



The Development of Aesthetic Education: A perspective of Calligraphy and Painting Theory Teaching for Chinese Institutions of Higher Learning in New Era

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Supported by the Humanities and Social Sciences Planning Project of Chongqing Education Commission (20SKGH194, 2020).

Received 16 January 2022; accepted 19 February 2022

Published online 26 March 2022

Abstract

The notion of calligraphy and painting, as an integral aspect of aesthetic education, has significant practical implications for the cultivation of aesthetic education. The purpose of this study is to demonstrate how Chinese institutions of higher learning have reformed the calligraphy and painting theory teaching systems in order to foster the growth of aesthetic education in the modern period. Specifically, aesthetic education is directed by literary and artistic ideas, as well as socialist basic values, with the goal of satisfying people's aesthetic requirements. The method of examining the development status and existing flaws in calligraphy and painting theory instruction has been investigated in order to determine how to reform aesthetic education instruction in worldwide institutions of higher learning. Diverse teaching objects contribute to the construction of the teaching system by repositioning curriculum objectives, improving instructional content and methods, perfecting evaluation mechanisms, rationally transforming instructional theory, and establishing the public's cultural self-confidence and consciousness.

Key words: Aesthetic education in institutions of higher learning; Teaching of calligraphy and painting theory; Calligraphy and painting theory; Aesthetic education; Aesthetic consciousness

Li, C. L., & Saat, M. K. M. (2022). The Development of Aesthetic Education: A perspective of Calligraphy and Painting Theory Teaching for Chinese Institutions of Higher Learning in New Era. *Cross-Cultural Communication*, 18(1), 83-91. Available from: <http://www.cscanada.net/index.php/ccc/article/view/12487> DOI: <http://dx.doi.org/10.3968/12487>

INTRODUCTION

The substance of Chinese education is divided into five broad categories: moral education, intellectual education, physical education, aesthetic education, and labor education. Throughout history, the emphasis on education has shifted. Chinese education, against the backdrop of the new era, is guided by the “people-oriented” educational concept and the guiding principle of “all-round development of the people” (Du, 2021). In September 2018, Xi Jinping, General Secretary of the Communist Party of China Central Committee and President of the State, reiterated at the National Education Conference: “Education is the country’s and the party’s major plan,” and education is a necessary component of strengthening the country’s overall strength. Educational activity must always prioritize the cultivation of morality and the growth of individuals, while also putting the development and requirements of students first. “Improve students’ aesthetic and humanistic literacy” and “strive to establish an educational system that teaches students about morals, intelligence, physical education, and labor.” Educational reform should identify the underlying causes of significant problems in instructional activities, significantly increase the efficiency and effectiveness of changes, and significantly improve students’ aesthetic and humanistic traits. In October 2020, the Communist Party of China’s Central Committee published relevant work directions for strengthening and enhancing school aesthetic education in the new era, as well as system design and widespread

implementation. In May 2021, the Ministry of Education established tasks for the high-quality growth of school aesthetic education in the new era, with the goal of accelerating the process of school aesthetic education and teaching reform.

With the advent of the new era, aesthetic education at Chinese institutions of higher learning (hereafter referred to as CIHL) has progressed to a new level. The purpose of this study was to examine the evolution of aesthetic education in CIHL. Chinese higher education is inextricably linked to both Chinese traditional and current political cultures (Zhu & Li, 2018). Education and teaching reforms are driven by General Secretary Xi Jinping's new era literary and artistic ideas, which are founded on Chinese ideological, cultural, and aesthetic education practices, in order to develop and create the CIHL system of calligraphy and painting theory. It is comprised of three sections: The first section focuses on the relationship between aesthetic education and calligraphy and painting theories; the second section applies theory to practice and conducts document analysis to ascertain the development status of calligraphy and calligraphy theory teaching in CIHL; the third section examines the state of calligraphy and calligraphy theory teaching in CIHL and proposes relevant innovation, improvement, and strengthening measures, as well as discusses how to proceed.

