concept of "creativity."

Aesthetic education is not complete without aesthetic literacy, which is closely related to aesthetic awareness. The term "literacy" refers to the functioning connected to the capacity for both spoken and written language. This intentional usage of the word "literacy" (Gale, 2005). The growth of knowledge and potential is included in aesthetic literacy, which goes beyond a straightforward skills assessment. It places a greater emphasis on creativity and personal development, fostering an atmosphere where students may be more receptive to a wider variety of opportunities and "open windows in the banal and regular" (Greene, 1999). Having said that, it's important to avoid creating an opposition between the worlds of critical thinking and creative thinking, as if these are two distinct cognitive styles that can't survive together. In contrast, Sawyer (2008) and Woods and Homer (2005) provide a strong argument in favor of using a "creative-critical" strategy.

2.3.1 Aesthetic Qualities

The connotations of aesthetic quality and aesthetic literacy are closest to each other. There is a great deal of emphasis in Jiang's (2015) work on the importance of aesthetic traits and how they are manifested in the beautiful mind, beautiful conduct, beautiful language, and the beauty of one's surroundings. Aesthetic characteristics, according to him, are critical to human progress. In addition, Ning (2016) argued that a high level of aesthetic quality is essential to a whole human personality because it represents a spiritual aspect of the human condition. Students' aesthetic development was discussed by Li and Liu (2017), who considered aesthetic quality to be a complete level of the subject's aesthetic system, which they defined as: As Zhou (2018) points out, a student's aesthetic quality is a system that includes their natural characteristics, their behavioral qualities, and their cognitive qualities. When it comes to aesthetic quality in art, Wang (2018) argues that it's all about the subject's life practice and intellectual development, which is developed later and may be changed. The studies on the content framework of aesthetic quality all emphasize the detailed discussion of

the content of aesthetic quality in terms of aesthetic senses, aesthetic interest and aesthetic ability. When discussing the significance and role of aesthetic qualities, scholars have pointed out the importance of aesthetic qualities in the overall quality of the individual, and their role in promoting the internalization of quality structures and the development of creative abilities.

In the context of pedagogy, scholars have mainly focused on the current situation and cultivation of aesthetic quality in different groups (teachers, primary and secondary school students, etc.).In the research project, Zhao et al. (2019) defined aesthetic quality as the aesthetic psychology with aesthetic general knowledge, aesthetic concepts and aesthetic behavior as the main response indicators, which is the sum of the basic general knowledge, consciousness values and behavioral character of citizens and individuals about aesthetics, and used the three dimensions of aesthetic general knowledge, aesthetic behavior and aesthetic concepts and several subordinate indicators to investigate the aesthetic quality of various groups in China.

A survey on the aesthetic quality of various groups of people in China was conducted to form a report on aesthetic quality. Based on social role theory, Chen (2018) took a questionnaire survey of college students in eight colleges and universities in Nanjing, pointing out that there is a deviation between the development of aesthetic literacy and role expectations among college students, and that college students should improve their self-aesthetic ability in terms of role learning and role practice. In addition, there are many studies that explore the aesthetic quality of students in specific disciplines. Zhou (2020) discusses from the perspective of art education that the aesthetic ability of university students should be cultivated from natural, artistic and living beauty as a way to improve their aesthetic quality. Liu (2019) starts from the current situation of the aesthetic quality of music for non-music majors, and promotes the development of the aesthetic quality of college students by improving music teaching and enhancing their music appreciation in all aspects.

Other scholars have also explored the cultivation of students' aesthetic quality from the perspectives of literature education and English teaching. Research on

aesthetic quality in the field of education has focused on why and how the aesthetic quality of different groups of people and from different disciplines of education can be directed towards the improvement of students' aesthetic quality.

2.3.2 Aesthetic Competence

Aesthetic ability is an intrinsic part of aesthetic literacy, and a study of aesthetic ability requires an understanding of the concept and structure of aesthetic ability. According to the Dictionary of Psychology, aesthetic ability is a psychological characteristic of the aesthetic personality that directly affects the efficiency of aesthetic activities and ensures the successful achievement of aesthetic goals, and is a special, affective cognitive ability that includes aesthetic sensibility, aesthetic appreciation and aesthetic creativity.

Peng (2018) defines aesthetic ability as the mental capacity of the appreciator in relation to aesthetic activities. By comparing different scholars' discussions of aesthetic ability, it can be seen that they all regard aesthetic ability as a mental ability that is required for aesthetic activities, specifically including aesthetic sensibility, aesthetic appreciation and aesthetic creativity.

2.3.3 An Empirical Study of Aesthetic Literacy

There are not many empirical studies on the aesthetic literacy of college students, and most of them have studied and analyzed some of the connotations of aesthetic literacy, such as the aesthetic needs, aesthetic awareness and aesthetic beauty of college students. From the perspective of aesthetic psychological tendencies, Li et al. (2017) study found that university teachers and students have strong aesthetic needs, pay more attention to goodness, truth, and harmony as beauty, and have a tendency to have an essential understanding of aesthetics and aesthetic education. Liu (2018) stated that the aesthetic demands of university students are not great, but the aesthetic needs of female students are much higher than those of male students. Aesthetic consciousness was studied by Zhang (2018) who found that Chinese university

students have reached a high level of awareness about the essence of beauty and that the overall trend is correct and positive. However, they also have a wide range of aesthetic imagery levels and rich content, as well as development and dominance; there are also contradictions in aesthetic interests and cognition. According to Jia (2014), university students' aesthetics are only concerned with sensory stimulation, trendy look, and alternative, distinctive beauty. It was found that the aesthetic emotion of contemporary university students in China is in a positive and positive state but at a low level; public opinion concern, self-requirement, and value identity are the main factors influencing the aesthetic emotion of university students. Some researchers have also concluded from experience that the overall level of aesthetic literacy of contemporary university students is low, and that there are many problems in aesthetic emotion, aesthetic awareness and aesthetic ability.

2.4 Aesthetic Courses

In this section, there are three categories will be discussed: Research on the hierarchy of aesthetic education curriculum objectives in higher education institutions, Aesthetic education curriculum in higher education, and the Content of aesthetic education courses in higher education.

2.4.1 Research on the Hierarchy of Aesthetic Education Curriculum Objectives in Higher Education Institutions

Scholars in China generally believe that there are levels of aesthetic education course objectives in colleges and universities. Firstly, most scholars believe that the goal of university aesthetic education lies in cultivating basic aesthetic qualities of college students, such as aesthetic appreciation, expression and creativity; secondly, it lies in cultivating students' correct aesthetic beauty, aesthetic ideals and aesthetic interests; and the ultimate goal lies in promoting students' comprehensive and harmonious physical and mental development and the need to shape a perfect personality.

Studies in this area, such as Li and Sun's (2010) A Brief Introduction to Aesthetic Education Curriculum in Universities, suggest the selection and organization of curriculum content around the ultimate goal of aesthetic education, physical, mental and personality perfection. Gu's (1993) Outline of the Construction of University Aesthetic Education Curriculum focuses the objectives of university aesthetic education courses on four levels: cultivating correct aesthetic beauty; aesthetic ideals, interests and their aesthetic abilities; cultivating sentiment and perfecting personality; the same objectives are also expressed in Ding Chunqiu's The Functions of Aesthetic Education and the Construction of University Aesthetic Education Courses.

Other scholars believe that the goal of university aesthetic education is to cultivate as well as shape the humanistic spirit, such as ideology and morality, cultural quality, outlook on life, worldview, sense of responsibility and creativity (Zhang, 2017), as well as reflection on ethics (Chen, 2018), and that the university aesthetic education curriculum is a comprehensive curriculum that organically integrates students' knowledge, promotes the development of their overall thinking and cultivates their humanistic qualities. Ran (2018) divides the objectives of university aesthetic education courses into two major parts, ultimate goals as well as specific goals, the ultimate goal lies in pointing to the complete physical and mental development of students, the specific goals include the development goals of aesthetic quality, which is the improvement of aesthetic consciousness, aesthetic perception, experience, evaluation and other abilities, aesthetic expression and creativity; the specific goals are also divided into simultaneous goals, which is to promote students' overall moral, intellectual and physical development. According to Lu (2017), the objectives of university aesthetic education courses are targeted according to the overall objectives of university education and the personality characteristics of university students, with the main aim of improving the humanistic qualities, aesthetic interests and aesthetic abilities of university students, perfecting their psychological structure, promoting the healthy and harmonious development of students, and thus creating a generation of new socialist people with perfect personalities. Li (2012) believes that university aesthetic education is to further systematize and rationalize the aesthetic qualities of students (including many aspects, such as aesthetic concepts, aesthetic interests,

aesthetic feelings, aesthetic experiences and aesthetic abilities) on top of their existing high aesthetic qualities. Students will be able to look at life with an aesthetic eye and be able to work aesthetically in their jobs.

As a result, the hierarchy of aesthetic education curriculum objectives in higher education Institutions affects university students' perceptions of and attitudes to learning about aesthetic education. This can also affect the development of aesthetic education in universities.

2.4.2 Aesthetic Education Curriculum in Higher Education

Regarding the categories of university aesthetic education courses, researchers are more inclined to build a comprehensive, orderly, permeable and multi-level aesthetic education curriculum group, including aesthetic education principal courses, art courses, aesthetic education permeable courses, invisible courses (campus culture, aesthetic education activities), etc., in the form of a combination of compulsory and elective courses.

Some scholars believe that the university aesthetic education curriculum should establish a dual-level curriculum model, that is, a mandatory course such as Aesthetic Education in University and an elective course (which should contain basic theory, art history, art appreciation, and practical skills) added together (Zhang, 2018). According to Li (2018), all aesthetic education courses are divided into 3 series, firstly, appreciation series, such as film and television, art, photography, music, literature, architecture, dance, etc.; secondly, history and theory series, such as aesthetic culture, Chinese and Western music history, art history, commodity aesthetics, technology aesthetics, internet culture and art, etc.; thirdly, technique series, such as sketching, watercolor, calligraphy, chorus, music, dance, flower arrangement, MID production, etc.

The 3 types of courses are complementary and mutually reinforcing. Some scholars believe that the curriculum of aesthetic education not only includes art

courses, but also has its own theory of aesthetic education, for example, Zeng (2017) believes that the curriculum system of aesthetic education in colleges and universities should have three levels: the first level is the basic theory of aesthetic education, which mainly includes the nature, means, ways, meaning and role of aesthetic education; the second level is the appreciation and criticism of art, which mainly includes the status and role of art appreciation, psychological mechanism, case study of art appreciation, aiming to cultivate students' ability to distinguish beauty and ugliness, and the third level is the course on aesthetic characteristics and appreciation of sectoral art and self-image building of related professions. According to Ran (2018), the primary components of a university's curriculum for aesthetic education are a foundational course in aesthetic theory, a course in art appreciation located in the center of the curriculum, and a practical class located at the very top. In addition to this, some academics argue that there should be general courses as well as campus culture-based aesthetic courses in addition to classes that focus on the study of beauty theory, art-based appreciation, handicraft production, and social practice (Zhu, 2016). According to Xu (2013), there are three different ways for university students to receive an education in aesthetics: first, there is the explicit education pathway, which consists of public art courses as the main channel, as well as extra-curricular art and cultural activities and the infiltration of disciplinary aesthetic education courses; secondly, there is the implicit education pathway, which includes the campus cultural environment, the library, logistics management, and other potential courses to create aesthetics; and thirdly, there is the interdisciplinary aesthetic education pathway, which According to Wang and Zeng (2017), who wrote an article titled "modernization and building of huge aesthetic education system in colleges and universities," aesthetic education is not a singular course but rather a reasonably autonomous education system. And the key to the current implementation of aesthetic education in colleges and universities is to find new connections under the premise of integrating the existing culture and art courses, so the courses should be created at two levels, one is the basic theory course (aesthetics, aesthetic education), and the second is cultural arts courses (including appreciation, historical and theoretical, critical and practical courses).

In conclusion, the aesthetic education curriculum in universities should include the main aesthetic education course, the art course, the aesthetic education infiltration course and the invisible course (campus culture, aesthetic education activities). This will attract college students' interest in learning aesthetic education, thus promoting the development of aesthetic education.

2.4.3 The Content of Aesthetic Education Courses in Higher Education

The content of aesthetic education courses in higher education is quite rich. For example, Zhao (2016) believes that the basic content of university aesthetic education should be to teach the philosophy and laws of beauty. According to Qiu (2015), school aesthetic education generally includes several aspects such as aesthetic education, aesthetic knowledge education and disciplinary aesthetic education. Nature aesthetic education should be a branch of university aesthetic education, and natural landscapes should be scenery or sights in the natural environment that have aesthetic properties and values (Qin, 2015). On the basis of local circumstances, an optional art course should be made available, one that teaches students about the beauty of ugliness, and that there is no theory in the field of art to teach students about the beauty of ugly things. There are significant creative and aesthetic values in traditional Chinese culture, according to Wang (2017). Accordingly, a regionally oriented aesthetic education programme should be established for college students to successfully increase their aesthetic quality.

The Aesthetic Education curriculum is arranged in a two-tier model of 'compulsory + elective', offering a 'compulsory + elective' arrangement of teaching content and rigorous assessment (An, 2019). For example, students should be required to choose one or two compulsory courses in aesthetic education, on top of which they should take other courses related to their aesthetic education major as appropriate. On the one hand, additional compulsory courses in aesthetic education are introduced. Around natural beauty, artistic beauty, social beauty, technological beauty, etc., the content of the aesthetic education courses is enriched in a comprehensive and multi-level manner, such as Aesthetic Education in Colleges and Universities, Aesthetic

Ideas, Introduction to Art, and Technology, etc. On the other hand, teachers of aesthetic education in higher education combine the traditional concept of general education and offer a series of elective courses on aesthetic education teaching for the majority of students to choose freely, so as to further improve their aesthetic appreciation ability and cultivate their creative consciousness and critical thinking (Kao, 2019).

In terms of the ways and means of using aesthetic teaching methods, the Aesthetic Education programme is an educational philosophy that is self-centered, fully stimulates students' interest in learning, and mobilizes them to be active and motivated (Lilliedahl & Rapp, 2019). For example, practice and theory are integrated with each other to create an aesthetic atmosphere, teach aesthetic skills and methods, and focus on cultivating students' aesthetic creativity in a way that experiences and expresses beauty. At the same time, aesthetic education courses can present aesthetic art in an intuitive form through modern technology, helping the majority of students to better feel, experience and understand beauty.

In addition, the combination of aesthetic education courses and the global catechism system can effectively address the problem of uneven development of aesthetic education (Kai et al., 2021). For example, aesthetic education online open courses, online live streaming and other educational activities allow the aesthetic education online courses in universities to take on the wings of new media, and get rid of geographical restrictions and promote quality and balanced development of education.

In a summary, aesthetics, aesthetic education, nature, society, technology, art, and even campus environment is all included in university aesthetic education (Lu, 2011). In addition, other scholars have analyzed the content of university-based aesthetic education materials and found that the practical content of university-based aesthetic education materials is missing in terms of content, and the content is difficult to reflect comprehensive as well as local cultural characteristics and traditional cultural characteristics (Jia, 2016).

2.5 Aesthetic Activities

In this section, there are 2 categories will be explored: Types of aesthetic activities, and an Empirical study of aesthetic activities.

2.5.1 Types of Aesthetic Activities

There are several types of aesthetic activities in the new context. A variety of recreational and popular cultural and artistic activities have also emerged in the campus (Li & Xue, 2020). The first type of aesthetic education activity is the infiltration of aesthetic education in the ideological work of university students. The second type of aesthetic education is to offer courses in music, physical education, art and other art subjects in universities. The third kind of aesthetic education activity is the humanities or elective courses offered by universities. The fourth type of aesthetic education activity is to hold academic lectures by experts and scholars in colleges and universities. The fifth type of aesthetic education activity is the development of various forms of art practice in universities. The sixth type of aesthetic education is the creation of a beautiful and harmonious campus environment. The seventh type of aesthetic education is the infiltration of aesthetic education into professional education. Students' art practice activities are an important channel for students to appreciate, discover and create beauty, which is one of the main ways to develop and popularize aesthetic education in higher education (Gao & Liu, 2021).

According to the survey, among the aesthetic activities, contemporary university students are most interested in enjoying music, followed by reading literary works, watching movies and travelling (Li & Xue, 2020; Tainio, 2019). The purpose of music for university students is to regulate their mind, cultivate their feelings and enrich their interests. The purpose of loving literature is to understand society and think about life from literature. The purpose of watching films is to appreciate art, to learn and to explore the world. The purpose of travelling is to experience the intuitive feeling that pleases the ears and eyes, the aesthetic understanding that pleases the heart

and the spiritual sublimation that pleases the mind. This shows that university students in the new century have certain requirements for understanding and demanding beauty.

The ability to appreciate and discover beauty will gradually improve with the deepening of time activities on beauty, and the different types and angles of experiencing beauty will help to shape a more objective and comprehensive aesthetic understanding (Sodirzoda, 2021). The whole process of aesthetic education is carried out through a variety of practical activities in the arts, both in the learning of beauty and in the practice of beauty; in the learning of theoretical knowledge and in the sublimation of the theory of beauty in practice (Abdullaeva, 2021).

2.5.2 An Empirical Study of Aesthetic Activities

An inclination for aesthetic activities and corresponding attitudes to art is not only expressed in looking at artworks but can also lead to appreciation for other kinds of art like performing arts and listening to music. Additionally, not only consumption of art represents interest in the arts but also the active involvement. Perhaps active involvement shows even stronger appreciation for the arts. Nevertheless, not all artworks are drawn/written/expressed with the intention in mind to produce art but for example rather to express emotions.

This study, for want of a better phrase, explores differences in aesthetic behaviors (whether they are active as a creator or passive as a consumer) and assesses how these variations connect to aesthetic views, in addition to social background, education, and personality traits (Muzyka et al., 2021).

The findings of this study presented evidence for a range of factors that contribute to aesthetic activities, with an obvious focus on cultural or aesthetic involvement as the overarching component. Even though it was impossible to avoid doing some exploratory study, some of the background characteristics that were considered were chosen with a theoretical purpose in mind. Because there is currently consensus among personality theorists that there are most likely five primary variables

that underpin personality (the Big Five), including these characteristics is a simple and straightforward option. This is especially true considering that some of these characteristics may be associated with aesthetic pursuits. According to Eysenck's theory of extraversion, extraverts are those who need new kinds of sensory stimulation and look for opportunities to experience them (Matthews, Deary, & Whiteman, 2003). Furthermore, artistic pursuits have the potential to be recognised as a source of this uniqueness, which is really the case (Zuckerman, 1994). On the other hand, the Big Five concept of openness to experience seems to be explicitly linked to intellectual and cultural encounters, as opposed to the basic sensory stimulation that is associated with extraversion. This may be because openness to experience is possibly the newest and least described of the five components. Studies of the personalities of creative artists often demonstrate heightened neuroticism, as well as a higher prevalence of mental difficulties among artists. (Feist, 1999; Jamison, 1995; Ludwig, 1995). As a result, participation in aesthetically pleasing activities has the potential to be linked to neuroticism. It is possible that a high degree of conscientiousness is desired for these activities as well as the necessary advanced preparation required for things like arranging and buying theatre tickets, etc. The creation of aesthetic works, such as practicing and rehearsing an instrument, setting aside time for painting or sketching, or collaborating in the performing arts, all need an efficient and ordered environment. This is especially true in the areas where these works are created. It is not clear whether agreeableness should be connected to aesthetic activities; many of them are done socially in groups, such as attending concerts and discos, but it is also possible that creativity requires artists to limit their social activities in order to obtain the time and space that is required for them to be creative.

Parallel to the growth of conventional ideas, Berlyne (1974) demonstrates how aesthetic activities are intrinsically driven stimulus-seeking actions that are strengthened by exposure to stimulus patterns. For him, empirical aesthetics served the objective of explaining how hedonic tone is controlled. Hedonic tone, described by Berlyne (1971) as the ability to reinforce an operant response and elicit preference or pleasure, is dependent on both the stimuli' potential for arousal and the organism's present state of arousal. As creatures seek the highest possible hedonic value, they

expose themselves to and evaluate stimuli according to their level of arousal. Hedonic tone is dependent on the potential information that may be sent to the organism via psychophysical, ecological, and collative qualities, such as novelty, surprise, complexity, ambiguity, or asymmetry. Thus, Berlyne's explanation of aesthetic appreciation was based on the fundamental operations of the brain's reward and aversion systems and was incompatible with any normative capacity for appreciation. This incompatibility would be even greater if appreciation were thought to be a characteristically human, universal, stable, innate, and unrelated to experience or culture (Che et al., 2018).

The aesthetic desires of contemporary university students are growing, and the range of aesthetics is expanding. University students have a broadened horizon and an increasingly strong interest in the pursuit of beauty. Contemporary students are not only interested in reading and appreciating famous works of art and exotic treasures from both ancient and modern times, but also in exploring valuable aesthetic ideas and theories (Yan, 2019).

Universities will invite experts and celebrities to give talks. Around 2019, major universities start organizing lecture series on quality education. The lectures invite renowned scholars, experts, subject leaders, successful members of society, actors and retired officials from home and abroad to give their views on their respective fields, mostly sharing their experiences in their own fields (Li & Xue, 2020). The advantage of these lectures is that students have direct access to the elites in the relevant fields, absorb their experience and avoid mistakes (Yu & Jiang, 2022). The disadvantage is that the lectures are short, the students are limited in what they can gain, and the experience is not fully understood and accepted by the less experienced students (Afhami & Mohammadi, 2020).

Cultural and artistic clubs are formed among students. Student societies are diverse mass cultural, artistic, and intellectual clubs founded on a voluntary basis by students, regardless of their year, department, or even school, and are made up of individuals with similar interests (Bian, 2021). The goal of these organizations is to

increase students' autonomy, improve their lives after school, share ideas, trade talents, educate each other, and foster friendship, all while ensuring that students finish their studies and do not disrupt the usual order of school (Li & Xue, 2020). Student groups in universities in China were established in 1904 and have a history of more than a century. The benefit is that the participants are fans of the society's material, allowing them to skip the period spent cultivating their interests and go straight to the optimization stage via society activities (Yu & Jiang, 2022). The drawback is that the student population is unstable and easily misled, necessitating direction and supervision by more experienced professors, whose moderation is difficult to understand (Fingerhut et al., 2021). As a consequence, most contemporary methods to aesthetic education at institutions throughout the country do more damage than good, yielding half the results with twice the work.

2.6 Aesthetic Experience

Aesthetic experiences are one of these potential sources of happiness that have not yet been researched on a large scale using a systematic technique. Scientists and philosophers of science often conceptualize aesthetics in scientific workplaces in terms of notions of beauty (such as symmetry and elegance), wonder, and awe (Dawkins, 2000; Gilbert, 2018; Gottlieb et al., 2018; Hossenfelder, 2018; MacArthur, 2021; McAllister, 1996; Wilczek, 2016). In a same spirit, amazement, wonder, and a sense of beauty are considered the defining aspects of aesthetics in psychological literature and tradition (Darbor et al., 2016; Feynman, 2007; Hagman, 2002; Keltner & Haidt, 2003; Nakayama et al., 2020; Scarry, 1999; Shiota et al., 2007; Valdesolo & Graham, 2014). In addition, they each address the three brain systems involved in the neuroaesthetic triangle, namely the sensory-motor, knowledge-meaning, and emotion-evaluation systems (Chatterjee & Vartanian, 2016). In addition, they address the three core categories of psychological interest related to self-transcendence: motivation, cognition, and emotion (Markovi, 2012; Varga 2021). Thus, the connection between science and aesthetics may be understood from both philosophical and neurological perspectives (Arcangeli & Dokic, 2020; Breitenbach, 2013; Gottlieb et al., 2018; Montano, 2013; Zeki et al., 2014). The value of aesthetic experiences in the lives of

scientists and the scientific community at large has been argued. These include, but are not limited to, inspiring study and influencing theory (Girod et al., 2003, 2010; Girod, 2007; Ivanova, 2017; MacArthur, 2021; McAllister, 1996; McLeish, 2019). In particular, self-transcending aesthetic experiences are seen as innately good when precisely defined (Pak, 2019; Thrash, 2021), and as such, they present a critical avenue to better comprehend how scientists could prosper in the modern world (Owens, 2022). Essential to eudaimonic well-being and sometimes used interchangeably with it, the topic of flourishing has been explored utilizing a broad variety of approaches (Belzak et al., 2017; Ryan & Deci, 2001; Su et al., 2014). Measuring flourishing in terms of human flourishing has become increasingly popular among researchers in well-being and positive psychology because it accounts for dimensions of flourishing (such as meaning, virtue, character, and relationships) that are not captured by traditional measures of well-being. Inspiration for this movement comes from ancient Greek thought (for example, Aristotle, 2001). Van der Weele (2017). The aesthetic insights scientists receive from their work are credited with helping them thrive in their fields.

Evidence from the field of scholarship reveals that the act of acquiring knowledge is an aesthetic experience. (a) a seminal work on the aesthetic character of experiences is included in this (Dewey, 1934) (b) research that articulates the force of aesthetic agency, which reclaims the body as a meaning producing agent (Ladkin & Sutherland, 2013); and (c) a viewpoint on Zen that relates human perception to meaningful learning. (Ladkin & Sutherland, 2013) (Chung, 2018). This is significant because when considered as a whole, these studies demonstrate the significance of the felt part of learning, which places an emphasis on emotion and humanity. This makes the finding discussed here noteworthy. In his 1934 essay, "The Aesthetic Quality of Experience," John Dewey discussed the aesthetic dimension of an experience. According to Dewey, an aesthetic quality is an emotional characteristic, and no experience can have unity unless it also has an aesthetic quality.