1. EDUCATION IN AESTHETICS, CALLIGRAPHY, AND PAINTING THEORY

1.1 Education in Aesthetics

Aesthetic education is the process of influencing people's education via the use of natural and social, material and spiritual forms (art forms), such as form, nature, technology, social life, and art. Aesthetic education embodies the humanistic dimension of education; its pedagogical purpose is to discreetly infect people's emotions, purify the soul, and indirectly support society's harmonious and beautiful development. Schiller (1795/1985) maintained, in particular, that aesthetic education might overcome the two opposing constraints through the use of "beautiful." Beauty brings tranquillity to the worried individual and regeneration to the calm individual. This way, the restricted state can be restored to its absolute condition. The state completes a person. In layman's words, aesthetic education is the study of, and appreciation for, beauty. Aesthetic education is concerned with the transmission of aesthetic knowledge between China and the West, ancient and current. With the assistance of aesthetic carriers such as calligraphy, painting, music, and dance, to guide the public in developing a particular aesthetic experience and aesthetic perception, as well as cultivating an appropriate aesthetic outlook and aesthetic taste (Tao, 2017), to cultivate an

aesthetic attitude of "harmony between man and nature," "people and things," and "the beauty of each, and the beauty of each other," in order to realize the public's free, comprehensive, and healthy development.

Not only is aesthetic education a form of education, but it is also an extension of aesthetic practices. In comparison to aesthetic activities, aesthetic education organically integrates aesthetic taste, aesthetic awareness, and aesthetic skill in order to maximize people's rising aesthetic requirements, making it more purposeful and methodical (Feng, 2015). It is also because aesthetic education is critical for human beings to self-improve and sublimate in order to develop a harmonious body-mind oneness. According to philosopher Maxine Greene (2001), "needs students to question what they take for granted. Certain individuals refer to this as a 'natural attitude,' and examine it through the prism of various modes of knowing, perceiving, and feeling. Experience is enforced with order." (Denac, 2014).

1.2 Calligraphy and Painting Theory

Calligraphy and painting theory are within the category of art education. Art education, as a critical component of aesthetic education, has significant practical implications for the nurturing of aesthetic education. Art education and aesthetic education are inextricably linked. Calligraphy and painting education are critical in guiding the aesthetics of art majors, whereas the calligraphy and painting theory courses offered by CIHL to non-art majors typically spread traditional culture and aesthetic concepts globally and have an effect on the public's artistic aesthetic quality. The evolution of artistic thought and expression has far-reaching implications (Wang & Chen, 2018). Thus, in the new period, the teaching method of calligraphy and painting theory must be developed; when combined with the comprehensive application of calligraphy and painting theory, it promotes the coordinated growth of human society's spiritual and material levels.

"Calligraphy and painting art aesthetics are expressed in the writings of calligraphy and painting theory. The works can demonstrate the aesthetic standards and aesthetic notions applicable to calligraphy and painting at a certain era and have thus become a significant role in driving the subsequent development of calligraphy and painting philosophy." (Shao, 2004). This demonstrates that an in-depth study of calligraphy and painting theory can not only assist us in establishing a correct understanding of the internal order and laws of development, but also in determining the process by which people's aesthetic tastes change over time, which is beneficial for cultivating aesthetic ideals, aesthetic thinking, aesthetic appreciation, and aesthetic creativity. As the aesthetic subject studies and reflects on associated calligraphy and painting theory, the aesthetic creativity that has gradually developed on this foundation creates beautiful things via practice, thereby developing and deepening existing theories.