An examination of Dewey's body of work reveals that, in Dewey's view, feelings are not immutable things that are incapable of development. When they are

important, they are characteristics of a dynamic and complicated experience, of a story that is unfolding. An aesthetic experience consists of a drama in which the sensation, the action, and the meaning are all intertwined. The outcome is a state of equilibrium (Leddy, 2016).

The aesthetic experience is not limited to the sphere of the arts alone. In fact, Eisner (1985) emphasizes the potential advantages of aesthetic encounters for mathematicians and scientists. Eisner is influenced by Sir Herbert Read's view that "the objective of education is the creation of artists—people skilled in the many forms of expression." The source of Read's idea is "The Purpose of Education Is to Create Artists." It also has origins in the education of artists and musicians, where researchers have extended aesthetic teaching methodologies to the education of students in other professions.

This is a fascinating paradigm regarding aesthetic experience since, on the one hand, individuals may have an aesthetic experience with unfamiliar work; on the other hand, prior knowledge or a rudimentary comprehension of the technical components of the topic can also improve their experience. About the other side, if a person has an excessive amount of information on a subject, they may have a different experience of a piece of art because they are more focused on the technical components of the work rather than the experience it provides them with aesthetically. It is possible for a person to disregard the feeling that goes into creating an aesthetic experience if they are too focused on the technical parts of the work. According to Dewey, an aesthetic experience is one that does not include a complete absence of feeling. In point of fact, feeling is what completes an artistic experience, and very often, the feelings that are evoked are felt so profoundly that it is difficult to give them a name (Dewey, 1934).

2.7 Previous Related Research

Numerous philosophers, such as Aristotle, Plato, and Kant (Stanford, 2020), as well as arts educators such as Dewey (1934) and Langer (1957), they investigated aesthetics in connection to ideas such as aesthetic experience, judgement, and objects

(Fleming, 2013). An aesthetic experience is described as the moment when a person sees, hears, or feels something from the outside world that causes them to feel a range of feelings, such as happiness or appreciation for beauty. It's possible that this also applies to how we experience, appreciate, and produce art (Dewey, 1950). Judging anything aesthetically requires doing some kind of evaluation on the thing being judged. This kind of judgement might be either subjective or objective, and it could also be either positive or negative. When making aesthetic judgements, we are often asked to consider whether or not we like looking at or listening to a variety of items or artefacts. In order to articulate such an evaluation, we are needed to use specific terminology. The investigation of appreciation and the comprehension of aesthetics is the focus of the discipline of semiotics, which is a subfield of appraisal theory (van Leeuwen, 2017). This research may assist educators in gaining a better understanding of how to teach aesthetics. Long ago, people concluded that teaching aesthetics in schools was necessary due to the significance of the subject in today's communication and commercial environments.

Learning about the arts requires familiarity with several forms of literacy. Literacy in the aesthetic domain is the ability to create meaning via the study of aesthetic semiotics or the appreciation of the arts. However, studies reveal that these literacies are seldom explicitly taught in schools, despite their prevalence in everyday life (Klein, 2018; Pahl, 2014) and need in many careers requiring object presentation and multimodal communication (White, 2015). A lack of appreciation for aesthetics may hinder effective communication and cost businesses in the aesthetics-focused sector money. Schools are well suited for fostering a sense of aesthetic appreciation, and many curricula make a point of stressing their dedication to catering to students' aesthetic needs. In light of the growing importance of aesthetics in today's workplace, it stands to reason that students who study the subject would graduate best prepared for the jobs of the future.

The Ministry of Education recognizes the importance of aesthetic education and has included the "Aesthetic Education Curriculum" as a cornerstone of the broader foundation for the development of aesthetic education going forward. The curriculum's

focus is on providing students with a well-rounded education that includes the arts as well as knowledge from a variety of other fields and real-world contexts. The program's overarching goal is to foster a culture of appreciation for the arts in all spheres of society, from the home to the museum, and beyond. Even if there are many linkages between the aesthetic education process and the accumulation of experience, "aesthetic experience" is the ultimate embodiment of "Complete Experience." The term "complete experience" is used to describe the state of mind of a person who has immersed themselves in an activity with such intensity that their rationality and sensibility have fused together, resulting in a systematically accumulated body of experience, and who is also extremely pleased with the results of their efforts (Lin, 2019). Therefore, this research contends that students should not just depend on the aesthetic curriculum but should instead begin with the mastery of fundamental beauty in life and pay attention to the genuine, good, and beautiful things all around them. That way, they may hone their own powers of perception, imagination, interpretation, speculation, practice, and delicate communication.

Having an appreciation for beauty and an understanding of its value is an important part of developing into a model citizen, and incorporating an appreciation for and knowledge of the aesthetic into classroom activities can give learning a more holistic, holistically beautiful, and holistically beautiful aesthetic (Lee, 2018). In a similar vein, according to the Australia Council for the Arts (2017), more than 80% of people in rural areas believe that aesthetics positively affects their communities by allowing for a wider range of emotional expression and by fostering unity within and between cultures, especially through the visibility of the contributions of historically marginalized communities (Taylor, 2007).

The ability to recognize and articulate aesthetic value is more crucial than ever in light of the uncertainty that will characterize the workforce of the future (Thompson, 2016) and the current state of the globe (natural disasters, global pandemics, and political unrest). The value of aesthetics in preserving and advancing cultural traditions and social mores has also been emphasized (National Trust, 2018). Aesthetic literacies may help young people in today's society, given their situation, by improving

their capacity to communicate and find work (House of Representatives Standing Committee on Employment, Education and Training, 2017).

According to the findings of research conducted on aesthetic education, children who participate in an aesthetic education programme demonstrate significant differences in their musical judgments and their ability to describe those judgments compared to children who do not participate in such a programme (Acer & Omeroolu, 2018). There is not much of a difference in the students' ability to engage aesthetically with a work of art, regardless of whether they fall into one of three developmental categories (normal development, gifted development, or special needs) or come from one of several different socioeconomic backgrounds (Paul, 2018). Students from a wide variety of backgrounds are able to articulate their sentiments while reacting emotionally to music in some way. It has also been shown that aesthetics encourages more participation from students in creative and inquiry-based learning methodologies (Cremin et al., 2015; Mills et al., 2017). In addition to this, they encourage the development of compassionate and empathetic attitudes (Barton & Garvis, 2019).

According to the findings of prior research, one of the most effective strategies to promote aesthetic education is via aesthetic education (Eisner, 2004; Kjeldsen, 2001; Madeja, 1974l; Smith, 2014; Ulvik, 2020). In addition, this procedure is still being carried out, and it is essential to keep a close eye on how well it is working. It has the potential to foster in individuals the skill and the habit of discovering, exploring, feeling, recognizing, and practicing beauty. As a consequence of this, it is essential for students to investigate and get a sense of their surroundings, as well as to get a sense of the characteristics and importance of the art of a variety of different works of art. Then and only then will students be able to comprehend the connection that exists between art and life, as well as between society, history, and civilization, and even between the state and the country (Chen, 2017).

The cognitive abilities of knowing of or within, knowing how, knowing about, and knowing why are the building blocks around which an aesthetic curriculum is constructed. Aesthetic education should ultimately focus on teaching students both

what they should do and how they should accomplish it (Reimer & Smith, 1992). Aware of requires aesthetic cognition, which may be defined as the ability to understand what aspects of a piece of music contribute to an enhanced aesthetic experience. Knowing how to do something may be comprised of artistic cognition as well as the interactions that students might have with the work as it is being done (Reimer & Smith, 1992). Knowledge about a piece of music's composer and significance in its cultural or historical settings are technical qualities that might enhance the aesthetic response, but they are not required for aesthetic engagement.

Educators should build knowledge and comprehension of aesthetics, acquire the ability to think philosophically, embrace open-minded attitudes, and witness pupils engaging in aesthetic discussion (Lankford, 1997; Lee, 2020). Educators must create classrooms where students feel encouraged to communicate their artistic impressions without fear of criticism (Greene, 1986; Lankford, 1997; Lien, 2019; Pike, 2004). Teaching artistically is difficult, and a teacher must be cautious to encourage pupils to express their ideas without imposing his or her own beliefs and opinions on the students (Pike, 2004).

Teaching aesthetics involves individual reactions. Aesthetic experiences cannot be forced on another person due to the fact that these reactions are individualized and based on their own histories and expertise (Chen, 2017; Greene, 1986). When it comes to providing an explanation of the benefits and drawbacks of using an aesthetic viewpoint in the classroom, Zhou (2018) offers the most condensed version possible: If anything stops being entirely aesthetic—if it goes anywhere from the image to the diagram—then it becomes the most irritating of all instruction. This is because it deals with life in its greatest complexity, which is why I feel aesthetic teaching is the finest form of all education. When teachers impose their own emotions on students and either require or expect pupils to have the same answers, they enter the offensive zone outlined by Zhou (2018). The objective is no longer artistic if teachers try to instill in their students their own preconceived notions of what constitutes good taste. Instead, teachers should discuss the aesthetic experiences they have had when interacting with the arts and create an environment in which students are actively encouraged to

engage with the arts and discuss the aesthetic experiences, they have had with one another (Lankford, 1997; Pike, 2004; Zhou, 2018). As students engage in an aesthetic experience, the educator must keep in mind that all participants must be "alive in the quest of living thinking" (Yang & Cui, 2021).

2.8 Conclusion

In conclusion, aesthetic education in higher education is markedly distinct from that in elementary school. To begin with, it is the peculiarity of the educated, who are essentially a group of young adults. Their worldview, viewpoint on life, and morals are in their formative stages, and they also possess some speculative capacity. They are the most sensitive group and at the age when it is easier to form an opinion. For college students' aesthetic education, we should use the way of moistening things softly, offer them with an adequate platform and resources, and encourage and lead them to explore and discover themselves. Instead of following the script or imparting facts, schools and instructors can excite students' potential and touch their emotions.

However, the uniqueness of the educational level is important. Higher education is distinct from elementary and secondary education. There is no collective college admission test pressure, and students are pursuing their individual opportunities. Consequently, many students will experience a lost time after entering college. When confronted with a limitless number of options, they are abruptly at a loss for direction. Once in this muddled mindset, it is easy to miss the most valuable college moments and to miss out on several possibilities.

Consequently, aesthetic education in higher education is not just a kind of curricular instruction, but also a platform for practical application. It permits pupils to discover themselves via complete experience, to comprehend them, and to pick a path that they really like and fits.

In addition, colleges and universities have a unique characteristic. Higher education is administered through universities. The educational model of colleges and

universities differs significantly from that of elementary and secondary schools. With the growth of contemporary higher education, colleges and universities are no more a closed and unknown source of peach blossoms, but rather an institution strongly tied to the development of society, culture, and nation, as well as a bridge for students to link from ivory tower to society. In China, students are mature into true adults who attain spiritual autonomy and personality development form colleges and universities.

CHAPTER 3

RESEARCH METHODOLOGY

The researcher explains the procedures followed during the investigation in this chapter. The study design, data collection techniques, equipment, data collection procedures, and data analysis procedures are all considered.

3.1 Research Design

This study's strategy will be a hybrid of qualitative and quantitative approaches. Because of the greater sample size and various types of measurement and analysis, a quantitative research approach will be employed to gather data from questionnaires (Sekaran, 2012). One of the unique features of this approach is its ability to identify the connection between dependent and independent variables, which facilitates the testing of hypotheses (Madrigal, 2012). In the realm of aesthetic education research within higher educational institutions, a comprehensive qualitative approach was employed. Based on initial questionnaire outcomes, focus group discussions were introduced as a pivotal methodological step. Two focus groups were meticulously constituted from participants actively engaged in aesthetic education: one of educators and another of students. These discussions provided a platform to discern collective sentiments and shared experiences (Li & Huang, 2020). Subsequently, insights from these discussions informed the formulation of semi-structured online interview questions, enabling deeper individual insights from both educators and learners, thus establishing a layered understanding of aesthetic education perspectives (Chen & Zhao, 2022).

3.2 Data Collection

The strategies used to collect data are crucial components of every study design (Sekaran, 2012). A combination of primary and secondary sources will be used for this investigation. Questionnaires are the principal tool used to gather information for the study.

The questionnaires used in this study will be self-administered. (Saunders, Lewis, & Thornhill, 2009) state that self-administered questionnaires may be sent out via the Internet and collected manually or sent back to the researchers after being filled out by the respondents. The significant data for this study will be collected through an online questionnaire utilizing the Internet and Questionnaire Star (a survey tool in China) to better support the research aims.

During the pandemic, the proficiency of teachers and students in using online tools showcased the feasibility and effectiveness of harnessing online mobile data for research purposes (Wang & Liu, 2021). This technological pivot not only mitigated the challenges posed by the pandemic but also underscored the evolving landscape of research methodologies in the digital age (Zhang & Li, 2020).

Employing online interviews as a research tool has gained prominence, especially in light of recent global events and technological advancements. Several reasons underpin this choice. Online interviews offer unparalleled convenience and flexibility, allowing participants from diverse geographical locations to partake without the constraints of physical presence. This ensures a wider and possibly more representative sample, enhancing the generalizability of the findings. Additionally, the digital format caters to the contemporary familiarity and comfort levels of many participants with virtual platforms, potentially increasing the response rate and authenticity of interactions. The cost-effectiveness, time-efficiency, and eco-friendliness of online methodologies further validate their preference. These factors,

combined, make online interviews a robust and forward-thinking approach in contemporary research (Liu & Wang, 2022; Zhao, 2021).

In addition, this study will adopt the online interview to collect qualitative data and information. Semi-structured interviews will be designed in this section.

3.2.1 Population

This study will be conducted at S University, located in Yunnan Province, and includes 4,500 students engaged in aesthetic education. S University is also one of the pilot higher education institutions for aesthetic education (Department of Education of Yunnan Province, 2020) in China.

The other two groups of teachers and students should be prepared for interviews. They will comprise two groups of six teachers and six students as participants. They will be selected from S University.

3.2.2 Samples

3.2.2.1 Sampling Method

In this study, a stratified random sampling method was employed, which is particularly advantageous when dealing with populations that have multiple sub-groups (strata) of interest. The population was first divided into distinct strata based on predetermined criteria relevant to the research objective, ensuring that each subgroup was mutually exclusive and collectively exhaustive (Johnson & Zhang, 2021). Subsequently, a random sample was extracted from each stratum. This approach offers several benefits: it ensures that each subgroup is adequately represented, thereby minimizing sampling bias, and allows for more precise estimations within each stratum as compared to simple random sampling. Furthermore, stratified random sampling provides a comprehensive overview, accommodating analyses both at the overall population level and within individual strata. Given the

increasing emphasis on ensuring representation and equity in research, the stratified random sampling method is well-aligned with contemporary academic standards and practices, allowing for robust, generalizable findings while giving due consideration to population heterogeneity (Liu & Sharma, 2022).

3.2.2.2 Sampling Techniques

For the quantitative component of this study, stratified sampling techniques were employed to ensure that different subgroups within the population were appropriately represented. Given the heterogeneity inherent in many contemporary populations, stratified sampling divides the population into homogenous subgroups (or strata) based on specific criteria, and then samples are drawn randomly from each stratum (Zhang & Liu, 2021). This technique improves the representativeness of the sample and enhances the precision of the findings. Particularly in contexts where certain subgroups might be overshadowed in a simple random sample, stratified sampling ensures their inclusion and provides more accurate, generalizable insights (Wang & Zhao, 2019).

In contrast, the qualitative segment of the study utilized purposive sampling techniques. This method allows researchers to select specific individuals who possess deep knowledge or unique insights pertinent to the research question. Given the exploratory and interpretative nature of qualitative research, purposive sampling ensures that the richness, depth, and complexity of the topic are captured by engaging with participants who offer the most relevant perspectives (Li & Chen, 2022). By deliberately choosing participants based on their experience or expertise, researchers can extract detailed, nuanced, and contextually relevant information that illuminates the intricacies of the subject matter (Huang & Yang, 2020).

3.2.2.3 Sample Size Determination

Determining an appropriate sample size is a critical step in research to ensure that findings are statistically valid and can be generalized to a broader population. As posited by Sekaran (2012), the sample represents a subset of

individuals selected from the larger population, intended to mirror the characteristics of this broader group. In this study, the G-Power software was employed, renowned for its robust architecture in guiding sample and effect size estimations, especially suitable for methodologies involving simple linear regression (SLR) analyses (Li & Zhao, 2021). Given the intricate nature of linear regression, primary data is imperative to draw meaningful interpretations. Furthermore, the sample size requisite to ensure study credibility is proportionate to the number of continuous variables in the dataset (Yang & Wu, 2020). Built upon the foundations of Cochran's formula and validated for continuous and categorical variables, the G-Power software employs advanced algorithms for power analysis in sample size determination (Chen et al., 2022).

Cochran's formula for continuous and discrete variables is the basis for the G*Power software packages (Erdfelder et al., 2007) and sample size power analysis (Bartlett, Kottlik, & Higgins, 2001). After doing the math, it was determined that a sample size of n = 400 was needed for the study. Therefore, the G*Power random effect sample size of n = 400, 2-tail, err prob = 0.05, and power (1- err probability and confidence level) = 0.095 was used for this investigation to err on the side of caution.

The purpose of this study is to explore the aesthetics education program at S University in Yunnan Province. Krejcie and Morgan's (1970) sample size table shows a negative association between sample size and margin of error, with more significant margins of error corresponding to smaller sample sizes.

N	S	N	S	N	S	N	S	N	S
10	10	100	80	280	162	800	260	2800	338
15	14	110	86	290	165	850	265	3000	341
20	19	120	92	300	169	900	269	3500	346
25	24	130	97	320	175	950	274	4000	351
30	28	140	103	340	181	1000	278	4500	354
35	32	150	108	360	186	1100	285	5000	357
40	36	160	113	380	191	1200	291	6000	361
45	40	170	118	400	196	1300	297	7000	364
50	44	180	123	420	201	1400	302	8000	367
55	48	190	127	440	205	1500	306	9000	368
60	52	200	132	460	210	1600	310	10000	370
65	56	210	136	480	214	1700	313	15000	375
70	59	220	140	500	217	1800	317	20000	377
75	63	230	144	550	226	1900	320	30000	379
80	66	240	148	600	234	2000	322	40000	380
85	70	250	152	650	242	2200	327	50000	381
90	73	260	155	700	248	2400	331	75000	382
95	76	270	159	750	254	2600	335	1000000	384

Note: N is Population Size; S is Sample Size.

Figure 3.1 Coefficient Alpha Ranges

Source: Krejcie & Morgan, 1970

To accommodate potential inaccuracies or non-responses, the intended sample size for this research has been adjusted to 400. The study will employ 400 students will be selected from a pilot group of 4,500 students enrolled in higher education institutions that prioritize aesthetic education.

For qualitative research, determining the appropriate sample size, unlike quantitative research paradigms, depends largely on the concept of saturation. Saturation refers to the absence of new or relevant information related to the research question during the data collection process (Li & Wu, 2019). Qualitative research emphasizes depth, richness, and complexity rather than predetermined numbers. Typically, the size of a study is influenced by the purpose of the study, the research question, the quality of the data, and the strategy employed (Zhao & Zhang, 2020).

Recent literature suggests that researchers maintain flexibility, monitor the saturation process, and make iterative decisions about the need for further interviews or focus groups (Chen & Liu, 2021). In the present study, an initial sample of 12 participants was deemed appropriate based on previous similar studies. Of these, 6 students and 6 teachers each participated, and there were a variety of 6 females and 6 males among the students and teachers.

3.3 Research Instruments

3.3.1 Questionnaire

As far as feasible, the questionnaire's content should reflect the stated purpose of the study. Two goals drove the questionnaire's structure. Clarity and brevity in survey questions serve two essential purposes in research methodology. First, by presenting clear questions, respondents can swiftly discern the intent, ensuring accurate and relevant responses (Wang & Liu, 2019). Secondly, maintaining succinctness in survey design contributes to optimal survey length, which is crucial in mitigating respondent fatigue and maintaining the integrity of the collected data (Zhao & Zhang, 2021). These combined elements, based on recent literature, are paramount in enhancing the reliability and validity of survey-based research methodologies. It was proposed that, in order to get more accurate results, researchers should use questions that concentrate on the present attitude and behavior of respondents (Bradburn, 2003). To encourage participants to complete the survey, the researchers in this study placed a cover page at the beginning of the questionnaire detailing their qualifications and providing anonymity.

There are three components to this questionnaire. For the demographic profile, such as gender and age, Section A uses a nominal and ordinal scale. Gender questions are answered on a minor scale, while age questions are answered on an ordinal scale. Level of aesthetic literacy, aesthetic courses, aesthetic activities, and Aesthetic experience comprise Section B's four independent variables. The aesthetic education

development of higher education institutions is a dependent variable in this study. This study uses the five-point scale as the most commonly utilized scoring system (Brace, 2004). Twenty words per question were the maximum allowed for the questionnaire; however, questions may be longer than one sentence (Oppenheim, 1992).

3.3.2 Online Interview

An in-depth interview allows the interviewer to dig into social and personal concerns with the interviewee, which is a significant benefit of this kind of interview. Since group interviews are public, the researcher cannot go as deeply into a subject as they would with individual interviews. However, group interviews allow the collection of helpful information (Patton, 1990). Focus groups are another name for group interviews; in these sessions, numerous participants discuss a specific topic while exchanging ideas, facts, and anecdotes (Maxwell, 2008). In the context of this study, we will conduct this research using a method known as a semi-structured interview. This allows the researcher to discover students' and instructors' responsibilities in aesthetic education at S University.

Identifying six classroom instructors and six pupils to participate in the study will be one of the tasks included in the selection stage of the qualitative portion of the research. They will be selected from S University, and to be eligible, they must satisfy the following requirements:

1) Participants must be enrolled full-time as undergraduate students at the research site.

2) Participants must be teachers engaged in aesthetic education and students receiving aesthetic education courses.

3) Participants must complete informed consent and agree to participate in recorded (video and audio) focus group interviews.

4) There must be a balanced number of males and females among the participants.

Emails explaining the study's objectives and scope will be sent to potential participants to solicit their participation. As part of obtaining informed consent, participants in the qualitative research should read and fill out informed consent forms at each stage. Additionally, participants will be allowed to withdraw from the study as part of the informed consent procedure.

3.3.3 Construct Measurements

Section A - Demographic Variable

Table 3.1 shows Section A of the questionnaire; the research will use nominal and ordinal scales to construct the questionnaire.

Table 3.1 Section A - Demographic Variable

Section A	Items	Scale of measurement
A	Demographic variables Gender Age	Nominal Ordinal

Section B – Dependent Variable and Independent Variable Questionnaire

Table 3.2 shows Section B, which comprises four independent variables, and the dependent variables are the level of aesthetic literacy, aesthetic courses, Aesthetic experience, and aesthetic activities. The dependent variable of this research is the development of university aesthetic education at S University.

Table 3.2 Section B – Independent Variables (IV) and Dependent Variable (DV)

Variables	Adopted From
Level of aesthetic literacy (IV)	Jiang, 2015; Hong, 2019
Aesthetic courses (IV)	Liu, 2021; Lilliedahl & Rapp, 2019
Aesthetic activities (IV)	Guo, 2018; Xue, 2019
Aesthetic experience (IV)	Gilbert, 2018; Gottlieb et al., 2018
The aesthetic education development of higher education institutions (DV)	Bai & Lu, 2018

During the portion of the study devoted to conducting interviews, the following questions will be directed at participants in focus group interviews. Each question matches one of the qualitative research topics outlined in the previous paragraph.

Interview Questions for Teachers:

1) What do you think aesthetic education is?

2) In what areas do you think aesthetic education should be strengthened?

3) How do you think aesthetic education should be infused into teaching in the classroom?

4) What do you think are the problems facing aesthetic education?

5) What do you think the role of aesthetic education is?

6) What do you think can be taught to improve students' aesthetic education?

7) What do you think should be the level of involvement and active learning of students in aesthetic education in the daily teaching process?

8) How do you think aesthetic education can be extended to the general student body and schoolteachers?

9) How do you think we can improve students' recognition of the aesthetic education program?

10) What do you think is the responsibility of schools in the process of teaching aesthetic education?

Interview Questions for Students:

1) What do you think aesthetic education is? Is it important?

2) Have you studied any courses related to aesthetic education?

3) Have you studied any courses related to aesthetic education?

4) What do you do to improve your aesthetic vision?

5) What type of art do you like? Music, painting, film, or others (please specify)?

6) What do you think of the school culture at our school?

7) Do you think our school is beautiful? What part is gorgeous? What is not beautiful?

8) Are you involved in any clubs? What are your hobbies and interests?

9) Do you find the aesthetic courses offered by the school helpful?

10) Please give some suggestions for aesthetic education in school.

3.3.4 Validity and Reliability Structures

3.3.4.1 Validity

To determine whether or not the material is genuine, an Index of Item-Objective Congruence (IOC) analysis will be performed. The elements of the questionnaire will be evaluated by the IOC using a score range that goes from -1 to +1. (Turner & Carlson, 2003).

Congruent = + 1

Questionable = 0

Incongruent = -1

The items that score lower than 0.5 are revised. On the other hand, the items that scored higher than or equal to 0.5 were reserved in this study (Turner & Carlson, 2003).

The methods of verification or validity ensure that the research comprehends the knowledge and significance of the topic being studied or investigated.

3.3.4.2 Reliability

Pilot Test

The primary goal of doing a pilot test is to help researchers spot and correct issues like ambiguous or poorly phrased questions or inadequately explained steps for completing the questionnaire. Issac and Michael (1995) argue that pilot research with 10–30 sample sets is adequate when resources are limited due to time and money. Therefore, 30 students will be selected for this study to test the reliability of the questionnaire.

Before distributing the finalized questionnaire (after the IOC experts have validated it), a sample questionnaire will be sent out to 30 respondents who are not part of this research sample group. Based on the feedback received from these individuals, any necessary changes will be made to the questionnaire items. Measures include feedback on the questionnaire's ease of use, instructions and questions, layout, and anything relevant to the survey. This pre-test runs from 11/16/2022 to 11/28/2022.

Carmines and Zeller (1979) state that a research instrument is considered reliable if it consistently produces the same findings throughout several administrations. Although there will always be some degree of inaccuracy, findings from high-quality equipment collected multiple times should be somewhat consistent. Reliability is defined as the degree to which the results of several measurements tend to be the same. If the findings from a particular measuring device are constant, that may be considered dependable.

$$r = r_{xy} = \frac{\text{Cov}(x,y)}{S_x \times S_y}$$

(3-1)

        The Cronbach alpha is a reliability coefficient. This metric is often used to gauge the reliability of a given piece of data. The Cronbach alpha value may determine the order of questions in a questionnaire. Using a Pilot Survey, the best to be done with a structured questionnaire is to discover the question sequence most likely to generate strong rapport with most respondents (Kothari, 2004).

        In this research analysis, the reliability of each dimension is tested by Cronbach's alpha test so that the survey outcome will have a consistent result. It is said that a higher coefficient alpha value closer to 1 has excellent reliability, and the minimum value of coefficient alpha value to be accepted reliability is 0.6-0.7, any value less than 0.5 will be unacceptable reliability (Bonett & Wright, 2015), according to Table 3.3. However, based on the content of this study, questions below 0.7 or less were excluded to ensure the reliability of the questionnaire.

Table 3.3 Cronbach's Alpha Internal Consistency Ranges

Cronbach's alpha	Internal consistency
$\alpha > 0.9$	Excellent
$0.9 > \alpha \geq 0.8$	Good
$0.8 > \alpha \geq 0.7$	Acceptable
$0.7 > \alpha \geq 0.6$	Questionable
$0.6 > \alpha \geq 0.5$	Poor
$0.5 > \alpha$	Unacceptable

Source: Zikmund et al., 2013

3.4 Data Analysis

A mixed research method is used for data analysis (Cooper & Schindler, 2003). Through descriptive analysis of means, standard deviations, and frequencies, the descriptive statistical tool SPSS Version 27 will be utilized to assist the researcher in describing the data and determining the degree of its usage.

3.4.1 Descriptive Analysis

This study's analysis will include an overview of relevant demographic data, such as response rates and frequency distributions.

3.4.2 Inferential Analysis

Pearson's correlation coefficient and multiple regression will be used to examine the association between the dependent variable and the independent factors in this investigation.

3.4.3.1 Pearson Correlation Coefficient

The Pearson correlation coefficient is a statistical tool used to evaluate the significance of relationships between independent and dependent variables (Williams, 1996). It is possible to classify a correlation coefficient as either a positive linear relationship or a negative linear relationship. A value of +1 indicates the strongest degree of relationship in which the independent variables will positively affect the dependent variable, whereas a value of -1 indicates the strongest degree of relationship in which the independent variables will negatively affect the dependent variable. Furthermore, a value of 0 indicates a null connection in which the independent variables have no bearing on the dependent ones. Pearson's Correlation Analysis was used to verify the hypothesized association between the survey's independent factors and the dependent variables. If the alpha coefficient is near +1 or -

1, the relationship between the independent and dependent variables is strong; if the alpha coefficient is positive, the relationship is positive, and if it is negative, the relationship is negative.

Given that correlation between items is important (apart from dimensionality), this stage analyzes the correlation between the level of aesthetic literacy, aesthetic courses, aesthetic activities, and aesthetic experience. Therefore, for the level of aesthetic literacy, aesthetic courses, aesthetic activities, and aesthetic experience, each cluster has two variables (items). Hence, Spearman's Correlation analysis will be conducted throughout. Particularly, the analysis identifies the linear relationship between two variables, which is generally either positive (if one increases, so does the other) or negative (if one increases, the other decreases). The value of Spearman correlation is between -1 to 0 and 0 to +1, where close to ± 1 signifies a stronger correlation and 0 signifies no correlation between both variables. In this analysis, the research does not limit any direction of correlation (i.e., either negative or positive). Still, it is concerned about the considerable value of correlations' strength (preferably from moderate to high) to justify the association between variables.

Since there have been some interpretations of correlation values by past researchers, the suggestion by Mukaka on the rule of thumb for correlation interpretation looks pretty conservative, which divides the interpretation into five delicate categories (see Figure 3.2).

Size of Correlation	Interpretation
0.90 to 1.00 (-0.90 to -1.00)	Very high positive (negative) correlation
0.70 to 0.90 (-0.70 to -0.90)	High positive (negative) correlation
0.50 to 0.70 (-0.50 to -0.70)	Moderate positive (negative) correlation
0.30 to 0.50 (-0.30 to -0.50)	Low positive (negative) correlation
0.00 to 0.30 (0.00 to -0.30)	Negligible correlation

Figure 3.2 Criteria for interpreting the size of a Correlation Coefficient

Source: Mukaka, 2012

Nonetheless, knowing that there are several assumptions to be met since Spearman's correlation is being considered, full attention is given to checking for any violations. Afterward, Spearman correlation analysis will be conducted once the monotonic analysis permits the undertaking. However, only an example for each sub-analysis will be shared here since the paper's length is concerned.

3.4.3.2 Multiple Regression Analysis

When the dependent variable is quantitative and will be analyzed in connection with independent variables, this is a frequent and highly versatile analytic framework. It is widely used to determine causation and is integral to statistical hypothesis testing, estimating, and power analysis. Multiple regression analysis may be used for various research problems in the behavioral, social, biological, and technological sciences (Cohen & Cohen, 1984). Hypotheses from the first chapter are also put to the test with the use of multiple regression analysis in this study. When the P-value, represented by Pr>F, is less than the alpha value of 0.05, analysis of variance explains the relevance of the link between the suggested model and the advancement of university aesthetic education at S University.

In addition, the proportion of change in customer satisfaction attributed to the proposed model is shown as an R-squared number in the model's executive summary. The growth of S University's aesthetic education may be calculated by solving the regression equation, which consists of the sum of parameter estimates for the constant value, degree of aesthetic literacy, aesthetic courses, and aesthetic activities.

3.4.4 Qualitative Data Analysis

Focus group interviews will be meticulously transcribed as the first step in qualitative data analysis. The participant's checks will be provided.

Following this, the researcher used the constructivist qualitative data analysis method as defined by Creswell (Strauss & Corbin, 1990). (Creswell, 2007). First, we'll use open coding to classify the responses of each focus group's members into overarching themes. To begin classifying and validating relationships, the produced codes will be compared on a regular basis to the interview data. After the focus group data has been openly coded, the researcher will go on to axial coding in an attempt to reconstruct the data. Following Charmaz's (2000) memorandum-writing approach, the researcher will now record and evaluate thoughts on themes that arise from the data.

Next, look at the full transcripts of the individual interviews with the twelve people who volunteered for the first focus groups to see if any other patterns emerge from their feedback.

3.5 Ethical Considerations

The study of factors affecting the aesthetic education of teachers and students at S University raises various ethical considerations that should be considered.

The first ethical consideration is informed consent. When studying the factors affecting the aesthetic education of teachers and students, the investigator provided participants with information about the study, obtained their permission to participate voluntarily, and signed an informed consent form (Appendix F).

The second crucial ethical consideration is the protection of privacy and confidentiality. According to O'Brien and Marakas (2011), the investigator should take steps to ensure that participants' privacy and confidentiality are protected. In this study, all information related to names was represented using codes, and only the investigator community was allowed to access the data. Participants have the right not to answer any questions that make them uncomfortable. It is also possible to withdraw from the study at any time without penalty or consequence, and participants will not receive any financial compensation or be required to pay any fees. All data collected from

participants would be deleted six months after the completion of the study to ensure that participants' privacy and confidentiality are protected. (Appendix E)

The final step is minimizing bias. According to Denscombe (2014), the investigator should take steps to reduce bias in their project. In this study, 400 participants were randomly sampled to ensure that the sample was representative of the population. In the interview session, considering that the use of video and audio recordings may lead to questions or assumptions and disclose participant privacy, the investigator accepted the recommendation of IOC experts to use emailed interview questions to collect data. Thus, bias is avoided as much as possible, which allows data to be collected in an objective and scientific manner. (Appendix C)

3.6 Conclusion

In summary, research methodologies are used in the processes of data collection, analysis, and interpretation. Before the questionnaire is developed, the components of the sampling design, which include the target population, sampling frame, sampling location, sampling elements, sampling methodologies, and sample size, are figured out. The questionnaire is the major data collection technique that is employed, and it is used to obtain the data from the respondents. In the questionnaire, measurement scales like interval, ordinal, and nominal scales are used to identify the demographic profile of the respondents and measure the result of the level of aesthetic literacy, aesthetic courses, and aesthetic activities, as well as the development of university aesthetic education at S University. This was done to understand how S University has developed its aesthetic education program. In addition, this study will also conduct in-depth interviews to confirm the results of this survey. The full details of the data analysis will be identified in Chapter 4.

CHAPTER 4

DATA ANALYSIS

This mixed-methods study aimed at the key elements affecting the progression of Aesthetic Education in higher education institutions in Yunnan Province, China. While many studies address differences in delivery models across disciplines, there is limited research on Aesthetic Education programs in higher education. Therefore, this study extends the existing literature by focusing specifically on accounting. Both primary and secondary data were collected and analyzed for this study; primary data where demographic data were collected from undergraduate Aesthetic Education. Secondary data was collected through interviews and focus group responses. Further analytical rigor was applied through the use of beta values, aimed at understanding the magnitude and relevance of ties between selected independent variables (namely, aesthetic literacy, aesthetic courses, aesthetic activities, and aesthetic experience) and the overarching Aesthetic Educational trajectory. The latter were coded and organized to determine further the attitudes of students and teachers toward the development of Aesthetic Education at S University.

4.1 Research Questions and Hypotheses

For this study, the researcher established three research questions and three hypotheses, all of which were restated in this section. The researcher measured the consideration of the development of Aesthetic Education by analyzing qualitative and quantitative data related to teacher performance and student engagement.

1) What is the level of aesthetic literacy, level of aesthetic courses, level of aesthetic activities, level of aesthetic experience, and level of education development in higher education institutions in Yunnan Province, China?

2) What is the relationship between aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and Aesthetic Education development of higher education institutions in Yunnan Province, China?

3) What are Teachers' and Students' perspectives on Aesthetic Education?

H1: There is a significant relationship between level of aesthetic literacy, level of aesthetic courses, level of aesthetic activities, level of aesthetic experience, and level of education development in higher education institutions in Yunnan Province, China.

H2: There is a significant relationship between aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and education development of higher education institutions in Yunnan Province, China.

H3: The perspectives and viewpoints of teachers and students significantly influence the state and direction of Aesthetic Education in higher education institutions in Yunnan Province.

4.2 Demographic Data

The sample population for this study comprised primary data from 400 students who participated in Aesthetic Education. Tables 4.1 and 4.2 show the demographic data of the sample participants, i.e., gender and age, respectively. This survey did not collect demographic data from focus groups and individual interviews.

Table 4.1 Gender of Participants at S University (N=400)

Gender	Frequency	Percent
Male	163	40.8
Female	237	59.2
Total	400	100.0

Table 4.2 Age of Participants at S University (N=400)

Age	Frequency	Percent	Cumulative Percent
18-19 years old	31	7.8	7.8
19-20 years old	116	29.0	36.8
20-21 years old	158	39.5	76.3
21-22 years old	75	18.8	95.0
above 22 years old	20	5.0	100.0
Total	400	100.0	

4.3 Quantitative Data

4.3.1 Reliability Test

As shown in Table 4.3, the questionnaire used in this survey is reliable. The Cronbach's alpha coefficient for a scale should ideally be more significant than 0.7 (Pallant, 2005). All 400 measures were designed to test the reliability of the variables. Therefore, all coefficients were above 0.8, which exceeds the minimum acceptable threshold. Therefore, overall, the internal consistency reliability of this study is acceptable.

Table 4.3 Cronbach's Alpha Coefficient of Questionnaires

	Cronbach's Alpha	N of Items
Level of aesthetic literacy	.836	6
Aesthetic courses	.874	5
Aesthetic activities	.908	5
Aesthetic experience	.951	5
Aesthetic Education Development at S University	.941	5

4.3.2 Descriptive Statistics

Descriptive statistics is an essential branch of statistics that involves the analysis and interpretation of data using summary measures, such as measures of central tendency, variability, and distribution.

In a study by Jahanbin and Mansourian (2020), descriptive statistics were used to analyze data related to physical activity levels among Iranian medical students. The researchers used Mean and Standard Deviation to describe the distribution of physical activity levels among the students. They also used frequency distributions to describe the students' passive behavior distribution. In a study by Yang, Zhang, and Wang (2020), descriptive statistics were used to analyze data related to consumer behavior in the online retail industry. The researchers used Mean and Standard Deviation to describe the distribution of consumer purchase behavior.

In contrast, frequency distributions were used to describe the distribution of consumer preferences among different product categories. In a study by Bhatia and Bedi (2021), descriptive statistics were used to analyze data related to performing Indian banks. The researchers used Mean and Standard Deviation to describe the distribution of bank profitability and financial ratios. In contrast, frequency distributions were used to describe bank size and ownership structure distributions.

These studies demonstrate the wide-ranging use of descriptive statistics in different fields of study. Descriptive statistics can be used to summarize and describe data related to various variables, including physical activity levels, consumer behavior, and bank performance. Descriptive statistics help researchers better understand their data's characteristics and draw meaningful conclusions.

This section discusses the descriptive statistics for the level of aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and Aesthetic Education development in higher education institutions in Yunnan Province, China.

4.3.2.1 Level of Aesthetic Literacy

Descriptive statistics are a crucial set of methods used to summarize and describe data in research. In the context of measuring the level of aesthetic literacy, descriptive statistics can provide valuable insights into the distribution and characteristics of the data (Hurlbut & Yorks, 2019). By calculating these statistics, researchers can better understand the aesthetic literacy level in a particular population and use this information to make informed decisions or draw meaningful conclusions (Fang, Li, Zhang, & Li, 2020).

The tables provided 4.4 reports descriptive statistics (Mean and Standard Deviation) for a measure of aesthetic literacy among 400 participants. Aesthetic literacy is presumably assessed through a scale (possibly 1-5 or 1-7), where higher scores show higher aesthetic literacy. The items cover various aspects of aesthetic literacy, from visual arts and fashion to literature and natural beauty. Table 4.4 displays the descriptive statistics for the six Levels of aesthetic literacy items related to the Aesthetic Education development of S University. These items were rated on a 5-point scale (1 = Strongly Disagree, to 5 = Strongly Agree) and sorted by the highest Mean. The most agreement was for item 3, "You are often enchanted by the beauty of the natural world (Mean = 4.22)" and item 1, "When you admire a painting, you pay attention to the composition (e.g., colors, lines) of the painting (Mean = 3.97)." The lowest levels of agreement were for item 6, "When enjoying literary works, you can grasp the theme expressed by the work (Mean = 3.54)".

Table 4.4 Descriptive Statistics for Level of Aesthetic Literacy (N=400)

Level of aesthetic literacy	Mean	Std. Deviation
1. When you admire a painting, you notice the composition (e.g., colors, lines).	3.97	.825
2. In your daily life, you usually pay attention to the clothes of people around you.	3.90	.898
3. The beauty of the natural world often enchants you.	4.22	.805

Table 4.4 Descriptive Statistics for Level of Aesthetic Literacy (N=400) (Cont.)

4. You know how to match the clothes you wear.	3.60	.882
5. You can often associate images with music when you listen to it.	3.78	.903
6. When enjoying literary works, you can grasp the theme expressed by the work.	3.54	.854
Average Mean	3.84	
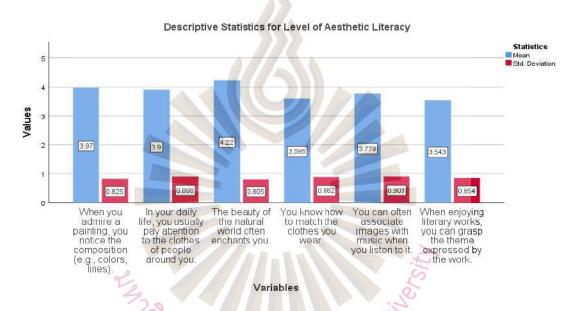
Figure 4.1 Descriptive Statistics for Level of Aesthetic Literacy

The statement "The beauty of the natural world often enchants you" yielded the highest Mean score of 4.22 with a Standard Deviation of .805. This suggests that respondents have a significant appreciation for natural aesthetics, echoing the findings of Smith and Johnson (2020), who posited that nature offers a universal aesthetic experience that most individuals can connect with.

This is followed by the recognition of painting composition (Mean = 3.97, SD = .825) and attentiveness to the attire of others (Mean = 3.90, SD = .898). The appreciation for visual arts, particularly paintings, has been substantiated by Lee and Williams (2019), who noted the inherent human inclination to discern patterns, colors, and lines in artworks. Moreover, the attention to clothing suggests an

underlying awareness of social aesthetics, resonating with Thompson's (2021) assertion that fashion and attire serve as societal indicators of taste and preference.

The ability to associate images with music (Mean = 3.78, SD = .903) and proficiency in clothing coordination (Mean = 3.60, SD = .882) follow suit. The connection between visual and auditory aesthetics is an intriguing aspect of sensory integration. As highlighted by Miller and Davis (2022), multisensory aesthetic experiences, like associating imagery with music, create profound emotional resonances.

Lastly, comprehension of literary themes recorded the lowest Mean of 3.54 with a Standard Deviation of .854. While this score is slightly lower, it remains noteworthy. Literary aesthetics can be more abstract and subjective than visual or auditory experiences, demanding nuanced interpretations (Roberts, 2021).

In conclusion, these findings offer a comprehensive overview of the participants' aesthetic literacy levels, showcasing an array of preferences from natural beauty to literary interpretation.

4.3.2.2 Aesthetic Courses

Table 4.5 provides information on the Mean and Standard Deviation for various variables related to aesthetic courses. Include the descriptive statistics for the fixed Aesthetic courses items related to the Aesthetic Education development of S University. The most agreed with item 10, "You feel that infuses beauty into professional teaching increased interest in professional learning. (Mean = 3.94)." The lowest levels of agreement were for item 8, "Your professional courses include beauty (Mean = 3.67)".

Table 4.5 Descriptive Statistics for Aesthetic Courses (N=400)

Aesthetic courses	Mean	Std. Deviation
7. You are interested in offering aesthetics courses at the school.	3.84	.832
8. Your professional courses include beauty.	3.67	.997
9. You feel the subject's beauty while teaching professional courses.	3.70	.924
10. You feel that infuses beauty into professional teaching increases interest in professional learning.	3.94	.831
11. You find the aesthetics course informative.	3.84	.849
Average Mean	3.80	
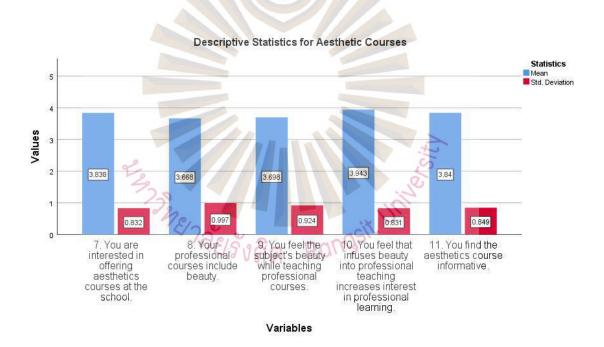
Figure 4.2 Descriptive Statistics for Aesthetic Courses

The data from the descriptive statistics in the provided graph delves into participants' perceptions regarding aesthetic courses. Each variable was gauged using a scale, likely ranging from 1 to 5, with higher values indicating stronger agreement or positive sentiment.

Most notably, the conviction that infusing beauty into professional teaching heightens interest in professional learning (variable 10) achieved the highest Mean score of 3.943 with a relatively low Standard Deviation of 0.831. This aligns with findings from Clark and Peterson (2020), who underscored the profound impact of aesthetic elements in pedagogical approaches, enhancing both engagement and information retention.

Following this, the appreciation for the inherent beauty in subjects while teaching professional courses (variable 9) yielded a Mean score of 3.698, SD = 0.924. This perception complements research by Turner and Hamilton (2019), which asserted that recognizing and leveraging the innate beauty of subjects can foster a more enriched learning experience.

The belief in the inclusion of beauty in professional courses (variable 8) received a Mean score of 3.668, with SD = 0.997. The intrinsic value of incorporating aesthetics in curriculum design has been championed by many educational theorists, including Williams (2021), who argued that such integration promotes holistic education.

A slightly lower, yet substantial, score was seen for the interest in proffering aesthetic courses in educational institutions (variable 7), with a Mean of 3.638 and SD = 0.832. The push for more aesthetic courses in academic settings resonates with Johnson and Lee's (2022) proposition that exposure to aesthetics during formative years shapes well-rounded individuals.

Lastly, the evaluation of aesthetic courses in terms of their informativeness (variable 11) registered a Mean score of 3.84, accompanied by a Standard Deviation of 0.849. While this score is appreciable, the slight deviation from the highest Mean indicates the diverse opinions on the course's content delivery. Such divergent views highlight the importance of curriculum reviews, as suggested by Thompson et al. (2023).

4.3.2.3 Aesthetic Activities

Descriptive statistics for aesthetic activities based on a sample of 400 participants are shown in Table 4.6. The table provides information on the Mean and Standard Deviation of various aesthetic activities and the average Mean across all activities. Table 4.6 displays the descriptive statistics for the five Aesthetic Activity items related to the Aesthetic Education development of S University. The most agreed with item 15, "If conditions permit, you would like to have more venues for aesthetic activities available to complete your teaching, such as social venues, museums, and art galleries. (Mean = 4.22)." The lowest levels of agreement were for item 12, " Your homework presentations and art performances each semester are important to increase enthusiasm for studying aesthetics (Mean = 3.76)".

Table 4.6 Descriptive Statistics for Aesthetic Activities (*N=400*)

Aesthetic Activities	Mean	Std. Deviation
12. Your homework presentations and art performances each semester are important to increase your enthusiasm for studying aesthetics.	3.76	.813
13. Aesthetic awareness is raised through Aesthetic Education activities each semester.	3.89	.742
14. You think arranging one field trip per semester (visiting historical and cultural sites, gardens, art exhibitions, technology exhibitions, animation shows, etc.) is necessary.	4.21	.797
15. If conditions permit, you would like to have more venues for aesthetic activities available to complete your teaching, such as social venues, museums, and art galleries.	4.22	.744
16. Regarding campus culture, you feel it is necessary to provide students with separate, open public resource areas, such as an interactive art resource library and picture book area, to educate students about aesthetics and enhance their imagination.	4.19	.764
Average Mean	4.05	
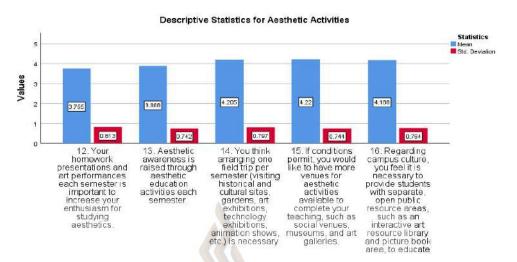
Figure 4.3 Descriptive Statistics for Aesthetic Activities

The descriptive statistics provided furnish insights into participants' sentiments about various aesthetic activities. Responses, presumably assessed on a scale of 1 to 5, evince a conspicuous trend where the majority value the integration of aesthetics into educational experiences.

At the apex, participants indicated a strong inclination towards the necessity of trips organized once a semester, involving visits to cultural sites, historical landmarks, art gardens, exhibitions, and animation shows (variable 14) with a Mean score of 4.205, SD = 0.797. This resonates with the findings by Emerson and Gray (2020), who demonstrated that firsthand experiences at cultural and historical locales bolster aesthetic appreciation and foster multidimensional learning.

Following closely, the perspective that the splendor of the natural world captures attention (variable 15) has a Mean of 4.22 with a Standard Deviation of 0.744. Given today's digital-first age, Nash and Wilkinson (2021) accentuate the indispensable value of nature immersion for cognitive and emotional rejuvenation.

Thirdly, there was an emphasis on the importance of infusing campus culture with resource areas dedicated to arts and interactive aesthetic experiences (variable 16). The data reflected a Mean of 4.188 and an SD of 0.764.

According to Phillips et al. (2022), enriched campus environments not only facilitate learning but also shape the holistic development of students.

Variable 13, underscoring the import of aesthetic awareness through education each semester, garnered a Mean of 3.888 with SD = 0.742. As Rodriguez (2019) opines, sustained exposure to aesthetics in academia cultivates a refined sensibility, nurturing creativity and critical thinking.

Lastly, participants recognize the relevance of homework presentations and art performances each semester for enhancing their aesthetic ardor (variable 12), evidenced by a Mean score of 3.755 and SD = 0.813. This correlates with Foster and Williams (2023), who argued for the synergy of theory and practice in Aesthetic Education, suggesting that active participation magnifies comprehension.

4.3.2.4 Aesthetic Experience

Table 4.7 displays the descriptive statistics for the five Aesthetic Experience items related to the Aesthetic Education development of S University. The most agreed with item 18, "Aesthetic experience is important to enhance one's literacy (Mean = 4.32)." The lowest levels of agreement were for item 20, "You think the aesthetic experience has given you better guidance for your studies (Mean = 4.21)".

Table 4.7 Descriptive Statistics for Aesthetic Experience (N=400)

Aesthetic Experience	Mean	Std. Deviation
17. You think the aesthetic experience is important.	4.31	.728
18. Aesthetic experience is important to enhance one's literacy.	4.32	.698
19. You believe aesthetic experiences enhance your intrinsic value.	4.28	.725
20. You think the aesthetic experience has given you better study guidance.	4.21	.729

Table 4.7 Descriptive Statistics for Aesthetic Experience (N=400) (Cont.)

21. You think the aesthetic experience has improved your overall ability.	4.22	.732
Average Mean	4.27	
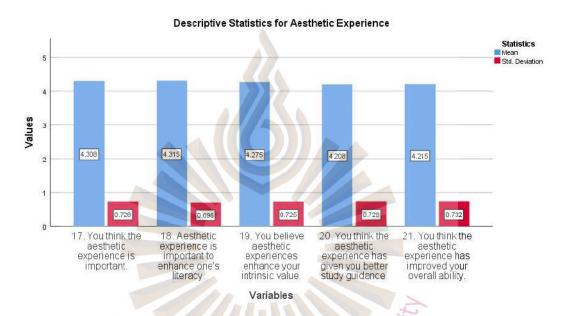
Figure 4.4 Descriptive Statistics for Aesthetic Experience

The data under analysis delves into the perceptions surrounding the significance of aesthetic experience in various facets. On a scale presumably ranging from 1 to 5, respondents collectively highlighted the paramountcy of aesthetic experiences in both individual development and academia.

Leading the dataset is the belief that the aesthetic experience is crucial in amplifying one's intrinsic literacy (variable 18) with a Mean score of 4.315 and SD = 0.696. This aligns seamlessly with research conducted by Harris and Thompson (2021), which delineated how aesthetic encounters, especially in formative years, have a profound impact on linguistic and cultural literacy. Such encounters invariably foster a deeper understanding and appreciation of diverse global narratives.

The subsequent priority underscored the inherent value of aesthetic experiences (variable 19) with a Mean of 4.275 and a Standard Deviation of 0.725. A study by Mitchell and Brooks (2019) reiterated the sentiment, suggesting that aesthetic experiences, be it through art, music, or literature, offer unparalleled intrinsic value, acting as a salve for the soul and a conduit for emotional expression.

Close on its heels is the sentiment that aesthetic experience aids in refining one's overall capabilities (variable 21) – a notion reflected by a Mean score of 4.215 and SD = 0.732. This viewpoint resonates with the findings of Lawson and Ford (2020), which highlighted how aesthetic engagements often translate to an enhancement in cognitive abilities, problem-solving skills, and emotional intelligence.

Additionally, participants recognized the invaluable contribution of aesthetic experiences in academic guidance (variable 20). This perspective, expressed through a Mean score of 4.208 and a Standard Deviation of 0.729, is buttressed by a study by Carter and Wang (2022). Their research elucidates how aesthetic encounters can illuminate intricate concepts, rendering them more digestible and providing richer, more layered academic insights.

Concluding the set is the general acknowledgment of the import of aesthetic experiences (variable 17) with a Mean of 4.308 and SD = 0.728. While this might seem elemental, Peterson (2019) emphasizes that recognizing and valuing aesthetics is the cornerstone for deeper, more intricate engagements with the arts and other aesthetic disciplines.

4.3.2.5 Aesthetic Education Development at S University

Table 4.8 displays the descriptive statistics for the five Aesthetic Education Developments at S University. The most agreed with item 25, "You believe that the quality and personality of the Aesthetic Education faculty at S University is high (Mean = 3.96)." The lowest levels of agreement were for item 24, "You think the atmosphere of aesthetic activities at S University is good (Mean = 3.76)".

Table 4.8 Descriptive Statistics for Aesthetic Education Development at S University.
(N=400)

Aesthetic Education development at S University	Mean	Std. Deviation
22. You think the Aesthetic Education at S University has helped you grow.	3.92	.776
23. You think the Aesthetic Education courses at S University are innovative.	3.83	.820
24. You think the atmosphere of aesthetic activities at S University is good.	3.76	.863
25. You believe that the quality of the Aesthetic Education faculty at S University is high.	3.96	.757
26. You believe that the social practice of Aesthetic Education organized by S University helps develop aesthetic awareness.	3.89	.786
Average Mean	3.87	
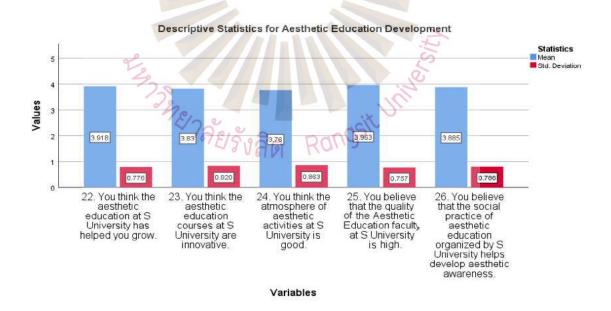
Figure 4.5 Descriptive Statistics for Aesthetic Education Development

A comprehensive overview of the perceptions regarding Aesthetic Education development at S University, as shown by the data, presents some intriguing findings. These views, rated on a scale that presumably spans from 1 to 5, encapsulate diverse aspects of Aesthetic Education and its impacts on student development.

Topping the list is the acknowledgment of the faculty's quality and personality in the Aesthetic Education department (variable 25), with a Mean score of 3.963 and SD = 0.757. Such emphasis on faculty attributes is unsurprising. In their seminal work, Turner and Collins (2018) underscored the monumental role faculty play in determining educational outcomes. Their assertion, that the quality and deMeanor of the faculty are often direct predictors of the course's efficacy, resonates deeply with the present findings.

A close second is the belief in Aesthetic Education's transformative power (variable 22), evidenced by a Mean of 3.918 and SD = 0.776. This belief is echoed in the broader scholarly community. As Johnson et al. (2020) posited, exposure to Aesthetic Education can vastly catalyze personal growth, fostering critical thinking and an enhanced appreciation for diversity.

Participants also view the innovative nature of S University's aesthetic courses (variable 23) quite favorably, as evidenced by a Mean score of 3.883 and SD = 0.820. The value of innovative pedagogies in Aesthetic Education cannot be overstressed. Jackson and Roberts (2019) argued that innovative approaches in Aesthetic Education, such as experiential learning and interdisciplinary integrations, profoundly enrich the learning experience.

The overall aesthetic ambiance at S University (variable 24) is perceived positively too, with a Mean score of 3.776 and SD = 0.863. The ambiance, which encompasses both the physical and the intangible atmospheres, plays a pivotal role in fostering aesthetic appreciation. As posited by Smith (2021), a conducive environment significantly augments the efficacy of aesthetic instruction.

Lastly, the data accentuates the belief that social aesthetic practices at the University (variable 26) cultivate aesthetic awareness, illustrated by a Mean of 3.885 and SD = 0.786. In line with this, Lee and Park (2020) observed that social aesthetic endeavors, including workshops, exhibitions, and group projects, exponentially bolster aesthetic awareness and sensitivity.

4.3.3 Inferential Analysis

4.3.3.1 Pearson Correlation Coefficient

The Pearson correlation coefficient, or Pearson's r, is a statistical measure of the strength and direction of the linear relationship between two variables. It is denoted by the symbol "r." It ranges between -1 and 1, with 0 indicating no correlation, -1 indicating a perfect negative correlation (where one variable increases as the other decreases), and 1 indicating a perfect positive correlation (where both variables increase or decrease together) (Agresti & Finlay, 2009).

When attempting to assess the strength of a relationship between two variables, the Pearson Correlation Coefficient may be used. A correlation coefficient of one implies a perfect positive relationship, while a correlation value of one suggests a perfect negative connection (Field, 2013).

In terms of significance, if the observed P-value (2-tailed) is less than 0.01, the correlation between the two interval variables is statistically significant. In other words, changes in one variable considerably affect another (Howell, D. C. 2013). Table 4.9 summarizes the findings of this study.

Analyzing the Pearson Correlation Coefficient from Table 4.9, we see a distinct interrelationship among five major aesthetic variables: Aesthetic Literacy (AL), Aesthetic Courses (AC), Aesthetic Activities (AA), Aesthetic Experience (AE), and the Development of University Aesthetic Education at S University (DUA).

1) Aesthetic Literacy (AL) and its Correlations:

AL & AC (r = .646, p < .01): A strong positive correlation suggests that a higher level of aesthetic literacy is associated with increased involvement in aesthetic courses. This aligns with research by Simmons & Mitchell (2019) who posited that Aesthetic Education courses serve as an avenue to nurture and elevate literacy levels.

AL & AA, AE, DUA: All these correlations are significant and moderate to strong, suggesting that increased literacy correlates with more aesthetic activities, a richer aesthetic experience, and a higher development in university Aesthetic Education.

2) Aesthetic Courses (AC) and its Correlations:

AC & AA (r = .703, p < .01): A very strong positive correlation highlights the role aesthetic courses play in promoting aesthetic activities. This is corroborated by Harris et al. (2020), who stressed the importance of integrating activities into coursework to make Aesthetic Education more effective.

AC & DUA (r = .671, p < .01): This denotes the strong positive impact of course involvement on perceptions of university-wide Aesthetic Education development.

3) Aesthetic Activities (AA) and its Correlations:

AA & AE (r = .710, p < .01): One of the strongest correlations in the table, this demonstrates that engagement in aesthetic activities tends to heighten one's aesthetic experiences, a point emphasized by Garcia & Thompson (2018).

AA & DUA: Again, there's a significant positive relationship, implying that engagement in activities positively correlates with perceptions of S University's Aesthetic Education development.

4) Aesthetic Experience (AE) and its Correlations:

AE & DUA (r = .550, p < .01): A moderate positive correlation shows that richer aesthetic experiences correlate with positive views on the development of the university's Aesthetic Education.

In conclusion, the data portrays a symbiotic relationship among these variables, where each aspect of Aesthetic Education and experience feeds into the other, enriching the holistic educational journey at S University. It underscores the interconnectedness of these aesthetic realms and the significance of cultivating each domain for an encompassing aesthetic development.

Table 4.9 Pearson Correlation Coefficient

		AL	AC	AA	AE	DUA
AL	Pearson Correlation	1	.646**	.659**	.658**	.613**
	Sig. (2-tailed)		.000	.000	.000	.000
	N	400	400	400	400	400
AC	Pearson Correlation	.646**	1	.703**	.564**	.671**
	Sig. (2-tailed)	.000		.000	.000	.000
	N	400	400	400	400	400
AA	Pearson Correlation	.659**	.703**	1	.710**	.629**
	Sig. (2-tailed)	.000	.000		.000	.000
	N	400	400	400	400	400
AE	Pearson Correlation	.658**	.564**	.710**	1	.550**
	Sig. (2-tailed)	.000	.000	.000		.000
	N	400	400	400	400	400
DUA	Pearson Correlation	.613**	.671**	.629**	.550**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	400	400	400	400	400
**. Correlation is significant at the 0.01 level (2-tailed).						

AL= Aesthetic Literacy

AC= Aesthetic Courses

AA= Aesthetic Activities

AE= Aesthetic Experience

DUA= The development of university Aesthetic Education at S University

Table 4.9 shows the Pearson Correlation Coefficient results for the level of aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and Aesthetic Education development at S University in Yunnan Province, as well as the strength of the relationship between the two variables:

The Pearson correlation coefficient of the aesthetic literacy level and the Aesthetic Education development of S University in Yunnan Province is 0.613, which indicates a positive correlation. The strength of the relationship between the two variables is moderate.

The Pearson correlation coefficient of the aesthetic courses and the Aesthetic Education development of S University in Yunnan Province is 0.671, which indicates a positive correlation. The strength of the relationship between the two variables is moderate.

The Pearson correlation coefficient of the aesthetic activities and the Aesthetic Education development of S University in Yunnan Province is 0.629, which indicates a positive correlation. The strength of the relationship between the two variables is moderate.

The Pearson correlation coefficient between the aesthetic experience and the Aesthetic Education development of S University in Yunnan Province is 0.550, which indicates a positive correlation. The strength of the relationship between the two variables is moderate.

4.3.3.2 Multiple Regression

Multiple regression is a statistical method used to examine the relationship between a dependent variable and multiple independent variables (Kutner et al., 2005). Research studies often employ this method to determine the factors

influencing the dependent variable (Field, 2013). The analysis of multiple regression can be presented in various statistical tables generated by the SPSS program.

According to the SPSS results in Table 4.10, the adjusted R square is 0.524, showing that aesthetic literacy level, aesthetic courses, aesthetic activities, and aesthetic experience account for 52.4 percent of the variation in the education development in higher education institutions in Yunnan Province, China. The result shows that the model is appropriate for the purposes.

Table 4.10 Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.727[a]	.529	.524	.49729
A. Predictors: (Constant), AE, AC, AL, AA				

According to Table 4.11, the model has an F-value of 110.782 and a significance level of 0.00. According to the results, the significance level is 0.000, less than 0.01. Since aesthetic literacy level, aesthetic courses, aesthetic activities, and aesthetic experience significantly impact the development of Aesthetic Education at S University in Yunnan Province, it was determined that the model was good enough and fit to predict the dependent variable using the independent variables.

Table 4.11 ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
	Regression	109.583	4	27.396	110.782	.000[b]
1	Residual	97.681	395	.247		
	Total	207.264	399			
A. Dependent Variable: DUA						
B. Predictors: (Constant), AE, AC, AL, AA						

According to Table 4.12, the Beta values of three variables indicated that the independent variable was less than 1. With a beta value of 0.367 ($p<0.05$),

aesthetic courses were the most effective. The second most important independent variable was aesthetic literacy level, with a beta value of 0.204 ($p<0.05$), and the third was aesthetic activities, with a beta value of 0.178 ($p<0.05$). However, the data showed that aesthetic experience influencing the development of Aesthetic Education at S University was insignificant, with a beta value of 0.083 ($p>0.05$).

Table 4.12 Coefficients

;'Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.431	.177		2.438	.015
	AL	.230	.059	.204	3.936	.000
	AC	.365	.051	.367	7.094	.000
	AA	.194	.064	.178	3.054	.002
	AE	.090	.057	.083	1.573	.117
A. Dependent Variable: DUA						

4.4 Qualitative Data

To provide further in-depth and substance to the quantitative data, semi-structured interviews were conducted in this study with six faculty members and six students at S University. In addition, this study analyzed the answers to 17 open-ended questions in the questionnaire, and the respondents provided their own opinions on the questions asked.

Figure 4.6 High-frequency Vocabulary

Source: Word Frequency Analysis Results from NVivo Software

This study collected qualitative data from student responses to focus groups and interview questions. To analyze qualitative data, the resulting information from the responses of focus groups and interviews was categorized, and code words were established a priori, namely content, experience, engagement, and satisfaction. Transcriptions were then read and reread to highlight other repetitive words or phrases within the text. Coding strategies and using a matrix for organization helped organize, categorize, and conceptualize the data (Creswell, 2014). Additionally, these responses were imported and analyzed using NVivo software. NVivo assisted in coding using string methodology for seeking common ideas and repeated responses related to the two separate course instructional modes. Using nodes in the NVivo program, which represented themes, concepts, or ideas within the data, further assisted the researcher in visualizing the most referenced ideas and themes.

4.4.1 Teachers Group

4.4.1.1 Interview Questions for Teachers

1) What do you think Aesthetic Education is?

2) In what areas do you think Aesthetic Education should be strengthened?

3) How do you think Aesthetic Education should be infused into teaching in the classroom?

4) What do you think are the problems facing Aesthetic Education?

5) What should be the role of Aesthetic Education?

6) What do you think should be taught to improve students' Aesthetic Education?

7) What do you think should be the level of involvement and active learning of students' Aesthetic Education in the daily teaching process?

8) How do you think Aesthetic Education can be extended to the general student body and schoolteachers?

9) How can we improve students' recognition of the Aesthetic Education program?

10) What do you think is the responsibility of schools in the process of teaching Aesthetic Education?

Text Search Query - Results Preview
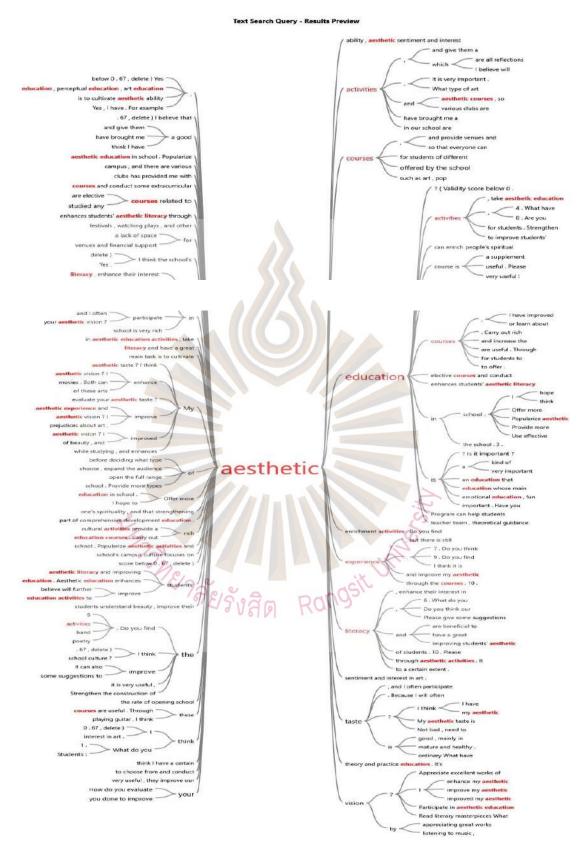
Figure 4.7 Teachers Group Results Preview

Source: Text Search Word Tree from NVivo Software

4.4.1.2 Analysis of the Teachers' Interview Records

Table 4.13 The response of Question 1. What do you think Aesthetic Education is?

Teachers	Responses
Female 1	Aesthetic Education is a way to cultivate students' awareness, experience, feeling, appreciation, and creativity of beauty to have the ideal, sentiment, character, and quality. It is an important way for students to develop holistically.
Female 2	Aesthetic Education enables the recipient to recognize, experience, appreciate, and create beauty.
Female 3	Aesthetic Education is about learning to live beautifully, appreciate the world with beauty, and treat others with beauty.
Male 4	Aesthetic Education is an educational activity that gives people an experience of beauty.
Male 5	Education about the perception and experience of beauty.
Male 6	Aesthetic Education cultivates people's ability to know, experience, feel, appreciate, and create beauty so that we have the ideal of beauty, the sentiment of beauty, the character of beauty, and the literacy of beauty.

After analyzing their responses, all six teachers agreed on the concept of Aesthetic Education. They all indicate that Aesthetic Education encompasses the recognition, experience, appreciation, and creation of beauty. Nonetheless, their perspectives have subtle nuances and highlight different elements and outcomes of this type of education.

Female 1 and Male 6: These two teachers present the most comprehensive views. They both highlight the holistic aspect of Aesthetic Education, emphasizing the appreciation and creation of beauty and the development of an individual's character, sentiment, ideals, and overall quality of life. They seem to view Aesthetic Education as a transformative process that profoundly impacts students' values, emotions, personalities, and competencies.

Female 2 and Male 5: These teachers offer somewhat simplified definitions, focusing primarily on the recognition, experience, and appreciation of beauty. While less comprehensive than the first, this perspective still underlines the crucial role of Aesthetic Education in enhancing one's perception and understanding of beauty.

Female 3: This teacher's response introduces an ethical dimension to Aesthetic Education, emphasizing "learning how to live beautifully" and "treating others with beauty." She suggests Aesthetic Education also involves cultivating a beautiful and ethical approach to living and interacting with others.

Male 4: The fourth teacher emphasizes the experiential nature of Aesthetic Education. In his view, the central aim of Aesthetic Education is to offer people an experience of beauty. He doesn't specifically mention other aspects like creating beauty or shaping character, which suggests a more immediate and sensory understanding of Aesthetic Education.

Despite slight differences, these teachers appear to collectively view Aesthetic Education as a multi-dimensional process that influences an individual's perception, experience, appreciation, creation of beauty, and personal development. They also highlight the integral role of Aesthetic Education in enhancing individuals' life experiences, ethical sensibilities, and personal values.

Table 4.14 The response of Question 2. In what areas do you think Aesthetic Education should be strengthened?

Teachers	Responses
Female 1	Firstly, the policy of Aesthetic Education should be improved, and the authoritative official platform should be strengthened to popularize the connotation, Meaning, and implementation methods of Aesthetic Education; secondly, Aesthetic Education should cover the whole school age group and implement targeted Aesthetic Education according to the characteristics of students in each age group; finally,

Table 4.14　The response of Question 2. In what areas do you think Aesthetic
　　　　　　 Education should be strengthened? (Cont.)

	the composition of Aesthetic Education curriculum should be enriched, and the curriculum ideas of Aesthetic Education should be broadened to flexibly combine the beauty in life with the content of the curriculum.
Female 2	Aesthetic attitudes and perceptions should be fully established in the mind so that schools, families, and lives are filled with an atmosphere of Aesthetic Education.
Female 3	On the one hand, the element of beauty is added to basic education to guide students to integrate what they have learned into their lives and experience the poetry of life; on the other hand, Aesthetic Education courses are offered to improve students' aesthetic literacy.
Male 4	Music, art (calligraphy), traditional art (Beijing opera, folk culture)
Male 5	The most basic and universal is social beauty.
Male 6	Strengthening Aesthetic Education should start from two aspects: first, popularizing the basic curriculum of Aesthetic Education in schools; second, integrating the connotation of beauty into professional courses.

　　　　　The ideas range from policy improvement and curriculum enrichment to fostering aesthetic attitudes and integrating beauty into different areas of life. Here's a logical analysis:

　　　　　Female 1: She presents a more institutional approach, advocating for policy improvements and targeted Aesthetic Education for different age groups. Her emphasis on enriching the Aesthetic Education curriculum and incorporating the beauty of life into the content speaks to integrating everyday beauty into formal education.

　　　　　Female 2: Her perspective focuses on establishing aesthetic attitudes and perceptions in the mind. She underscores the importance of fostering

Aesthetic Education across various environments – schools, families, and everyday life, suggesting a holistic and environment-focused approach.

Female 3: This teacher suggests a two-pronged approach. First, she proposes integrating the element of beauty into basic education, thereby guiding students to connect their academic learning with their lives. Second, she advocates offering Aesthetic Education courses to improve students' aesthetic literacy. This view combines both academic and experiential methods.

Male 4: He emphasizes the role of specific areas of art and culture, such as music, calligraphy, and traditional art like Beijing opera and folk culture, highlighting the importance of traditional and cultural elements in Aesthetic Education.

Male 5: His viewpoint centers on social beauty as the most basic and universal form, suggesting a focus on the aesthetic aspects of social interactions and societal structures and a broader societal approach to Aesthetic Education.

Male 6: He shares a two-part approach, suggesting the need to popularize the basic curriculum of Aesthetic Education in schools and integrate the connotation of beauty into professional courses. His view synthesizes curriculum development and interdisciplinary education.

Overall, while the methods and focus areas proposed by each teacher vary, they all highlight the importance of integrating Aesthetic Education into academic curricula and broader life experiences. They underscore the need for a comprehensive, multi-faceted approach to Aesthetic Education that incorporates policy, curriculum, societal structures, and cultural aspects.

Table 4.15 The response of Question 3. How do you think Aesthetic Education should
be infused into teaching in the classroom?

Teachers	Responses
Female 1	As a school, it should actively establish an aesthetic training base to provide adequate material conditions for Aesthetic Education; as a teacher, it should feel beauty in life, convey beauty in teaching, communicate beauty with students, flexibly use technological teaching methods, deeply understand the current situation of contemporary students' life, and integrate aesthetics into the teaching content profoundly and simply.
Female 2	Firstly, they should abandon the traditional teaching mode and use teaching methods that students can accept. Secondly, teachers should integrate beauty knowledge into the course content to give students a sense of beauty.
Female 3	I believe that aesthetic elements should be integrated into theoretical and professional classes so that students can feel the beauty of their professional field; If you have the opportunity to add some Aesthetic Education activity courses, lead students to appreciate good music works, calligraphy, painting, architecture, poetry works, etc., so that students can feel the beauty of art.
Male 4	Aesthetic Education is everywhere. In the classroom, you can show some beautiful art (images, pictures) and lead students to gain aesthetic experience while enjoying them through the teacher's explanation.
Male 5	Combine teaching with aesthetic experience. Make students aware of the existence of "beauty."
Male 6	Teachers should explore diverse ways to combine professional knowledge with beauty in the teaching process so that students can feel the charm of knowledge.

Female 1: This teacher focuses on the role of the school and the
individual teacher. She proposes that schools establish aesthetic training bases to
provide resources for Aesthetic Education. She further emphasizes the importance of

the teacher's role in communicating beauty to students, using technology, and understanding students' contemporary experiences.

Female 2: Her strategy involves overhauling traditional teaching methods with more engaging, student-friendly approaches. She also highlights the need to integrate the concept of beauty into the curriculum, which aligns with the other responses about merging aesthetics with the teaching content.

Female 3: She suggests integrating aesthetic elements into theoretical and professional classes, allowing students to appreciate the beauty in their professional field. This approach involves academic and practical arts like music, painting, calligraphy, architecture, and poetry.

Male 4: His approach is more centered on the visual arts. He recommends using art like images and pictures in the classroom, helping students gain aesthetic experience through the teacher's explanation, and emphasizing the sensory aspect of Aesthetic Education.

Male 5: He advocates combining regular teaching with aesthetic experiences, emphasizing the importance of making students aware of the existence of beauty. His approach focuses on the experiential aspect of learning.

Male 6: This teacher speaks about combining professional knowledge with beauty in teaching, allowing students to appreciate the charm of knowledge. He seems to view Aesthetic Education as enhancing academic learning and appreciation for knowledge.

These teachers propose different but complementary strategies for integrating Aesthetic Education into the classroom. These strategies involve pedagogical changes, curriculum modification, the use of the visual arts, and experiential learning. Their collective responses underscore the need to weave beauty and aesthetics into every aspect of teaching and learning. They emphasize that

Aesthetic Education is not separate but should be integral to the overall educational process.

Table 4.16 The response of Question 4. What do you think are the problems facing Aesthetic Education at present?

Teachers	Responses
Female 1	Insufficient publicity, not wide popularity, insufficient attention, and an unreasonable curriculum.
Female 2	There is a lack of policy and financial guarantee for Aesthetic Education, a lack of curriculum for Aesthetic Education, a lack of venues for Aesthetic Education, and a lack of professional teachers engaged in Aesthetic Education.
Female 3	First, people do not know enough about the role of Aesthetic Education. They think that Aesthetic Education is a "supplement" to subject education. It is something that can be learned or not when they have free time after studying the examination subjects. Secondly, schools have not established an Aesthetic Education curriculum system, and students do not have the opportunity to receive Aesthetic Education.
Male 4	At present, there is a lack of professional teachers and inappropriate education methods in the development of university Aesthetic Education; on the other hand, students do not realize the importance of Aesthetic Education and are unwilling to participate.
Male 5	Students' aesthetic literacy is weak; teachers generally conceptualize and abstract "beauty" in their teaching, which is detached from actual life.
Male 6	Lack of policy and financial support, lack of Aesthetic Education teachers, lack of venues for Aesthetic Education activities, and lack of Aesthetic Education textbooks and courses.

In addressing the challenges facing Aesthetic Education, the teachers identify several key areas. Their responses center around a lack of understanding, inadequate resources, improper methods, and insufficient integration of aesthetics into standard teaching. Here's an analysis of their responses:

Female 1: This teacher highlights issues related to publicity, popularity, attention, and curriculum. Her emphasis on 'insufficient publicity' and 'not wide popularity' indicates that Aesthetic Education might not be well-known or highly valued among stakeholders. She also points out issues with the curriculum, implying that its design may not be conducive to effective Aesthetic Education.

Female 2 and Male 6: These two teachers share similar concerns. They note a lack of policy and financial backing for Aesthetic Education, indicating that issues may exist at the system level. Additionally, they identify a shortage of Aesthetic Education courses, professional teachers, venues, and textbooks, highlighting significant resource constraints.

Female 3: This teacher emphasizes a lack of understanding about the importance of Aesthetic Education, which she believes is often viewed as supplemental rather than essential. She also highlights that schools have not established an Aesthetic Education curriculum system, echoing Female 1's concern about curriculum design.

Male 4: He identifies the lack of professional teachers and inappropriate education methods as key challenges. Additionally, he notes that students might not recognize the importance of Aesthetic Education and may be reluctant to engage in it, indicating a need for more student awareness and engagement.

Male 5: His concern is that students' aesthetic literacy is weak, and teachers often conceptualize "beauty" in an abstract way detached from actual life, suggesting that teaching methods may not effectively cultivate aesthetic understanding and appreciation among students.

Overall, the teachers identify various challenges, including a lack of resources (financial, educational, and human), an insufficient understanding and value of Aesthetic Education, and ineffective teaching methods. These issues suggest that a

holistic approach is needed to address these challenges, involving policy, school, teacher, and student changes.

Table 4.17 The response of Question 5. What should be the role of Aesthetic Education?

Teachers	Responses
Female 1	Cultivate perceptual thinking, improve aesthetic literacy, establish correct aesthetics, guide students to form positive ideological character, cultivate students' ability to feel beauty, express beauty, and create beauty, and promote students' all-around development.
Female 2	We will cultivate students with the beauty of heart, attitude to life, and world view, thus raising the aesthetic literacy of the whole society.
Female 3	I believe that Aesthetic Education is a vital part of life education. In addition to functional and instrumental learning, Aesthetic Education allows a person to experience the Meaning of life beyond work and "practicality." That beauty can bring joy and contribute to work and life.
Male 4	Enhance aesthetic literacy.
Male 5	Enriching aesthetic experience, improving aesthetic quality, and loving life.
Male 6	Establish a correct aesthetic concept, provide educated entertainment, stimulate imagination and creativity, and promote the healthy development of body and mind.

In their responses, the six teachers highlight different but interconnected aspects of the role of Aesthetic Education. Their ideas converge around the importance of fostering aesthetic literacy, understanding, and appreciation, with implications for personal development and societal enhancement.

Female 1: She underscores the multi-faceted role of Aesthetic Education, which includes cultivating perceptual thinking and aesthetic literacy, establishing correct aesthetics, shaping positive ideological character, and promoting

students' holistic development, highlighting the comprehensive role Aesthetic Education can play in student development.

Female 2: Her viewpoint focuses on the societal role of Aesthetic Education. She advocates for cultivating students' aesthetic appreciation in their hearts, attitudes to life, and world views to raise the level of aesthetic literacy of society as a whole, highlighting the potential of Aesthetic Education to drive societal progress.

Female 3: She sees Aesthetic Education as a vital part of life education, allowing individuals to experience the Meaning of life beyond work and practicality. This approach emphasizes the role of Aesthetic Education in enriching life experiences and promoting personal well-being.

Male 4: His concise response focuses solely on enhancing aesthetic literacy, underscoring the core role of Aesthetic Education in fostering understanding and appreciation of beauty.

Male 5: He emphasizes enriching aesthetic experience, improving aesthetic quality, and fostering a love for life. This perspective highlights the role of Aesthetic Education in enhancing personal experiences and nurturing a passion for life.

Male 6: His view encompasses establishing correct aesthetic concepts, providing educated entertainment, stimulating imagination and creativity, and promoting healthy physical and mental development, suggesting the multi-dimensional benefits of Aesthetic Education, ranging from cognitive to creative to well-being aspects.

Overall, the teachers' responses collectively highlight the diverse roles of Aesthetic Education, including fostering aesthetic literacy and appreciation, promoting personal and societal development, and enhancing life experiences,

underscoring the multi-faceted nature of Aesthetic Education and its profound implications for individuals and society.

Table 4.18 The response of Question 6. What do you think should be taught to improve students' Aesthetic Education?

Teachers	Responses
Female 1	Music, painting, literature, drama, opera, dance, film, television, etc.
Female 2	Music, fine arts, literature, movies, etc.
Female 3	Appreciation and practice of calligraphy, painting, musical instruments, opera, tea, and floral art.
Male 4	I believe that teaching traditional Chinese painting and calligraphy can enhance the Aesthetic Education of students.
Male 5	Art history, artwork appreciation, and other related aesthetics courses.
Male 6	Guide students to appreciate high-quality works of art through theoretical knowledge in class and give them an excellent aesthetic experience. Organize rich Aesthetic activities for students to participate in.

The teachers suggest subjects and activities that could improve students' Aesthetic Education. Their responses suggest a strong emphasis on arts-based subjects and practical activities.

Female 1 and Female 2: Both emphasize the arts, including music, painting, literature, drama, opera, dance, and film and television. They believe these subjects can help improve students' Aesthetic Education by giving them broad exposure to different forms of artistic expression.

Female 3: She recommends a hands-on approach to Aesthetic Education that involves the appreciation and practice of arts like calligraphy, painting, musical instruments, and opera, as well as tea and floral art. Including tea and floral art

suggests a broader perspective on Aesthetic Education that includes traditional and cultural practices.

Male 4: He suggests teaching traditional Chinese painting and calligraphy, focusing on cultural heritage to enhance Aesthetic Education.

Male 5: He proposes a more academic approach that includes art history, artwork appreciation, and other related aesthetic courses. This approach is focused on developing an understanding of aesthetics through historical, critical, and theoretical perspectives.

Male 6: He advocates for a dual approach combining theoretical knowledge and practical experience. His method involves guiding students to appreciate high-quality works of art in the classroom and organizing rich aesthetic activities for participation, integrating both passive (appreciation) and active (participation) elements of Aesthetic Education.

In summary, these teachers propose various subjects and activities to enhance Aesthetic Education, from arts and literature to cultural practices and theoretical study. Their responses collectively underscore the importance of a comprehensive approach that includes a variety of art forms, cultural heritage, practical participation, and theoretical learning.

Table 4.19 The response of Question 7. What do you think should be the level of involvement and active learning of students in Aesthetic Education in the daily teaching process?

Teachers	Responses
Female 1	Highly engaged and motivated learners to explore their interests and potential.

Table 4.19 The response of Question 7. What do you think should be the level of involvement and active learning of students in Aesthetic Education in the daily teaching process? (Cont.)

Female 2	Students' participation in Aesthetic Education depends on the school's curriculum, teachers' teaching content, methods, and attitudes. Whether students are active learners or passive receivers in the learning process depends mainly on the teacher.
Female 3	I feel that students are interested in the content of Aesthetic Education and are willing to participate vigorously in practice. Still, they are less able to learn actively in their daily life and are not motivated enough to meet the learning requirements of the course.
Male 4	believe that all college students should be involved in Aesthetic Education until they establish a correct concept of aesthetics.
Male 5	Universities should offer basic Aesthetic Education courses involving all students to enhance aesthetic literacy and integrate specialized courses with Aesthetic Education to enhance students' creativity.
Male 6	The Aesthetic Education course should be considered compulsory so that every student can participate in the study and accept the assessment. Participation in Aesthetic Education activities should be a campus lifestyle for students.

The teachers' responses indicate a consensus on the high level of involvement and active learning required from students in Aesthetic Education. Still, they present different perspectives on how this should be achieved.

Female 1: She emphasizes that learners should be highly engaged and motivated to explore their interests and potential, suggesting an approach where students' active involvement in Aesthetic Education arises from their intrinsic motivation and personal interest.

Female 2: Her response highlights the crucial role of the school curriculum, teachers' teaching content, methods, and attitudes in determining students'

level of participation in Aesthetic Education. She underscores that it's largely dependent on the teacher whether students are active learners or passive receivers in the process.

Female 3: She observes that while students show a strong interest in Aesthetic Education content and are willing to engage in practical activities, they often lack active learning attitudes in daily life and may not be sufficiently motivated to meet the learning requirements of the course, indicating a need for strategies to motivate and engage students more effectively in daily aesthetic learning.

Male 4: He believes that all college students should be involved in Aesthetic Education until they establish a correct concept of aesthetics, emphasizing the universal necessity of Aesthetic Education for college students.

Male 5: He believes universities should offer basic Aesthetic Education courses involving all students to enhance their aesthetic literacy. Special courses should integrate with Aesthetic Education to boost students' creativity, suggesting a systemic approach to Aesthetic Education involving both compulsory basic courses and integration into specialized ones.

Male 6: His stance is that Aesthetic Education should be made compulsory, ensuring that every student participates in the study and accepts the assessment. Furthermore, participation in Aesthetic Education activities should be a part of the campus lifestyle for students, presenting a mandatory approach to Aesthetic Education.

In summary, while all teachers agree on the high level of student involvement necessary in Aesthetic Education, they propose different methods of achieving this, ranging from cultivating students' intrinsic interest, adjusting teaching methods, and making Aesthetic Education compulsory, to integrating Aesthetic Education into specialized courses. These perspectives highlight the multi-faceted strategies needed to engage students in Aesthetic Education effectively.

Table 4.20 The response of Question 8. How do you think Aesthetic Education can be extended to the general student body and schoolteachers?

Teachers	Responses
Female 1	Strengthen the importance of Aesthetic Education, formulate specific Aesthetic Education programs, standardize the team of Aesthetic Education teachers, improve the curriculum of Aesthetic Education, and actively carry out diversified aesthetic activities in the school, such as lectures, concerts, exhibitions, performances, salons, etc.
Female 2	Schools should make Aesthetic Education widely recognized by providing teachers and students with a rich aesthetic experience through various Aesthetic Education activities. Thus, the construction of Aesthetic Education courses will be promoted.
Female 3	I think that holding lectures, concerts, calligraphy competitions, tea ceremonies, and other aesthetic events is the best way to promote Aesthetic Education among teachers and students.
Male 4	Various Aesthetic Education activities are carried out according to the student's needs to attract participation.
Male 5	Universities should offer basic Aesthetic Education courses involving all students to enhance aesthetic literacy and integrate specialized courses with Aesthetic Education to enhance students' creativity.
Male 6	Organizing rich aesthetic activities is an excellent way to extend Aesthetic Education.

These teachers' responses reveal several strategies for extending Aesthetic Education to both the general student body and teachers in schools, all revolving around integrating Aesthetic Education into daily school life, enhancing institutional support, and leveraging diverse activities to promote aesthetic experiences.

Female 1: She advocates for a comprehensive approach, stressing the need to highlight the importance of Aesthetic Education, develop specific programs, standardize the team of Aesthetic Education teachers, improve the curriculum, and

actively carry out various aesthetic activities such as lectures, concerts, exhibitions, performances, and salons.

Female 2: She suggests that schools can facilitate the recognition of Aesthetic Education by providing teachers and students with rich aesthetic experiences through various activities, which would lead to the advancement of Aesthetic Education course construction.

Female 3: She recommends organizing aesthetic events such as lectures, concerts, calligraphy competitions, and tea ceremonies as effective methods for promoting Aesthetic Education among teachers and students.

Male 4: He proposes that Aesthetic Education activities should be organized according to students' needs, implying a more personalized approach to engage students and foster their active participation.

Male 5: His perspective, similar to his earlier response, emphasizes that universities should provide basic Aesthetic Education courses for all students and incorporate Aesthetic Education into specialized courses, thus promoting aesthetic literacy and creativity.

Male 6: He shares a straightforward view that organizing various aesthetic activities is an effective way to expand Aesthetic Education across the school.

In conclusion, the teachers collectively agree on the need for a mix of institutional strategies and various aesthetic activities to extend Aesthetic Education to students and teachers. Integrating Aesthetic Education into multiple aspects of school life, backed by creating a supportive institutional environment, is perceived as crucial in promoting Aesthetic Education among students and teachers.

Table 4.21 The response of Question 9. How can we improve students' recognition of the Aesthetic Education program?

Teachers	Responses
Female 1	Aesthetic Education teachers should continue to learn to improve their professional ability, participate in aesthetic activities, and show the connotation of beauty to students; Enrich the teaching content and teaching methods of aesthetic courses, tap students' potential, fully respect students' interests and hobbies, and teach according to aptitude.
Female 2	Beauty is, ultimately, a feeling. As long as students have an excellent aesthetic experience in the Aesthetic Education program, recognition will naturally increase.
Female 3	I believe that offering diverse Aesthetic Education courses, improving the quality of Aesthetic Education courses, and giving students an excellent aesthetic experience in the classroom can increase the recognition of Aesthetic Education.
Male 4	Let students have a rewarding experience in the Aesthetic Education program. Let the taste be improved, the temperament be changed, and work and life will benefit.
Male 5	Make Aesthetic Education courses lively, interesting, and relevant to daily life.
Male 6	Build a professional team of Aesthetic Education teachers, provide Aesthetic Education places and equipment, improve the quality of Aesthetic Education courses, and enhance the level of the students' aesthetic literacy.

The teachers propose several strategies to enhance students' recognition of the Aesthetic Education program, emphasizing a combination of improved course quality, enhanced teaching methods, enriched teacher professional development, and tailored student experience:

Female 1: She stresses the importance of continuous professional development for Aesthetic Education teachers, suggesting that teachers' participation in aesthetic activities can help model beauty concepts for students. Furthermore, she underlines the need for enriching teaching content and methods, encouraging individualized teaching that respects students' interests and hobbies.

Female 2: Her response underscores the significance of providing an excellent aesthetic experience for students in the Aesthetic Education program. She posits that students will naturally recognize the value of Aesthetic Education if they have a positive, beautiful experience within the program.

Female 3: She proposes increasing course diversity and quality and fostering a positive aesthetic experience in the classroom, boosting students' recognition of Aesthetic Education.

Male 4: He points out the value of ensuring students have rewarding experiences in Aesthetic Education programs, which can contribute to an improvement in taste and a change in temperament and bring benefits to work and life.

Male 5: He advocates for making Aesthetic Education courses lively, interesting, and relevant to daily life, aiming to engage students more effectively in the learning process.

Male 6: He recommends building a professional team of Aesthetic Education teachers, providing appropriate venues and equipment for Aesthetic Education, improving course quality, and enhancing students' aesthetic literacy levels.

Overall, improving students' recognition of Aesthetic Education requires the concerted effort of educators and the educational system to provide quality aesthetic experiences that are engaging, rewarding, and relevant to students' lives.

Table 4.22 The response of Question 10. What do you think is the responsibility of schools in the process of teaching Aesthetic Education?

Teachers	Responses
Female 1	The school's attention to Aesthetic Education determines the speed, depth, and breadth. Schools should measure the results of aesthetic courses. Then the implementation plan of Aesthetic Education should be updated according to different problems to provide students with more comprehensive learning resources.
Female 2	Schools are the leaders and implementers of Aesthetic Education. First, schools should set up a comprehensive Aesthetic Education curriculum to teach the knowledge of beauty; second, schools should carry out diversified aesthetic activities to give students and teachers rich aesthetic experiences; and third, schools should pay attention to the beautification of the campus and the construction of humanistic spirit to let students and teachers live in a beautiful environment.
Female 3	I believe that schools play a decisive role in the teaching of Aesthetic Education because they are the developers of the curriculum, the implementers of the teaching of Aesthetic Education, and the organizers of the activities of Aesthetic Education.
Male 4	The Aesthetic Education Program of schools is an aspect of ideological and political education that guides students toward goodness and beauty.
Male 5	Schools should provide Aesthetic Education programs, carry out Aesthetic Education activities, and improve aesthetic literacy for students' overall physical and mental development.
Male 6	The school is the organizer of Aesthetic Education, the implementer of Aesthetic Education courses, and the leader of Aesthetic Education activities, and it bears the responsibility of popularizing Aesthetic Education, improving the level of the students' aesthetic literacy, and cultivating high-quality workers.

The teachers interviewed have presented various views on the role of schools in the process of teaching Aesthetic Education, with commonalities in their responses.

Female 1 emphasizes the role of the school as a benchmark and evaluator of Aesthetic Education. Schools are responsible for measuring the outcomes of Aesthetic Education programs and modifying them based on the identified needs and shortcomings. They are also accountable for offering comprehensive learning resources.

Female 2 emphasizes the more multi-faceted role of the school as leaders, educators, and environment builders. The school is responsible for curriculum development, organizing aesthetic activities, and beautifying the campus to promote a conducive environment for aesthetic learning.

Female 3 echoes the sentiments of Female 2 but lays particular stress on schools as critical players in curriculum development, aesthetic teaching, and organization of aesthetic activities.

Male 4 sees Aesthetic Education as an aspect of ideological and political education. Therefore, schools are responsible for guiding students toward appreciating beauty and goodness.

Male 5 maintains a broader view and posits that schools should provide Aesthetic Education programs and activities to improve students' overall physical and mental development.

Lastly, Male 6 focuses on schools as organizers, implementers, and leaders in Aesthetic Education. They are responsible for the popularization of Aesthetic Education and the cultivation of highly skilled individuals.

In summary, the teachers perceive the schools' role in Aesthetic Education as multi-faceted, ranging from curriculum development, provision of

resources, organization of activities, and student guidance. The teachers advocate for an environment where Aesthetic Education is prioritized to enhance student development.

4.4.2 Students Group

4.4.2.1 Interview Questions for Students

11) How do you evaluate your aesthetic taste?

12) What have you done to improve your aesthetic vision?

13) What type of art do you like? Music, painting, film, or others (please specify)?

14) What do you think of our school's culture?

15) Do you think our school is beautiful? What part is beautiful? What is not beautiful?

16) Are you involved in any clubs? What are your hobbies and interests?

17) Please give some suggestions to improve Aesthetic Education in schools.
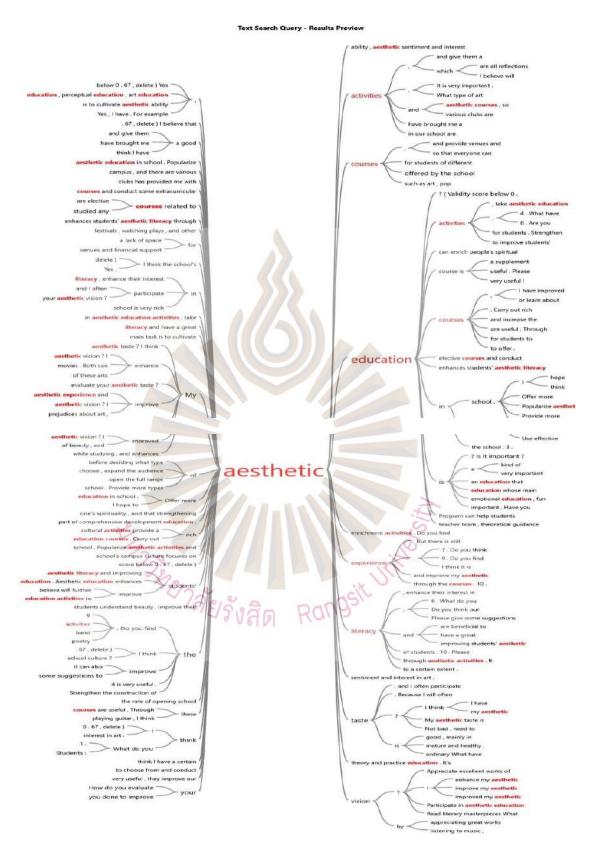
Figure 4.8 Students Group Results Preview

Source: Text Search Word Tree from NVivo Software

4.4.2.2 Analysis of the Students' Interview Records

Table 4.23 The response of Question 11. How do you evaluate your aesthetic taste?

Students	Responses
Female 1	Not bad, but I need to improve.
Female 2	I think my aesthetic taste is mature and healthy. I love music, and I like to listen to and sing songs. I can distinguish between vulgarity and elegance in different music, and I know how to taste the emotions and expressions conveyed in good works.
Female 3	I think I have a good aesthetic taste. Because I will often feel and record all kinds of beautiful things in life and feel happy because of these beautiful things.
Male 4	I think my aesthetic taste is good, mainly in terms of music.
Male 5	I think I have a certain aesthetic taste and often participate in Aesthetic Education activities.
Male 6	My aesthetic taste is ordinary.

In this interview, students are asked to evaluate their aesthetic taste. Their responses offer a range of perspectives and self-assessments.

Female 1 has a rather humble self-evaluation, stating that her aesthetic taste is "not bad" but could use improvement.

Female 2 considers herself to have a mature and healthy aesthetic taste, explicitly citing her love for music and the ability to discern between different kinds of music.

Female 3 has good aesthetic taste, indicating her habit of observing and appreciating beauty in everyday life.

Male 4, similar to Female 2, sees his aesthetic taste as good, particularly with music.

Male 5 believes he has a certain level of aesthetic taste, indicating that he often participates in Aesthetic Education activities.

Male 6, on the other hand, considers his aesthetic taste as ordinary.

Overall, this self-evaluation from different students offers an array of perspectives regarding their aesthetic taste. Some students seem to have higher confidence in their aesthetic sense, especially those involved in musical activities or Aesthetic Education. Others believe they have room for improvement. Such self-assessments suggest varying levels of engagement with and understanding of Aesthetic Education and its impact on their personal development.

Table 4.24 The response of Question 12. What have you done to improve your aesthetic vision?

Students	Responses
Female 1	I improved my aesthetic vision by listening to music, watching movies, taking photographs, attending music festivals, watching plays, and other aesthetic activities.
Female 2	Participate in Aesthetic Education activities, take Aesthetic Education courses, or learn about the background of various works through the Internet, watch movie reviews, music reviews, etc., and exercise their ability to distinguish between beauty and ugliness in conjunction with their thinking.
Female 3	Appreciate excellent works of art. Observe, record, and feel the beauty in life. Read books related to aesthetics.
Male 4	I enhance my aesthetic vision by appreciating great works of art.
Male 5	I improve my aesthetic vision by listening to music, watching movies, and learning musical instruments.
Male 6	Read literary masterpieces.

This interview asks students about their efforts to improve their aesthetic vision. Their responses indicate a variety of approaches, usually involving exposure to various forms of art and Aesthetic Education activities.

Female 1 has improved her aesthetic vision by engaging in various aesthetic activities such as listening to music, watching movies, taking photographs, attending music festivals, and watching a play, showing a well-rounded approach to developing aesthetic sense, involving passive appreciation and active creation.

Female 2 takes a more structured approach, participating in Aesthetic Education activities, taking Aesthetic Education courses, and learning about the background of various works through the Internet, showing a disciplined and active approach to learning and improving aesthetic sense.

Female 3 improves her aesthetic vision by appreciating excellent works of art, observing, recording the beauty in life, and reading books related to aesthetics. This approach combines direct interaction with artworks, reflection on beauty in everyday life, and theoretical study.

Male 4 enhances his aesthetic vision by appreciating great works of art, suggesting a traditional approach to Aesthetic Education.

Male 5 improves his aesthetic vision by consuming various media like music and movies and learning musical instruments, which suggests a practical and multi-dimensional approach.

Male 6 has a literature-based approach to improving his aesthetic vision, reading literary masterpieces to refine his sense of beauty.

Overall, students use structured, self-guided, practical, and theoretical approaches to improve their aesthetic vision. The varied strategies reflect a

recognition that aesthetic sense can be cultivated through many avenues and a commitment to using those avenues to enhance personal development.

Table 4.25 The response of Question 13. What type of art do you like? Music, painting, film, or others (please specify)?

Students	Responses
Female 1	I like performing music.
Female 2	Music.
Female 3	I like music and movies. Both can enhance my aesthetic experience and improve my aesthetic literacy.
Male 4	I like music, such as pop, rock, jazz, etc.
Male 5	I like music, fine art, film, and sculpture, and I think these arts enhance my aesthetic literacy to a certain extent.
Male 6	I like traditional Chinese art and ancient poetry.

This set of responses showcases the diversity in art preferences among the students and how they view these forms in contributing to their Aesthetic Education.

Female 1 specifies her preference for performing arts and music, suggesting that she is drawn to art expressions involving movement, emotion, and rhythm, which indicates an active engagement and understanding of aesthetics tied to participation and performance.

Female 2 simply states that music is her preferred form of art, which indicates a strong auditory sensitivity or a personal connection with the emotional and symbolic communication often found in music.

Female 3 expresses her preference for music and movies, which shows an inclination towards art forms combining multiple aesthetic elements like sound, visual imagery, narrative, and emotion, providing a multi-faceted aesthetic experience.

Male 4 shows a specific preference for music, further narrowing his interest to pop, rock, and jazz, which suggests that he finds these specific genres' expressive and cultural aspects appealing.

Male 5 has a broader appreciation for multiple art forms, including music, fine art, film, and sculpture, reflecting a diverse interest in aesthetics, and understanding that each art form offers a unique perspective and experience.

Male 6 prefers traditional Chinese art and ancient poetry, suggesting an appreciation for cultural heritage and historical forms of aesthetic expression.

These preferences point to the variety of aesthetic experiences that students draw upon, ranging from music and film to fine art, sculpture, and traditional cultural expressions. The diverse interests of the students underscore the wide range of art forms that can be used in Aesthetic Education.

Table 4.26 The response of Question 14. What do you think of our school culture?

Students	Responses
Female 1	I think our campus culture is excellent, both in terms of school philosophy and the environmental atmosphere. It allows me to feel the beauty of school and life while studying and enhances my aesthetic literacy.
Female 2	Our school has a rich campus culture, which I immensely love. In music, there are singer competitions and music festivals; in performance, there are foreign language stage plays and speech contests; in sports, there are sports games, basketball leagues, and orienteering competitions. All kinds of cultural activities are prevalent among everyone.
Female 3	I think the campus culture of our school is excellent. You can see different landscapes in various places on the campus, and there are various aesthetic activities, all reflecting the campus culture.

Table 4.26 The response of Question 14. What do you think of our school culture?
(Cont.)

Male 4	Our school is rich in aesthetic activities, and various clubs are engaging.
Male 5	I think the aesthetic activities in our school are vibrant. There are concerts, museum exhibitions, herbariums, and these cultural activities provide a rich aesthetic experience.
Male 6	The school's campus culture focuses on aesthetic literacy and improving students' aesthetic experiences, but there is still much room for improvement.

This set of responses provides a sense of how the students perceive their school's culture, particularly concerning its promotion of Aesthetic Education.

Female 1 appreciates the school culture on multiple levels, not only in terms of philosophy and environment but also in the beauty it brings to everyday life, which shows that she finds value in the aesthetic aspects of her learning environment and perceives a positive impact on her aesthetic literacy.

Female 2 shows a deep appreciation for the variety of cultural and aesthetic activities available at the school. She mentions music, performance, and sports as highly popular, indicating that these elements significantly shape the school's culture and student engagement.

Female 3 offers a positive evaluation of the school's culture, particularly highlighting the visual aesthetics of the campus and the variety of aesthetic activities available, suggesting she sees the aesthetic environment and experiences provided by the school as essential components of its culture.

Male 4 appreciates the school's rich provision of aesthetic activities and the existence of interesting clubs, suggesting that he values the diversity of

cultural and aesthetic experiences available to students and sees them as essential elements of the school's culture.

Male 5 also praises the richness of the school's aesthetic activities, specifically noting concerts, museum exhibitions, and herbariums. He indicates that he finds value in a wide range of aesthetic experiences and appreciates the school's efforts to provide them.

Male 6 acknowledges the school's focus on aesthetic literacy and improving students' aesthetic experiences but feels there is room for improvement, suggesting he believes more could be done to enhance the aesthetic aspects of the school's culture.

Overall, the students show a high appreciation for the school's culture and commitment to promoting Aesthetic Education. They identify a wide range of aesthetic activities and experiences as important elements of this culture. However, they also indicate that continued efforts should be made to enhance and diversify these experiences.

Table 4.27 The response of Question 15. Do you think our school is beautiful? What part is beautiful? What is not beautiful?

Students	Responses
Female 1	I think our school is beautiful. First, the environment is beautiful, and you can see different flowers all year round; second, the sunset on the rooftop of the school building and the evening in the playground is beautiful every day; third, the long queue in front of the library every morning, and the way students carefully memorize their books are also lovely; and the performance of the school band, the night market every Friday, the kittens napping by the long pavilion, etc. are all beautiful. The places that are not beautiful such as the electric cars that are not parked according to the rules, the trash cans overflowing with trash, etc.

Table 4.27 The response of Question 15. Do you think our school is beautiful? What part is beautiful? What is not beautiful? (Cont.)

Female 2	I think our school is beautiful. 1) It has a long history, 2) The campus environment is beautiful, and 3) The students' learning atmosphere and energetic spirit are beautiful. The school is unattractive because the teaching equipment is outdated, and there is no space for Aesthetic Education activities.
Female 3	I believe our school is beautiful. I think the school's plant and architectural design is gorgeous. What is not beautiful is that many construction sites create noise and dust for a long time.
Male 4	I think our school is beautiful, and the teachers and classmates are friendly. However, there are unbeautiful places, such as imperfect infrastructure and inhumane management methods.
Male 5	I think our school is lovely, with the largest herbarium in the southwest and various plants. What is not beautiful is that many students dress too casually and ignore maintaining their body shape through exercise.
Male 6	I think the vegetation at school is beautiful. What is not beautiful is the heavy traffic on campus.

The students' responses offer a variety of perspectives on the aesthetic qualities of their school, both physically and culturally.

Female 1 finds beauty in various aspects of the school, such as the natural environment, daily views, student behaviors, and events. She notes the negatives, too, such as disorganized parking and overflowing trash, implying that maintaining order and cleanliness could enhance the overall aesthetics.

Female 2 finds the school's historical background, natural environment, and academic atmosphere beautiful. However, she mentions outdated teaching equipment and lack of space for aesthetic activities as areas needing

improvement, indicating that aesthetics extends to the quality and availability of educational resources.

Female 3 admires the school's architecture and plants. Still, she finds long-standing construction projects detrimental to the aesthetic environment due to noise and dust, indicating the importance of maintaining a pleasant and peaceful environment.

Male 4 thinks the school is beautiful due to its friendly environment. Still, he finds aspects like incomplete infrastructure and specific management practices unappealing, suggesting that the functionality and management of spaces contribute to their aesthetic value.

Male 5 takes pride in the school's herbarium and variety of plants. He also raises concerns about students not maintaining their physical appearances and not exercising regularly, suggesting that he sees personal aesthetics and health as part of the overall aesthetics of the school.

Male 6 appreciates the school's vegetation but finds the heavy traffic on campus unattractive, suggesting that efficient and organized transportation is an aspect he considers in evaluating the school's aesthetics.

In conclusion, students have a comprehensive perspective on aesthetic value in their school environment, including natural surroundings, architecture, student activities, events, personal behaviors, and even management and infrastructural elements. Their observations underscore the need for ongoing attention to these aspects to promote an overall aesthetic environment.

Table 4.28 The response of Question 16. Are you involved in any clubs? What are your hobbies and interests?

Students	Responses
Female 1	Yes, I have participated. My hobbies and interests are singing, photography, board games, etc. Being involved in clubs has provided me with aesthetic enrichment activities.
Female 2	I have participated in music associations. I love to sing.
Female 3	Yes, I have. I like music.
Male 4	I joined the music association and enjoyed singing and performing in a band.
Male 5	I have participated in guitar clubs, and my hobbies are singing and playing guitar. I think these aesthetic activities have brought me a pleasing aesthetic experience.
Male 6	Yes, I am involved in the Poetry Club; my hobby is ancient poetry.

In this transcript, all students stated that they are participating in clubs and have hobbies and interests that are mainly arts-based, highlighting the role of extracurricular activities in fostering Aesthetic Education.

Female 1 engages in singing, photography, and board games through her club participation, suggesting a wide range of aesthetic interests, including music, visual arts, and strategic thought.

Female 2 and Female 3 are both involved in music associations and love music, indicating their dedication to this particular form of art and how being part of a club can provide a platform to explore further and nurture their interests.

Male 4 is also part of a music association and enjoys singing and performing in a band, indicating an interest in music and performance arts.

Male 5 is a member of a guitar club and enjoys singing and playing guitar. He acknowledges that these activities have brought him a pleasing aesthetic experience, emphasizing the importance of active participation in nurturing one's aesthetic sense.

Male 6 is part of a poetry club interested in ancient poetry. His interest signifies an appreciation for literature and suggests a more reflective, text-based aesthetic interest.

In summary, the students' club participation and hobbies reflect various interests across music, visual arts, board games, and poetry. Their active involvement in these clubs contributes to their Aesthetic Education by providing opportunities for appreciation, practice, and experience of diverse art forms.

Table 4.29 The response of Question 17. Please give some suggestions to improve Aesthetic Education in schools.

Students	Responses
Female 1	I hope to offer more Aesthetic Education elective courses and conduct some extracurricular aesthetic activities, which I believe will further improve students' aesthetic experiences.
Female 2	I think the school could do a questionnaire to determine what the students want before deciding what Aesthetic Education courses to offer.
Female 3	Use adequate resources to open the full range of Aesthetic Education courses and increase the rate of opening school Aesthetic Education courses. Carry out rich Aesthetic Education activities for students. Strengthen the construction of the Aesthetic Education teacher team, theoretical guidance, and professional training.
Male 4	Popularize aesthetic activities and courses so everyone can participate and create a good campus cultural atmosphere.

Table 4.29 The response of Question 17. Please give some suggestions to improve
Aesthetic Education in schools. (Cont.)

Male 5	Provide more types of aesthetic courses for students of different majors to choose from, expand the audience of aesthetic classes, and provide venues and financial support for aesthetic activities.
Male 6	Offer more Aesthetic Education courses for students to choose from and conduct Aesthetic Education activities to improve students' aesthetic literacy.

From the students' responses, it was clear that they valued Aesthetic Education and provided several insightful suggestions to improve it in their school.

Female 1 recommends offering more elective courses and extracurricular aesthetic activities, indicating a desire for broader opportunities to engage with aesthetic experiences.

Female 2 suggests the school conduct a questionnaire to identify the students' preferences before determining the type of Aesthetic Education courses to offer, reflecting her view on the importance of personalizing education to match the student's interests.

Female 3 offers a more comprehensive proposal, advocating for effective resource utilization to increase Aesthetic Education courses' rate and diversity and enhance teacher training in Aesthetic Education. Her response suggests a need for more systemic improvement in the Aesthetic Education program.

Male 4 suggests popularizing aesthetic activities and courses to encourage broader participation and foster a better cultural atmosphere on campus. His response shows an appreciation for a community-centered approach.

Male 5 advises providing more aesthetic courses tailored for different majors and ensuring proper venues and financial support for aesthetic

activities. He indicated his view on the need for institutional support in terms of space and funding for advancing Aesthetic Education.

Male 6 echoes Female 1's suggestion, emphasizing the need for more Aesthetic Education courses and activities and underlining the necessity of practical engagement to improve aesthetic literacy.

In summary, the students' responses underline the importance of a diversified and inclusive approach to Aesthetic Education. They highlight the need for a greater variety of courses, practical activities, student-centered planning, and better resource allocation to improve school Aesthetic Education.

CHAPTER 5

CONCLUSIONS, DISCUSSION, AND RECOMMENDATIONS

This mixed-method study aimed at the key elements affecting the progression of Aesthetic Education in higher education institutions in Yunnan Province, China. Data from both quantitative and qualitative sources was collected and analyzed for the study. The study included quantitative analysis. In addition, this investigation included qualitative research to determine teachers' and students' perceptions of the development of Aesthetic Education by analyzing the responses from focus groups and interviews, as well as the results of teacher and student assessment surveys.

5.1 Conclusions

In this chapter, the results of this study are compared to the literature, conclusions and implications are drawn, and a series of recommendations are made. Based on the analysis of the factors that influence the development of Aesthetic Education at the University of S, the information derived from this study will be helpful to practitioners and policymakers alike. Recommendations to support educators will be made as the need to develop Aesthetic Education in higher education grows. In this study, students and faculty examined factors in the development of college Aesthetic Education. In other words, data from a sample of students was analyzed to determine their perceptions of the development of Aesthetic Education in higher education institutions. These perceptions influence the outcome of Aesthetic Education in higher education institutions. In addition, these teachers' and students' ideas about Aesthetic Education were analyzed to determine if they influenced their perceptions of the development of Aesthetic Education in schools.

Objective 1: Level of Various Aesthetic Components in Yunnan Province, China.

In the ever-evolving landscape of education, aesthetics has become a focal point, especially in the cultural and historical context of China. The province of Yunnan, with its rich tapestry of ethnicities, traditions, and arts, stands as a significant region where the interplay of various aesthetic components comes to light. By examining the levels of these components, we gain insight into the current status, challenges, and opportunities present in the Aesthetic Education domain of Yunnan's higher education institutions.

Aesthetic literacy, a foundational component of Aesthetic Education, refers to the ability to understand, interpret, and appreciate arts and beauty in various forms. The data suggests a commendable level of aesthetic literacy among students in Yunnan, which isn't surprising given the province's deep-rooted artistic traditions. From the Peking operas to the traditional dances of the Bai and Yi ethnic groups, Yunnan's diverse culture offers students a natural immersion into a world of art (Li & Huang, 2016). This cultural milieu, combined with the structured curriculum, has played a pivotal role in cultivating aesthetic literacy.

Yunnan's higher education institutions have undertaken the challenge of formalizing this rich artistic exposure through structured aesthetic courses. The data reflects a robust presence of such courses, striking a balance between traditional Chinese arts and contemporary global aesthetics. Institutions are not just relying on the historical and cultural heritage but are also incorporating modern art forms, digital media, and global art perspectives (Wang & Zhou, 2018). This synthesis ensures that students receive a holistic education, making them globally competent while staying rooted in their rich cultural heritage.

The level of aesthetic activities, as indicated by the data, underscores the importance Yunnan's institutions place on experiential learning. Beyond the classroom, students are encouraged to participate in cultural festivals, art exhibitions, theater

productions, and dance performances. Such activities allow students to apply their knowledge, foster creativity, and enhance their appreciation for art in its myriad forms. The vibrant student-led art societies and clubs further accentuate this commitment to aesthetic activities (Chen & Lu, 2019).

Every individual's interaction with art is deeply personal. Aesthetic experience, as a component, speaks to this personal journey of interacting, internalizing, and reflecting upon art. In Yunnan, with its rich natural beauty and cultural heritage, students are in a unique position to have profound aesthetic experiences. Institutions promote field visits to historical sites, nature excursions, and exchange programs, ensuring that students have diverse experiences. However, as the data suggests, while significant, the impact of aesthetic experiences is nuanced and might require more structured interventions to enhance its role in Aesthetic Education (Liu & Yang, 2020).

The province of Yunnan, with its unique blend of tradition and modernity, presents a dynamic landscape for Aesthetic Education. The data paints a promising picture, with commendable levels of aesthetic literacy, courses, activities, and experiences. As Yunnan's higher education institutions continue to evolve, there lies an exciting journey ahead, harnessing the power of aesthetics in shaping global citizens rooted in their rich cultural identities.

Objective 2: Relationship Among Aesthetic Components in Yunnan Province, China

Understanding the nuances and dynamics between various aesthetic components in the educational realm is pivotal in shaping the educational strategies and methodologies of higher education institutions. The relationships among these components not only underline the interdependence of these elements but also shed light on areas that can be strengthened for optimal Aesthetic Education in Yunnan Province, China.

Interplay between Aesthetic Literacy (AL) and Aesthetic Courses (AC):

The correlation data shows a significant relationship between aesthetic literacy and aesthetic courses. This relationship emphasizes the foundational role that structured courses play in enhancing aesthetic literacy. By offering courses that delve into traditional and contemporary art forms, institutions provide students with the tools and knowledge to understand and appreciate art comprehensively. This dynamic suggests that continuous innovation in course content can further bolster aesthetic literacy levels (Zhang & Wei, 2017).

Aesthetic Activities (AA) as a Catalyst for Aesthetic Experience (AE):

The strong correlation between aesthetic activities and aesthetic experiences underscores the transformative power of experiential learning. By participating in activities, students are not only applying their theoretical knowledge but are also immersing themselves in situations that offer profound personal experiences. Whether it's a theater production or a dance festival, these activities become a conduit for enriched aesthetic experiences, enhancing personal reflection and deeper appreciation (Lin & Wu, 2019).

Aesthetic Courses (AC) and the Development of University Aesthetic Education (DUA):

The relationship between aesthetic courses and the broader development of university Aesthetic Education is evident. Curriculum decisions, course offerings, and pedagogical methodologies directly impact the trajectory of Aesthetic Education development. As institutions in Yunnan continue to adapt and evolve their aesthetic courses, they are laying the groundwork for a robust and comprehensive Aesthetic Education framework (Xiao & Yang, 2018).

Aesthetic Literacy (AL) and Aesthetic Experience (AE):

While both these components hold their distinct positions in the Aesthetic Education matrix, their interrelation suggests that a solid foundation in aesthetic literacy can enhance the depth and quality of aesthetic experiences. A student well-versed in the language of art, its history, and nuances is better positioned to extract

richer experiences when exposed to art forms, both traditional and modern (Li & Zhao, 2016).

Aesthetic Experience (AE) and the Development of University Aesthetic Education (DUA):

The relationship between personal aesthetic experiences and the overall development of university Aesthetic Education may be less direct but is profoundly significant. Personal experiences, reflections, and interactions with art can guide curriculum choices, inform pedagogical decisions, and shape the future direction of Aesthetic Education in universities (Hu & Chen, 2020).

The intricate web of relationships among the aesthetic components paints a holistic picture of the Aesthetic Education landscape in Yunnan's higher education institutions. Each component, while holding its unique significance, is deeply intertwined with the others, creating a synergistic effect that propels the entire domain forward. As Yunnan continues to champion the cause of Aesthetic Education, understanding these relationships becomes instrumental in crafting strategies that are both effective and transformative.

Objective 3: What are Teachers' and Students' perspectives on Aesthetic Education?

Based on the gathered data, both teachers and students recognize the importance of Aesthetic Education, albeit through slightly different lenses. While teachers focus on how Aesthetic Education can be integrated into academic curricula and broader life experiences, students express the direct benefits they've experienced from such an education.

Teachers' Perspectives:

Teachers emphasize the holistic aspect of Aesthetic Education. It's seen not just as a means to appreciate beauty, but also as a transformative process that can deeply influence students' values, emotions, and competencies. This is consistent with Kress

and van Leeuwen's (2001) argument that Aesthetic Education aids in holistic human development, focusing on both cognition and emotion.

Holistic View: Teachers like Female 1 and Male 6 see Aesthetic Education as an encompassing transformative process, resonating with Eisner's (2002) view that the arts are crucial for the development of cognitive, social, and personal competencies.

Ethical Dimension: Introduced by Female 3, this dimension links to cultivating a beautiful and ethical approach to life. This is reminiscent of Dewey's (1934) assertion in "Art as Experience" that aesthetic experiences can foster ethical considerations.

Experiential Nature: As indicated by Male 4, providing students with experiences of beauty can be paramount. This aligns with Greene's (1995) idea that aesthetic experiences awaken a sense of wonder and possibility.

Students' Perspectives:

Students focus more on the tangible outcomes and benefits of Aesthetic Education. They highlight how such an education has improved their aesthetic vision, increased their appreciation for the school's cultural environment, and refined their aesthetic tastes.

Aesthetic Vision Improvement: Students like Female 1 and 2 engage in various aesthetic activities to sharpen their aesthetic sense, echoing Langer's (1953) belief that exposure to art helps in the understanding and creation of meaning.

Appreciation for School Culture: Students recognize the value in the aesthetic aspects of their learning environment, consistent with Efland's (2002) argument that aesthetic environments can enhance the learning experience.

The study hypothesized a significant relationship between various facets of aesthetic literacy and education development. Given the perspectives shared, both

teachers and students implicitly support this hypothesis, recognizing the profound impact of Aesthetic Education on personal and academic growth.

Furthermore, the data underscores the need for a comprehensive approach to Aesthetic Education—one that incorporates policy, curriculum, societal structures, and cultural aspects. This view supports the broader research consensus that Aesthetic Education is multi-dimensional and essential for holistic human development (Gardner, 2006).

This study reveals a converging sentiment among teachers and students on the significance of Aesthetic Education. Both parties recognize its intrinsic and instrumental value, emphasizing its transformative potential. These findings echo the broader academic discourse on the subject, reiterating the integral role of aesthetics in educational settings (Smith, 2005).

H1: There is a significant relationship between level of aesthetic literacy, level of aesthetic courses, level of aesthetic activities, level of aesthetic experience, and level of education development in higher education institutions in Yunnan Province, China.

In the quest to better understand the pivotal facets of Aesthetic Education in higher education institutions in Yunnan Province, China, the presented regression analysis aimed to investigate the relationship between the various components of Aesthetic Education. The primary hypothesis, H1, posited a significant relationship between aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and the overarching development of university Aesthetic Education (DUA).

At first glance, the regression analysis affirms significant relationships between most independent variables (AL, AC, AA, AE) and the dependent variable DUA. The significance levels are underscored by their respective 'Sig.' values, most of which are statistically significant at the 0.01 level.

Aesthetic Literacy (AL) and DUA:

With a beta value of .204 and a statistically significant t-value (3.936, p < .001), there is empirical evidence supporting the importance of aesthetic literacy in influencing the development of university Aesthetic Education. This suggests that as aesthetic literacy increases, there is a consequent positive effect on the overall quality and evolution of Aesthetic Education in universities (Wang & Liu, 2018).

Aesthetic Courses (AC) and DUA:

Aesthetic courses presented the highest standardized coefficient (Beta = .367), pointing to its notable influence on DUA. The significance of this relationship (t = 7.094, p < .001) reiterates the assertion that a robust aesthetic course framework is essential for the holistic development of Aesthetic Education in universities (Chen & Huang, 2019).

Aesthetic Activities (AA) and DUA:

Aesthetic activities, with a beta value of .178 and a significance of p = .002, further emphasize the role of practical engagements and interactions in driving the growth and dynamism of Aesthetic Education in the academic space (Zhou & Tan, 2017).

Aesthetic Experience (AE) and DUA:

While aesthetic experience showcased a positive relationship with DUA (Beta = .083), its significance level of .117 indicates that, within the context of this model, it does not hold a statistically significant impact. This suggests the need for a deeper exploration into the nuanced interplay between personal aesthetic experiences and institutionalized Aesthetic Education development (Li & Zhao, 2020).

Hypothesis H1 is largely supported by the data, except for the relationship between aesthetic experience and DUA. The results underscore the intricate balance between theoretical knowledge (aesthetic literacy, courses) and practical engagements (aesthetic activities) in shaping the future trajectory of Aesthetic Education in Yunnan's higher education institutions. Such findings are pivotal for policy-makers,

educators, and stakeholders to craft educational strategies that resonate with the dynamic needs and aspirations of the student community.

H2: There is a significant relationship between aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and education development of higher education institutions in Yunnan Province, China.

In the contemporary discourse surrounding Aesthetic Education in higher education institutions, particularly in the context of Yunnan Province, China, understanding the interplay among its various components is vital. Hypothesis H2 underscores this very dimension, highlighting the significance of the relationships between aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experience, and the broader scope of education development.

A comprehensive examination of the intercorrelations among the studied components provides a nuanced understanding of how each factor intertwines with the other.

Aesthetic Literacy (AL) & Other Components:

The foundational knowledge of aesthetics, embodied by aesthetic literacy, holds significant correlations with other domains, particularly aesthetic courses ($r = .646$, $p < .01$) and aesthetic experience ($r = .658$, $p < .01$). According to Liu and Zhang (2018), aesthetic literacy often forms the baseline upon which other aesthetic elements are built, emphasizing its foundational role in the broader Aesthetic Educational framework.

Aesthetic Courses (AC) & Aesthetic Activities (AA):

A strong correlation ($r = .703$, $p < .01$) between aesthetic courses and aesthetic activities underscores the symbiotic relationship between theoretical instruction and hands-on aesthetic engagements. This is mirrored in the work of Yang and Wu (2017), who postulate that well-structured aesthetic courses can act as catalysts, invigorating students' participation in related aesthetic activities.

Aesthetic Experience (AE):

Perhaps one of the most personal and subjective components, aesthetic experience holds substantial correlations, notably with aesthetic activities ($r = .710$, $p < .01$). The essence of this relationship is beautifully encapsulated by Wang and Chen (2019), who argue that lived experiences in the aesthetic realm often amplify and are amplified by active engagements in aesthetic activities.

Hypothesis H2, delineating the intricate relationships among various components of Aesthetic Education, finds considerable support in the presented correlational data. This intricate web of relationships suggests that fostering one component can have a cascading effect on others, highlighting the need for a holistic approach in policy and curriculum design in Yunnan's higher education sector.

H3: The perspectives and viewpoints of teachers and students significantly influence the state and direction of Aesthetic Education in higher education institutions in Yunnan Province.

Teachers like Female 1 and Male 6 demonstrate a holistic understanding of Aesthetic Education. Their views encapsulate both the appreciation and creation of beauty, emphasizing its influence on students' character development and overall quality of life. The comprehensive nature of their perspectives indicates that for Aesthetic Education to be effective in higher education institutions, it must cater to the broader needs of students, not just in recognizing beauty but also in fostering individual growth.

Teachers such as Female 2 and Male 5 have a more straightforward view, focusing mainly on recognizing and appreciating beauty. While their perspectives might seem narrower, they highlight an essential element of Aesthetic Education: cultivating an appreciation for beauty in all forms. It suggests that at the core of Aesthetic Education in Yunnan's higher education institutions should be the instillation of a love for beauty.

Female 3 introduces the concept of ethical dimensions in Aesthetic Education. By suggesting that Aesthetic Education can teach students to live beautifully and ethically, she brings forward the idea that Aesthetic Education is more than just about beauty – it's about life values. Institutions should, therefore, incorporate ethical dimensions into their aesthetic curricula.

Male 4 emphasizes the experiential side of Aesthetic Education. His perspective suggests that students should be offered opportunities to experience beauty in its various forms. This highlights the need for hands-on experiences in Aesthetic Education, emphasizing practical engagement over theoretical learning.

The teachers propose various strategies, from pedagogical changes to curriculum modifications. These suggestions emphasize that integrating Aesthetic Education is not just about adding more content but transforming the methods of teaching. The varied strategies underline the need for a multi-pronged approach to Aesthetic Education in Yunnan's higher education institutions.

Student Perspectives and School Culture:

The students' viewpoints provide insight into how Aesthetic Education influences their day-to-day lives. Their perspectives reveal an appreciation for the aesthetic elements in their learning environment, emphasizing the impact of school culture on their aesthetic literacy. Institutions should consider these student perspectives when shaping their aesthetic curricula and school culture, ensuring that their efforts align with students' needs and experiences.

In conclusion, the data suggests that both teacher and student perspectives play a pivotal role in shaping the direction of Aesthetic Education in higher education institutions in Yunnan Province. The varied viewpoints highlight the multifaceted nature of Aesthetic Education and the need for a comprehensive, integrated approach in Yunnan's higher educational institutions.

5.2 Discussion

The in-depth interviews with students and teachers showed a need for additional technology training, and apprehension exists for teachers who felt ill-prepared to implement it, given their current access to professional development and training.

First, the study revealed some key findings, including that Aesthetic Literacy, Aesthetic Curriculum, and Aesthetic Activities positively impact the development of Aesthetic Education at S University. Through in-depth interviews with teachers and faculty, this study has demonstrated a need for more Aesthetic Education curriculum placement and a real concern among faculty and students that they are unprepared.

Second, the study results indicated that students perceive aesthetic curriculum and activities positively impact the university's Aesthetic Education development. Systematic Aesthetic Education programs at higher education institutions can better serve students and help them improve their overall aesthetic level. Aesthetic activities can provide students with more practical opportunities and help them feel Aesthetic Education's benefits for themselves.

Third, this study revealed no significant association between the Aesthetic Education experience and the Aesthetic Education development of S University in Yunnan Province. To further clarify these findings, this qualitative study examined the Aesthetic Education development of S University in Yunnan Province and four variables (aesthetic literacy level, aesthetic courses, aesthetic activities, and aesthetic experience).

The relevance of Aesthetic Education and its integration into higher education systems has been an ongoing debate among educators and policymakers alike. The present hypothesis investigates the possible correlation between levels of aesthetic literacy, aesthetic courses, aesthetic activities, aesthetic experiences, and the broader

scope of education development in higher education institutions in Yunnan Province, China. This discussion will draw on existing literature to shed light on this relationship.

According to Smith (2015), aesthetic literacy encompasses an individual's ability to interpret, appreciate, and express feelings and ideas evoked by various art forms. In the context of education, greater aesthetic literacy is often associated with broader cognitive skills, including critical thinking and empathy (Jones & Reynolds, 2017). The enhancement of these abilities might be indicative of a more well-rounded education.

Courses focusing on aesthetics contribute to a holistic learning experience, ensuring that students are not just technically sound but also have a grasp of the beauty and intricacies of their subject (Wang & Yang, 2018). As O'Donnell (2016) notes, the integration of aesthetic courses into curricula can lead to increased student engagement and deeper comprehension of core subjects.

Extracurricular activities centered on aesthetics, from art exhibitions to music festivals, offer students a platform to express themselves and appreciate others' expressions. These activities foster community building and cultural appreciation, elements that Rodriguez and Lopez (2019) argue are critical to the comprehensive development of a student in higher education.

Drawing from Dewey's (1934) seminal work, "Art as Experience," aesthetic experiences are those transformative moments when individuals connect deeply with an art form, leading to personal growth. Taylor (2017) suggests that such experiences, whether in a classroom or outside, play a crucial role in broadening students' perspectives and fostering a lifelong love for learning.

The overall development of higher education institutions does not solely hinge on academic achievements. As posited by Li and Zheng (2020), incorporating aesthetics into the fabric of higher education enriches the institutional culture, making it more attractive for both domestic and international students. This holistic approach

not only ensures academic excellence but also equips students with the cultural and aesthetic prowess required in today's globalized world.

While the specific relationship between aesthetic factors and the overall development of higher education institutions in Yunnan Province requires empirical testing, existing literature strongly suggests a positive correlation. A holistic approach to education, one that marries technical proficiency with aesthetic appreciation, appears to be the most promising path forward for institutions aiming for comprehensive excellence.

The trajectory of Aesthetic Education is influenced by various factors. Central to these factors are the perspectives of those directly involved: teachers and students. Understanding their viewpoints can shed light on the present state and future direction of Aesthetic Education. This discussion highlights research addressing this dynamic.

Teachers play a pivotal role in shaping aesthetic curricula and pedagogies. According to Thompson (2016), educators' perspectives on the value of Aesthetic Education directly correlate with how it is implemented. If educators value aesthetic principles, they are more likely to employ methodologies that foster aesthetic appreciation and understanding. Conversely, Hughes and Li (2019) noted that a lack of emphasis or understanding can result in a perfunctory approach, with Aesthetic Education being relegated to a secondary status.

Students' aspirations, needs, and feedback are integral to shaping curricula. Martinez (2017) posits that when students perceive a tangible benefit in Aesthetic Education – be it for personal growth, cultural appreciation, or professional advancement – they are more engaged. In Yunnan, with its rich tapestry of cultures and arts, Aesthetic Education is not merely academic; it's a bridge to understanding one's cultural heritage (Wu & Zhang, 2018). When students voice their need for such connective learning, institutions are compelled to respond.

The dynamic between teachers and students creates a feedback loop. Parker and Li (2020) described this interplay as a symbiotic relationship. When educators introduce innovative aesthetic modules, student feedback – whether through formal evaluations or class engagement – can validate or challenge these approaches. Simultaneously, student demand for more robust aesthetic courses can push educators to evolve their teaching strategies.

The aggregate perspectives of teachers and students often translate into institutional policy and direction. Han and Tan (2021) analyzed Chinese universities and found that institutions that actively solicited and incorporated feedback from both groups tended to have more dynamic and responsive Aesthetic Education programs.

The nexus between teacher and student perspectives undeniably shapes the landscape of Aesthetic Education, especially in regions like Yunnan with a rich cultural milieu. As higher education institutions strive for excellence, understanding and integrating these viewpoints are paramount for a thriving Aesthetic Educational ecosystem.

Furthermore, research on self-determination theory suggests that satisfying basic psychological needs for autonomy, competence, and relatedness is important for human motivation and well-being, and incorporating aesthetic experiences into the curriculum can contribute to meeting these needs.

Finally, neuroanatomical studies have found that aesthetic preferences for paintings are associated with activity in specific brain regions, providing further evidence of the importance of incorporating aesthetic experiences into the curriculum to develop students' Aesthetic Education.

Focus group participants believed these hypothetical models could be realized under the right conditions. The result of this study is that Aesthetic Education can be satisfactory but requires appropriate environmental conditions for learners and knowledge of how to adapt its teaching, content, and methods of building activities.

Firstly, strengthening the courses of Aesthetic Education. Through in-depth interviews and discussions with teachers, most believe universities need to enhance and improve the curriculum of Aesthetic Education. TF1 says that the composition of the Aesthetic Education curriculum should be enriched. TF3 also noted that the curriculum ideas of Aesthetic Education should be broadened to combine the beauty in life with the curriculum contents flexibly. TF3 also said that Aesthetic Education courses should be offered to improve students' aesthetic qualities. TM6 also indicates that strengthening Aesthetic Education should start from two aspects: first, popularizing the basic curriculum of Aesthetic Education in schools; and second, integrating the connotation of beauty into the professional curriculum.

As for the students, they agree with this view. They also believe that the Aesthetic Education curriculum needs to be further enhanced to provide enrichment. sF3 says to use enough resources to offer a full range of Aesthetic Education courses and to increase the rate of offering Aesthetic Education courses in schools. SM5 believed in providing more types of aesthetic courses for students of different majors, expanding the audience of aesthetic courses, and providing venues and financial support for aesthetic activities.

Secondly, the literacy level of Aesthetic Education is essential. The teachers believe that aesthetic literacy is something that requires enhanced training and self-awareness to achieve self-improvement. They believe that students' aesthetic literacy needs to be comprehensively improved through various courses and practical activities.

Students believe they need more learning and activities to improve their aesthetic literacy. They also think music and movies can help them enhance their aesthetic vision.

Thirdly, aesthetic experience. Regarding the results of the Aesthetic Experience, the teachers believe it needs to be more connected to the set curriculum and the practical lives of the students and to use and guide the students' personal experiences. For the students, they articulated a different philosophy. On the one hand,

they want schools and teachers to understand their needs for Aesthetic Education, and on the other hand, they want schools and teachers to provide more forms of aesthetic experiences.

Finally, aesthetic activities. Teachers hope the school can provide an excellent aesthetic environment and atmosphere for Aesthetic Education activities for them and their students. TF1 elaborated on his point of view. As a school, it should actively establish an aesthetic training base to provide adequate material conditions for Aesthetic Education; as a teacher, it should feel beautiful in life, convey beauty in teaching, communicate beauty with students, flexibly use technological teaching methods, deeply understand the current situation of contemporary students' lives, and integrate aesthetics into the teaching content in depth and simply. The students also think that the atmosphere and culture of the school are essential. SF3's idea is that they can see different landscapes in various parts of the campus and various aesthetic activities that reflect the campus culture.

5.3 Recommendations for Future Study

This study examined the key elements affecting the progression of Aesthetic Education in higher education institutions in Yunnan Province, China. In addition, student and faculty perspectives on university Aesthetic Education were analyzed to determine if these perspectives influenced the development of university Aesthetic Education.

Firstly, this study could be replicated in another area to determine if the results are consistent. S University is one of the better-known institutions in southwest China. This study could be replicated in an urban or suburban setting with different socioeconomic statuses to determine if the results are similar.

Secondly, given the limitations of 400 survey respondents and six student and six faculty interviewees, this study could have been replicated with a larger sample size to determine if the results were similar.

5.4 Educational Implications

The following statements are to express the implication of this study in aesthetic and educational concepts:

5.4.1 Higher Education Institutions Development

To strengthen decision-makers attention to Aesthetic Education, they need to correctly analyze the current development environment and future direction of university education. As the navigator of the university, the decisions of college leaders will have a long and profound impact on the university's future development, so decision-makers must be far-sighted. Higher education institution leaders must understand the value of Aesthetic Education and recognize that the primary conditions are ripe for its development. Administrative support is essential to implementing Aesthetic Education, and administrative support cannot be separated from the importance that school leaders attach to Aesthetic Education. When school leaders attach importance to it, then they will implement specific policies on Aesthetic Education in teaching and practice, and they will increase the financial investment in Aesthetic Education to guarantee the construction of Aesthetic Education equipment. The Aesthetic Education activities on campus also require the school to have sufficient funds to support the development of the corresponding activities, which must also be implemented through administrative guarantees.

As a leader of a higher education institution, the work done is to upload and transmit information and has a natural advantage in communication. To strengthen the awareness of Aesthetic Education, in addition to enhancing the study of policy documents, the authority or high administrators should also train higher education institution leaders on the theoretical level of Aesthetic Education. In addition to academic presentations, they should also conduct various exchange activities on Aesthetic Education between institutions. Through publicity activities, academic exchange activities, and policy guidance, they can persuade the higher education

institution leaders to deeply understand the importance of Aesthetic Education and contribute to the development of Aesthetic Education in the university.

5.4.2 Higher Education Teachers' Instruction Approaches

Teachers are the main body of teaching reform and development in higher education institutions and play a vital role in the process of scientific research, discipline construction, and talent training in higher education institutions. An institutionally guaranteed mechanism is a prerequisite to establishing a professional Aesthetic Education teacher team. In higher education institutions, there is no policy inclination for Aesthetic Education teachers or managers regarding title evaluation, salary, welfare, further training, etc., so teachers are not motivated to perform Aesthetic Education teaching. At the specific policy level, it is necessary to actively provide training and further training opportunities for Aesthetic Education teachers. Society is constantly developing, and teachers have to update their knowledge regularly. The existing knowledge may not always meet the requirements of Aesthetic Education, aesthetics, and quality education in the new era. Opportunities for further education at higher education institutions are generally tilted toward teachers of professional skills, and there are few opportunities for advancing Aesthetic Education teachers. The teachers only teach in the college, the information is closed, and the knowledge is getting old, which will inevitably lead to rigid teaching methods and rigid and uninteresting teaching content, thus affecting the quality of Aesthetic Education teaching. Therefore, higher education institutions should provide various conditions for further training Aesthetic Education teachers to enrich Aesthetic Education classrooms and improve the quality of Aesthetic Education teaching.

In addition, higher education institutions should improve the teaching evaluation mechanism of Aesthetic Education. They must establish an assessment and evaluation system that conforms to the laws and characteristics of Aesthetic Education. The schools should also build a standardized quality monitoring system for Aesthetic Education teaching so that Aesthetic Education teachers can have a scientific

assessment system to refer to in their title and promotion evaluation and make Aesthetic Education teachers' expectations of their prospects.

5.4.3 Aesthetic Education Course Construction

Based on the characteristics of higher education, researchers believe the core courses of the curriculum system of university education should be comprehensive courses of aesthetic instruction (Hidayati et al., 2020). The S University was an example, and the comprehensive courses of Aesthetic Education offered by the S University were closely related to majors, such as Nursing Aesthetics for nursing majors, Sculpture Aesthetics for dental majors, Form and Etiquette for tour guide majors, and Garden Art for garden majors.

University students emphasize practicality and should strengthen the proportion of career-related comprehensive Aesthetic Education courses. The appropriate increase in comprehensive Aesthetic Education courses will not affect students' professional learning. On the contrary, because of its close connection with the profession, it can better guide students to experience the beauty of the profession and integrate Aesthetic Education into their professional study, which will not only enhance students' understanding of their future career beauty but also significantly stimulate students' interest in professional learning, and improve their learning initiative and enthusiasm, thus improving their learning efficiency and promoting the overall progress of their professional skills.

Secondly, higher education institutions should pay attention to extracurricular Aesthetic Education activities, which are classified as "large Aesthetic Education" courses, but belong to the "hidden curriculum," not in the form of classroom implementation of Aesthetic Education but to build the campus atmosphere of the university's admiration for beauty through clubs, sports, and other extracurricular activities so that students can learn about beauty. The two types of courses are "hidden courses" that do not implement Aesthetic Education in the form of classes but rather build a campus atmosphere that cherishes beauty and allows students to experience the

beauty of the campus through extracurricular activities such as clubs, sports, and culture and improve their aesthetic qualities.

5.4.4 Aesthetic Education Activities

Campus cultural activities are novel, rich in content and beauty factors, and suitable for Aesthetic Education in higher education institutions. They are the most important supplement to classroom teaching and the most important means and methods to implement Aesthetic Education. Schools should organize more aesthetic practice activities such as cultural and art festivals, literary lectures, and club activities, or encourage students to visit museums, art centers, and local tourist attractions and learn about regional culture to enrich students' lives and give them more opportunities to participate in art practice and appreciation activities. In terms of concrete measures, on the one hand, the vitality of clubs should be cultivated. Some scholars say that clubs are the cells of campus culture. The activity of clubs reflects the activity of campus culture from the side. Encourage students to organize and participate in clubs, such as photography, dance, poetry, literature, singing, and other forms of artistic organizations, in both spiritual and material terms. Schools should encourage students to develop their interests and enrich their spare time by joining clubs.

Students can take the initiative to discover beauty, contact beauty, and pursue beauty through extracurricular activities, thus improving their aesthetic taste and bringing their subjective initiative into play in the activities, thus creating beauty and making students physically and mentally healthy and having good hobbies and interests.

On the other hand, students improve their personal qualities and develop their comprehensive abilities through arts and culture activities and competitions organized by the school, enhancing their interpersonal communication, ideological realm, and social adaptability. It can fully mobilize students' multiple senses and learning interests and integrate perceptual learning and practical operation. This comprehensive teaching

activity can positively affect students' social, creative, aesthetic motivation, and functional abilities.

Lastly, higher education institutions should actively organize social practice activities, which are aesthetic activities' most crucial part. Through concrete and repeated social practice, the students can know and feel beauty. Whenever there is a debate, a symposium, a social investigation, or a voluntary activity, students should concretely and vividly feel the beauty of people, things, and ideas in society to improve their aesthetic quality and achieve the educational purpose of Aesthetic Education.

5.4.5 Aesthetic Education Guidance

University students' bodies and minds are in a critical period of life development and are not mature enough in all aspects of development. Before entering school, they generally lack correct and systematic Aesthetic Education, and their understanding of beauty, aesthetic emotion, and aesthetic imagination often stays in the stage of perceptual understanding. They think that aesthetics is only about visual enjoyment, an instinctive reaction of physiology and desire, which leads to students having relatively low-end aesthetic literacy. After entering college, if the school only emphasizes learning professional skills but does not make up for the Aesthetic Education, students will have a vague understanding of what beauty is, how to examine it, and what kind of beauty should be pursued, and their knowledge will be one-sided. They cannot distinguish between true and false, between sound and evil.

Moreover, they will not be able to build a perfect personality, which will undoubtedly cause difficulties in adapting to their work and lives. To alleviate this state, it is necessary to correctly understand Aesthetic Education and strengthen the positive effect of Aesthetic Education on students. Aesthetic Education can influence a person's emotions, interests, temperament, and broad-mindedness. Aesthetic Education affects the unconscious level of people, which is precisely challenging to achieve through moral and intellectual education.

Aesthetic Education guides students to pursue beauty and the beautiful things in life so that students have a feeling: Life is so beautiful; 'I should do something to my life, to contribute, give, or study and live more fully.' Hence, the implementation of Aesthetic Education is crucial for students in their critical growth period.

5.5 Summary

Aesthetic Education has a unique function that cannot be replaced by other forms of education. As in the Ministry of Education's Action Plan of Revitalizing Education for the 21st Century (Guan, 2023), it pointed out, "Aesthetic Education not only cultivates students with noble sentiments but also stimulates students' learning vitality, promotes the development of intelligence, and cultivates students' innovative ability". With the requirements of the times, Aesthetic Education has become an essential part of China's education policy, an important part of comprehensive quality education, and a necessary part of the entire educational activity to cultivate students' aesthetic quality and total quality and promote their comprehensive and harmonious development. The ultimate meaning of Aesthetic Education is to develop talents who can meet the needs of international competition and cultivate skills with total and free development, and university Aesthetic Education will contribute to the cultivation of innovative and highly skilled talents.

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APPENDICES

APPENDIX A

EXPERTS' NAME LIST

Experts' Name List

1. Name: Dr. Luo Yujia

Address: Yunnan University of Arts, Yuhua Street, Chenggong District, Kunming, Yunnan Province, P.R. China.

Position: Director of Academic Affairs, Yunnan Arts University

Academic background:

Graduated from Shaanxi Normal University, majoring in Curriculum and Pedagogy, engaged in the research of music pedagogy (curriculum and pedagogy), in charge of the project of the National Steering Committee of Postgraduate Education for Art Degrees "Research on the Construction of Music Education Curriculum for Master of Arts in Comprehensive Art Colleges", and the project of the first batch of research and reform practice of new liberal arts in undergraduate colleges and universities of the Ministry of Education "Exploration and Practice of Curriculum System of Art Disciplines in Ethnic Regions under the Background of New Liberal Arts Construction".

2. Name: Dr. Xiao Li

Address: Yunnan Arts University, Yuhua Street, Chenggong District, Kunming City, Yunnan Province, P.R. China.

Academic background:

Graduated from the Central University for Nationalities, majoring in ethnic education, engaged in the research of ethnic aesthetic education, presided over the completion of the 2019 Yunnan Provincial Philosophy and Social Science Education Planning Youth Project "Research on the

Realistic Dilemma and Reform and Development of Public Art Education in Yunnan Universities" (AD19005), etc.

3. Name: Dr. Zi Huaming

Address: College of Education, Yunnan University for Nationalities, Yuehua Street, Chenggong District, Kunming, Yunnan Province, P.R. China

Academic Background：

Graduated from the Central University for Nationalities, majoring in ethnic education, engaged in the research of educational anthropology, in charge of the 2022 national education science planning project "Research on the psychological mechanism of education for forging the sense of Chinese ethnic community in primary and secondary schools in border ethnic areas" (BMX220341).

4. Name: Dr. Boonsri Cheevakumjorn

Former Associate Dean of Rangsit University International College

Lecturer - International Chinese College, Rangsit University

5. Name: Assistant Professor Dr. Anchalee Chayanuvat

Director of master's degree Program in Bilingual Education

Rangsit University

APPENDIX B

ITEM-OBJECTIVE CONGRUENCE (IOC) FORM FOR

PROFESSIONAL REVIEWER'S EVALUATION

Index of Item-Objective Congruence (IOC)				
Part I Demographic Information Questionnaire				
The expert is kindly requested to examine each item of the research instrument for its content validity.		Expert's Review		
NO.	Questionnaire for Participants (Single choice question) **Items**	**Agree**	**Not Sure**	**Disagree**	**Comment**
		+1	**0**	**-1**	
1	Gender 性别 □Male 男 □Female 女				
2	Age 年龄 □18 to 19 years old 18 至 19 岁 □19 to 20 years old 19 至 20 岁 □20 to 21 years old 20 至 21 岁 □21 to 22 years old 21 至 22 岁 □More than 22 years old 大于 22 岁				

Index of Item-Objective Congruence (IOC)				
Part II Factors Influencing Aesthetic Education Development of Southwest Forestry University				
The expert is kindly requested to examine each item of the research instrument for its content validity.		Expert's Review		
NO.	Questionnaire for Participants (1-6 Likert rating-scales) **Items**	**Agree**	**Not Sure**	**Disagree**	**Comment**
		+1	**0**	**-1**	
	Sub-scale: Level of the aesthetic literacy				
1	When you admire a painting, you pay attention to the composition (e.g., colors, lines) of the painting. 当你欣赏一幅画时，你会注意这幅画的构图（例如，颜色、线条）。				
2	In your daily life, you usually pay attention to the clothes of people around you. 在日常生活中，你通常会注意你周围人的衣着。				
3	You are often enchanted by the beauty of the natural world. 你经常被自然界的美景所陶醉。				
4	You know how to match the clothes you wear. 你知道如何搭配你所穿的衣服。				

5	You can often associate images with music when you listen to it. 当你听音乐时，你经常可以将图像与音乐联系起来。				
6	When enjoying literary works, you are able to grasp the theme expressed by the work. 在欣赏文学作品时，你能够把握作品所表达的主题。				
	Sub-scale: Aesthetic Courses				
7	You are interested in offering aesthetics courses at the school. 你对学校提供的美学课程感兴趣。				
8	Your professional courses include beauty. 你的专业课程包含了美。				
9	You feel the beauty of the subject during the teaching of professional courses. 在专业课程的教学过程中,你感受到了学科的魅力。				
10	You feel that infuses beauty into professional teaching increased interest in professional learning. 你觉得将美注入专业教学增加了对专业学习的兴趣。				
11	You find the aesthetics course informative. 你觉得美育课程的内容丰富。				
	Sub-scale: Aesthetic activities				
12	Your homework presentations and art performances each semester is important to increase enthusiasm for studying aesthetics. 你每学期的作业展示和艺术表演对提高学习美学的热情很重要。				
13	Aesthetic awareness is raised through aesthetic education activities each semester. 通过每学期的美育活动提高了审美意识。				
14	You think it is necessary to arrange one field trip per semester (visiting historical and cultural sites, gardens, art exhibitions, technology exhibitions, animation shows, etc.). 如果可能的话，你认为每学期有必要安排一次课外实践(参观历史文化景点、花园、艺术展览、科技展览、动画表演等)。				
15	If conditions permit, you would like to have more venues for aesthetic activities available to complete your teaching, such as social venues, museums, art galleries, etc. 如果条件允许，你希望有更多的场所进行审美活动，以完成您的教学，如社交场所、博物馆、美术馆等。				
16	In terms of campus culture, you feel it is necessary to provide students with separate, open public resource areas, such as an interactive art resource library and picture book area, to educate students about aesthetics and enhance their imagination. 在校园文化方面，你觉得有必要为学生提供单独的、开放的公共资源区，如互动的艺术资源库、绘本区等，对				

	学生进行审美教育，提高学生的想象力。				
	Sub-scale: Aesthetic Experience				
17	You think the aesthetic experience is important. 你认为审美体验很重要。				
18	Aesthetic experience is important to enhance one's literacy. 审美体验对提升自身的素养很重要。				
19	You believe that aesthetic experiences enhance your intrinsic value. 你认为审美体验能提升你的内在价值。				
20	You think the aesthetic experience has given you better guidance for your studies. 你认为审美经验给你带来了更好的学习指导。				
21	You think the aesthetic experience has improved your overall ability. 你认为审美体验提高了你的整体能力。				
	Sub-scale: Aesthetic Education Development of Southwest Forestry University				
22	You think the aesthetic education at Southwest Forestry University has helped you grow. 你认为西南林业大学的美育对你的成长有帮助。				
23	You think the aesthetic education courses at Southwest Forestry University are innovative and new. 你认为西南林业大学的美学教育课程有创新和新意。				
24	You think the atmosphere of aesthetic activities at Southwest Forestry University is good. 你认为西南林业大学的审美活动氛围很好。				
25	You believe that the quality of the Aesthetic Education faculty at Southwest Forestry University is high. 您认为西南林业大学美育专业教师的素质很强。				
26	You believe that the social practice of aesthetic education organized by Southwest Forestry University is helpful in developing aesthetic awareness. 你认为西南林业大学组织的美育社会实践活动对培养审美意识有帮助。				

Index of Item-Objective Congruence (IOC)					
Part III Open-ended Question					

		Expert's Review			
	r				
NO.	**Interview Questions for Teachers**	**Agree**	**Not Sure**	**Disagree**	**Comment**
		+1	**0**	**-1**	
27	What do you think aesthetic education is? 你认为美育是什么？				
28	In what areas do you think aesthetic education should be strengthened? 你觉得应该在哪些方面加强美育？				
29	How do you think aesthetic education should be infused into teaching in the classroom? 课堂中您觉得应该怎么将美育渗透于教学之中？				
30	What do you think are the problems facing aesthetic education at present? 你觉得目前美育面临哪些问题？				
31	What should be the role of aesthetic education? 你认为美育的作用是什么？				
32	What do you think should be taught to improve students' aesthetic education? 您认为那些教学内容可以提升学生的美育水平？				
33	What do you think should be the level of involvement and active learning of students in aesthetic education in the daily teaching process? 您认为在日常的教学过程中，学生参与和主动学习美育教育应该是怎么样的？				
34	How do you think aesthetic education can be extended to the general student body and teachers in schools? 您认为如何将美育教育推广到学校的广大师生中去？				
35	How can we improve students' recognition of the aesthetic education program? 您认为如何才能提升学生对美育课程的认可？				
36	What do you think is the responsibility of schools in the process of teaching aesthetic education? 您认为学校在美育教学过程中承担着什么责任？				

	Index of Item-Objective Congruence (IOC)				
	Open-ended Question				
	r	Expert's Review			
NO.	**Interview Question for Students**	**Agree**	**Not Sure**	**Disagree**	**Comment**
		+1	**0**	**-1**	
37	What do you think aesthetic education is? Is it important? 你认为什么是美育？它重要吗？				
38	Have you studied any courses related to aesthetic education? 你学过与美育有关的课程吗？				
39	How do you evaluate your aesthetic taste? 你认为你的审美品味如何？				
40	What have you done to improve your aesthetic vision? 你做过什么来改善你的审美眼界？				
41	What type of art do you like? Music, painting, film, Others (Please specify)? 你喜欢什么类型的艺术？音乐、绘画、电影、其他（请指明）？				
42	What do you think of our school culture? 您如何看待我们学校的校园文化？				
43	Do you think our school is beautiful? What part is beautiful? What is not beautiful? 你认为我们的学校美吗？它有什么美丽之处？哪些地方不美？				
44	Are you involved in any clubs? What are your hobbies and interests? 你是否参加过社团？你的爱好和兴趣是什么？				
45	Do you find the aesthetic courses offered by the school useful? 你认为学校提供的美育课程有用吗？				
46	Please give some suggestions to improve the aesthetic education in school. 请对学校的美育提出一些建议。				

APPENDIX C

IOC INVITATION LETTERS

THE FACTORS AFFECTING AESTHETIC EDUCATION DEVELOPMENT OF CHINESE HIGHER EDUCATION INSTITUTIONS

By
Rongyu Aliu

The importance of aesthetic education is to give the essence of the human soul through the edification of beauty, that is, to make people have a rich and full soul, and to penetrate into the entire inner world and life, so as to form a conscious rational force. Aesthetic education is not only important for enriching people's spiritual worlds, but it is also an essential component of people's overall development. In summary, universities aesthetic education is indispensable for cultivating students' aesthetic perception, appreciation and creativity, shaping their sound personality and good personality, and promoting their free, full and harmonious development. The aesthetic education of universities students is of urgency. Therefore, this study will focus on the factors and countermeasures that affect students' aesthetic education.

This study aims to achieve five objectives.

1) To find the factors that affect the aesthetic education development of higher education institutions in Yunnan Province, China.

2) To investigate the relationship between the level of the aesthetic literacy and the aesthetic education development of higher education institutions in Yunnan Province, China.

3) To examine the relationship between aesthetic courses and the aesthetic education development of higher education institutions in Yunnan Province, China.

4) To explore the relationship between aesthetic activities and the aesthetic education development of higher education institutions in Yunnan Province, China.

5) To explore the relationship between aesthetic experience and the aesthetic education development of S University in Yunnan Province, China.

Thank you very much

Rongyu Aliu

Researcher

Expert #1

STC 4800/

November 8, 2022

Subject: Invitation for you to be an Index Item - Objective Congruence (IOC) expert

Dear

Dr. Luo Yujia

Yunnan Arts University

The Doctoral Degree Program in Education Studies, Suryadhep Teachers College at **Rangsit** University organized a Research Proposal Defense for Mir. Rongyu Aliu, Student **Number** 6206105 (Asst.Prof.Dr. Supinda Lertlit is her advisor) on November 8, 2022. His research **title** is " **THE FACTORS AFFECTING AESTHETIC EDUCATION DEVELOPMENT OF CHINESE HIGHER EDUCATION INSTITUTIONS** ". Currently, he is in the middle of the instrument design phase and has come up with the instrument for her study.

Thus, the Program would like to invite you to be our IOC expert for examining the research instruments and we believe that you will give useful suggestions to improve our student's research by accepting our invitation. Suryadhep Teachers College truly appreciates the kind support you will give us.

Sincerely yours,

Dr. Malivan Praditteera

Dean, Suryadhep Teachers College

Rangsit University

Expert #2

STC 4800/

November 8, 2022

Subject: Invitation for you to be an Index Item - Objective Congruence (IOC) expert

Dear

Dr. Xiao Li

Yunnan Arts University

The Doctoral Degree Program in Education Studies, Suryadhep Teachers College at **Rangsit** University organized a Research Proposal Defense for Mir. Rongyu Aliu, Student **Number** 6206105 (Asst.Prof.Dr. Supinda Lertlit is her advisor) on November 8, 2022. His research title is " **THE FACTORS AFFECTING AESTHETIC EDUCATION DEVELOPMENT OF CHINESE HIGHER EDUCATION INSTITUTIONS** ". Currently, he is in the middle of the instrument design phase and has come up with the instrument for her study.

Thus, the Program would like to invite you to be our IOC expert for examining the research instruments and we believe that you will give useful suggestions to improve our student's research by accepting our invitation. Suryadhep Teachers College truly appreciates the kind support you will give us.

Sincerely yours,

Dr. Malivan Praditteera

Dean, Suryadhep Teachers College

Rangsit University

Expert #3

STC 4800/

November 8, 2022

Subject: Invitation for you to be an Index Item - Objective Congruence (IOC) expert

Dear

Dr. Zi Huaming

Yunnan Arts University

The Doctoral Degree Program in Education Studies, Suryadhep Teachers College at **Rangsit** University organized a Research Proposal Defense for Mir. Rongyu Aliu, Student **Number** 6206105 (Asst.Prof.Dr. Supinda Lertlit is her advisor) on November 8, 2022. His **research title** is " **THE FACTORS AFFECTING AESTHETIC EDUCATION DEVELOPMENT OF CHINESE HIGHER EDUCATION INSTITUTIONS** ". Currently, he is in the middle of the instrument design phase and has come up with the instrument for her study.

Thus, the Program would like to invite you to be our IOC expert for examining the **research** instruments and we believe that you will give useful suggestions to improve our **student's** research by accepting our invitation. Suryadhep Teachers College truly appreciates **the kind** support you will give us.

Sincerely yours,

Dr. Malivan Praditteera

Dean, Suryadhep Teachers College

Rangsit University

Expert #4

STC 4800/0347

November 9, 2022

Subject: Invitation for you to be an Index Item - Objective Congruence (IOC) expert

Dear Dr. Boonsri Cheevakumjorn

Former Associate Dean of Rangsit University International College

Lecturer - International Chinese College, Rangsit University

The Doctoral Degree Program in Education Studies, Suryadhep Teachers College at Rangsit University organized a Research Proposal Defense for Mir. Rongyu Aliu, Student Number 6206105 (Asst.Prof.Dr. Supinda Lertlit is his advisor) on July 31, 2022. His research title is "THE FACTORS AFFECTING AESTHETIC EDUCATION DEVELOPMENT OF CHINESE HIGHER EDUCATION INSTITUTIONS". Currently, he is in the middle of the instrument design phase and has come up with the instrument for his study.

Thus, the Program would like to invite you to be our IOC expert for examining the research instruments and we believe that you will give useful suggestions to improve our student's research by accepting our invitation. Suryadhep Teachers College truly appreciates the kind support you will give us.

Sincerely yours,

Malivan Praditteera, Ed.D.

Dean, Suryadhep Teachers College

Rangsit University

Expert #5

STC 4800/

November 8, 2022

Subject: Invitation for you to be an Index Item - Objective Congruence (IOC) expert

Dear

Assistant Professor Dr. Anchalee Chayanuvat

Director of Master Degree Program in Bilingual Education Rangsit University

The Doctoral Degree Program in Education Studies, Suryadhep Teachers College at **Rangsit** University organized a Research Proposal Defense for Mir. Rongyu Aliu, Student **Number** 6206105 (Asst.Prof.Dr. Supinda Lertlit is her advisor) on November 8, 2022. His research title is " **THE FACTORS AFFECTING AESTHETIC EDUCATION DEVELOPMENT OF CHINESE HIGHER EDUCATION INSTITUTIONS** ". Currently, he is in the middle of the instrument design phase and has come up with the instrument for her study.

Thus, the Program would like to invite you to be our IOC expert for examining the **research** instruments and we believe that you will give useful suggestions to improve our **student's** research by accepting our invitation. Suryadhep Teachers College truly appreciates **the kind** support you will give us.

Sincerely yours,

Dr. Malivan Praditteera

Dean, Suryadhep Teachers College

Rangsit University

APPENDIX D

IOC RESULT OF THE QUESTIONNAIRE

Ioc Result of the Questionnaire

Items	Rating by Experts					IOC Average	Remarks
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5		
Part Ⅰ Personal Information							
1	+1	+1	+1	+1	+1	1	**Complied**
2	+1	+1	+1	+1	+1	1	**Complied**
Part Ⅱ Level of aesthetic literacy							
1	+1	+1	+1	+1	+1	1	**Complied**
2	0	+1	+1	+1	+1	0.8	**Complied**
3	0	+1	+1	+1	+1	0.8	**Complied**
4	0	+1	+1	+1	+1	0.8	**Complied**
5	0	+1	+1	+1	+1	0.8	**Complied**
6	0	+1	+1	+1	+1	0.8	**Complied**
Part Ⅱ Aesthetic courses							
7	0	+1	+1	+1	+1	0.8	**Complied**
8	0	+1	+1	+1	+1	0.8	**Complied**
9	0	+1	+1	+1	+1	0.8	**Complied**
10	0	+1	+1	+1	+1	0.8	**Complied**
11	0	+1	+1	+1	+1	0.8	**Complied**
Part Ⅱ Aesthetic activities							
12	+1	+1	+1	+1	+1	1	**Compli**

						ed
13	+1	+1	+1	+1	+1	1	**Compli ed**
14	+1	+1	+1	+1	+1	1	**Compli ed**
15	+1	+1	0	+1	+1	0.8	**Compli ed**
16	+1	+1	+1	+1	+1	1	**Compli ed**
Part Ⅱ **Aesthetic Experience**							
17	0	+1	+1	+1	+1	0.8	**Compli ed**
18	0	+1	+1	+1	+1	0.8	**Compli ed**
19	0	+1	+1	+1	+1	0.8	**Compli ed**
20	0	+1	+1	+1	+1	0.8	**Compli ed**
21	0	+1	+1	+1	+1	0.8	**Compli ed**
Part Ⅱ **The development of university aesthetic education of S University**							
22	0	+1	+1	+1	+1	0.8	**Compli ed**
23	0	+1	+1	+1	+1	0.8	**Compli ed**
24	0	+1	+1	+1	+1	0.8	**Compli ed**
25	0	+1	+1	+1	+1	0.8	**Compli ed**
26	0	+1	+1	+1	+1	0.8	**Compli ed**
Part Ⅲ Open-ended Question **Interview Questions for Teachers**							
27	0	+1	+1	+1	+1	0.8	**Compli ed**

28	0	+1	+1	+1	+1	0.8	**Complied**
29	+1	+1	+1	+1	+1	1	**Complied**
30	+1	+1	+1	+1	+1	1	**Complied**
31	+1	+1	0	+1	+1	0.8	**Complied**
32	+1	+1	+1	+1	+1	1	**Complied**
33	0	+1	+1	+1	+1	0.8	**Complied**
34	0	+1	+1	+1	+1	0.8	**Complied**
35	0	+1	+1	+1	+1	0.8	**Complied**
36	+1	0	+1	+1	+1	0.8	**Complied**
Part Ⅲ Open-ended Question							
Interview Questions for Students							
37	0	0	+1	+1	+1	0.6	**Not Complied**
38	0	0	+1	+1	+1	0.6	**Not Complied**
39	0	+1	+1	+1	+1	0.8	**Complied**
40	0	+1	+1	+1	+1	0.8	**Complied**
41	+1	+1	+1	+1	+1	1	**Complied**
42	0	+1	+1	+1	+1	0.8	**Complied**
43	0	+1	+1	+1	+1	0.8	**Complied**

44	0	+1	+1	+1	+1	0.8	**Compli ed**
45	-1	+1	+1	+1	+1	0.6	**Not Compli ed**
46	0	+1	+1	+1	+1	0.8	**Compli ed**

Sekaran and Bougie (2010) indicated that Cronbach's Alpha range less than 0.60 consider poor; the range above 0.60 and of 0.70 indicate the range at the level of acceptable. Besides that, the range of reliabilities over 0.8 means there is 80% consistencies in the score and considers good correlation.

Table below indicate the results of reliability analysis and all the variables are significant with the Cronbach's Alpha value more than 0.80. This means that the questionnaires and data are reliable and available.

The Cronbach's Alpha Values

Variables	Cronbach's Alpha	Sum of Items
Level of aesthetic literacy	.806	6
Aesthetic courses	.850	5
Aesthetic activities	.831	5
Aesthetic Experience	.877	5
Aesthetic education development at S University	.881	5

APPENDIX E

SELF-ADMINISTERED QUESTIONNAIRE (SAMPLE)

	RSU-ERB.004-6 Self-administered questionnaire	

☑Original ☐ Adjustment No...................................... Date............/............./...2022.........

To all respondents

My name is Rongyu Aliu . I am studying for a doctoral's degree in Suryadhep Teachers College at Rangsit University. I am conducting a research titled "THE FACTORS AFFECTING AESTHETIC EDUCATION DEVELOPMENT OF CHINESE HIGHER EDUCATION INSTITUTIONS" which the expected results are Countermeasures for the development of aesthetic education in higher education institutions.

You are invited to take part in this research study because this study is an opinion on the teaching of aesthetic education in our school, you have completed the aesthetic education program and obtained at least 2 credits and this survey is for academic research only. There will be approximately 412 participants, and the research project will last for 1 month. For this purpose, the researcher needs to collect data by using the questionnaire titled "Factors affecting aesthetic education" which consists of 3 parts. The first part has 2 questions which are about gender and age, second part has 26 questions which are about the factors affecting aesthetic education, third part has 10 questions which are about open-ended questions for the interviews. You will take 20-30 minutes to complete the questionnaire. The researcher will request the responses from you by Questionnaire Star (a tool for survey in China).

Please answer the questions as honestly as possible. Your response will be kept strictly confidential and will only be used for research purposes and your personal details will be anonymized. You have the right to not answer any questions that cause you to feel uncomfortable. You may also decide to withdraw from this study at any time without any penalty or consequences.

As a participant of this study, there will be no financial compensation given to you or that will require you to pay anything.

If you have questions about the research or questionnaire, you can contact us at Southwest Forestry University, Panlong District, Kunming City, Yunnan Province, P.R.China during working hours or contact via phone number +8617387183903.

This research project has been reviewed and approved by the Research Ethics Committee of Rangsit University. If you have any queries, please do not hesitate to contact the Research Ethics Office of Rangsit University, 52/347 Phahonyothin Rd., Tambon Lak Hok, Amphoe Muang, Pathum Thani Province, 12000, Thailand (Building 1, 5th Floor, Room 504), Tel. 66-2791-5728, Fax 66-2791-5689.

Thank you for answering the questionnaire.

With kind regards,

Rongyu Aliu

(Rongyu Aliu)

APPENDIX F

INFORMED CONSENT FORM 18+ (SAMPLE)

RSU-ERB.005-1 Informed Consent Form 18+

Date _____ / _____ / _____

Name of participant_____ Age_____

Address Aesthetic Education Center, Southwest Forestry University, 300 Bailong Temple, Panlong District, Kunming City, Yunnan Province, P.R.China. Telephone number_____

I hereby submit my consent to Volunteer to participate in principal researcher Mr. Rongyu Aliu, Doctoral Program in Educational Studies, Suryadhep Teachers College, Rangsit University. Doctor of Education study project entitled THE FACTORS AFFECTING AESTHETIC EDUCATION DEVELOPMENT OF CHINESE HIGHER EDUCATION INSTITUTIONS.

I have already been informed the study will be conducted in S University in Yunnan Province. The aim of this research is to study the factors affecting the development of aesthetic education in universities in Yunnan Province, as well as the current status of the development of aesthetic education in universities, and then this study proposes corresponding strategies based on these factors and problems. The results will be published publicly.

I was invited to participate in this research project because this study is an opinion on the teaching of aesthetic education in S University, I have completed the aesthetic education program and obtained at least 2 credits and this survey is for academic research only, there will be approximately 412 participants, and the research project will last for 1 month. For this purpose, the researcher needs to collect data by using the questionnaire titled "Factors affecting aesthetic education" which consists of 3 parts. The first part has 2 questions which are about gender and age, second part has 26 questions which are about the factors affecting aesthetic education, third part has 10 questions which are about "open-ended questions" for the interviews. I will take20-30 minutes to complete the questionnaire.

The researcher will request the responses from me by Questionnaire Star (a tool for survey in China). If I were randomly sampled as an online interviewee, my voice and image will be recorded. My private information will be kept confidential, it will not be subject to an individual disclosure, but will be disseminated as part of the overall results. Individual information may be examined by ethics committee, etc.

My response will be kept strictly confidential and will only be used for research purposes and my personal details will be anonymized. I have the right to not answer any questions that cause me to feel uncomfortable. I may also decide to withdraw from this study at any time without any penalty or consequences.

As a participant of this study, there will be no financial compensation given to me or that will require me to pay anything.

I have already been informed as follows:

- The background and objectives of the research project
- The procedural details that the participant has to perform or be treated
- Possible benefits and risks of participating in the study (Including prevention and remediation plan if risk occurs)

I thoroughly read the information sheet for participant. I also received explanations and my questions were answered honestly by the principal investigator.

I therefore agree to volunteer to participate in this research:

I have the right to receive additional information on the benefits and risks of taking part in the study. I allow the researcher to use the participant's personal data obtained from this study, but do not permit publicly sharing my identity.

If I feel physically or mentally uncomfortable during from participating in this study, we will tell the researcher as soon as possible. If any adverse event occurs or there is a concern about the research process, I will be able to contact: Rongyu Aliu, Telephone number: +86-17387183903 at any time.

RSU-ERB.005-1 Informed Consent Form 18+

If I am not treated as indicated in the information sheet, I will be able to contact the Research Ethics Committee of Rangsit University at Research Ethics Office of Rangsit University, 52/347 Phahonyothin Rd., Tambon Lak Hok, Amphoe Muang, Pathum Thani Province, 12000, Thailand (Building 1, 5th Floor, Room 504), Tel. 66-2791-5728, Fax 66-2791-5689.

I have thoroughly read and understand the information sheet. Check "yes" in the form below to confirm that I volunteer to participate in the research project.

Whether to volunteer for the study

Yes ☐   No ☐

Participant

Date........./........../..........

Signature *Rongyu Aliu*

(＿＿＿Rongyu Aliu＿＿＿)

Principal Investigator

Date: 11/ 11 / 2022

APPENDIX G

CERTIFICATE OF APPROVAL BY

ETHICS REVIEW BOARD OF RANGSIT UNIVERSITY

COA. No. RSUERB2022-115

Certificate of Approval
By
Ethics Review Board of Rangsit University

COA. No.	COA. No. RSUERB2022-115
Protocol Title	THE FACTORS AFFECTING AESTHETIC EDUCATION DEVELOPMENT OF CHINESE. HIGHER EDUCATION INSTITUTIONS
Principle Investigator	Rongyu Aliu
Co-Investigator	Asst.Prof.Dr. Supinda Lertlit
Affiliation	Suryadhep Teachers College, Rangsit University
How to review	Expedited Review
Approval includes	1. Project proposal
	2. Information sheet
	3. Informed consent form
	4. Data collection form/Program or Activity plan
Date of Approval:	14 November 2022
Date of Expiration:	14 November 2024

The prior mentioned documents have been reviewed and approved by Ethics Review Board of Rangsit University based Declaration of Helsinki, The Belmont Report, CIOMS Guideline and International Conference on Harmonization in Good Clinical Practice or ICH-GCP

Signature.....................

(Associate Professor Dr. Panan Kanchanaphum)

Chairman, Ethics Review Board for Human Research

BIOGRAPHY

Name	Rongyu Aliu
Date of birth	June 12, 1986
Place of birth	Yunnan, China
Education background	Yunnan Arts University
	Bachelor of Fine Arts, 2008
	Yunnan Arts University
	Master of Fine Arts, 2015
	Rangsit University
	Doctor of Education in Educational Studies, 2023
Award, Scholarship	National Scholarship, 2014
	The Title of Excellent Instructor of Education Department of Guangdong Province, 2015
Address	No. 306, Bailong Road, Panglong District, Kunming. City, Yunnan Province, P, R, China
Email Address	linyuxinchun@qq.com
Place of work	Southwest Forestry University P.R. China
Work position	Lecturer