1.3 The Relationship Between Aesthetic Education and Calligraphy and Painting Theory

Together, the literati arts of poetry, calligraphy, and painting define Chinese culture and the ensuing national image, which serves as the cultural core and basis for the overall Chinese national image (Qiu, 2016). As one of the methods of aesthetic education, calligraphy and painting theory entail appreciating works of art, studying art theories, and participating in artistic activities in order to instill a correct aesthetic concept in the public, cultivate elegant aesthetic taste, and enhance one's humanistic interest and aesthetic quality; comprehend ancient and contemporary, Chinese and Western excellent artistic achievements, and broaden cultural horizons; Enhance one's capacity to perceive, discover, appreciate, and create beauty; foster sentiment; enhance one's individuality; and promote morals. Physical beauty developed holistically and harmoniously enables people to establish a union of truth, kindness, and beauty, so forming a healthy personality.

Thus, revamping the teaching system of calligraphy and painting theory is a necessary step toward raising the country's overall cultural level in the new period. Therefore, why should aesthetic education be conducted? When we discuss aesthetic education in schools, we see the potential for the development of observation and comprehension skills that can be applied to all academic areas. This technology teaches us to be astute observers of our immediate environment. We will create thinking habits that will affect all our learning methods by beginning with the study of works of art. When aesthetic education approaches are used to teach, reading becomes not merely a talent that enables us to comprehend written content, but also a way of life that changes how we treat the world. Observe patterns and reflect on the choices made by painters, sculptors, and dancers, study mathematics more deeply, empathize with those who hold opposing views, and attempt to comprehend complex ideas; all of this is for those who have learned to be like us through the practice of aesthetic education; these are all-natural methods for those who observe, listen, and ask probing questions (Spivak, 2012).

2. CURRICULUM DEVELOPMENT IN CHINESE INSTITUTIONS OF HIGHER LEARNING FOR CALLIGRAPHY AND PAINTING THEORY

China has been steadily advancing and promoting the modernization and reform of higher education in recent years. The comprehensive reform plan emphasized the importance of developing an education system guided by Xi Jinping's new era of socialism with Chinese characteristics, adhering to an ideological and political

education concept centered on increasing ideological, political, and action awareness in order to fully implement quality education and students' overall development needs in the same direction (Fan, 2020, Oct 25). CIHL divides its instruction of calligraphy and painting theory into two components: professional education and public education. Numerous teaching objects for a variety of training objectives, instructional content, and instructional approaches. Considering the new period, the teaching of calligraphy and painting theory at CIHL continues to encounter numerous inadequacies. Among them are the following: the system and mechanism are insufficiently thorough; the teaching orientation is insufficiently obvious; the classroom teaching technique is insufficiently adaptable; and the emphasis on Chinese calligraphy and painting theory is insufficiently strong.

2.1 Overview of Calligraphy and Painting Theory Teaching

Calligraphy and painting theory courses are often set up as general courses in Chinese universities, including required and elective courses for various student groups. Professional teaching of calligraphy and painting theory as a traditional subject is a required course primarily for art major students, with the primary goal of cultivating students' problem awareness. That is, the capacity to steer students toward self-discovery and problem-solving. Typically, teaching content includes a comprehensive technical knowledge system and visual cultural background knowledge, ranging from fundamental Western painting theories, painting styles, Chinese traditions, modern and contemporary painting and calligraphy creation practices and theories, and other fine arts and aesthetics knowledge, to iconography, semiotics, anthropology, sociology, Gestalt psychology, and other contemporary art theories of calligraphy and painting from the into The study of calligraphy and painting theory has a direct impact on art majors' professional quality, historical perspective on calligraphy and calligraphy, cultural perspective, and aesthetic values.

Additionally, institutions of higher learning offer non-art majors public elective classes in calligraphy and painting theory. To some extent, this is also a public calligraphy and painting theory teaching course. As with other courses that can be used to achieve aesthetic education in institutions of higher learning, it serves as a guarantee for the implementation of public aesthetic education and high-quality education. The purpose of its teaching is to raise public awareness of art, to disseminate excellent Chinese and Western calligraphy and painting culture, to cultivate the public's aesthetic ability and perception, to increase the popularity and depth of art education, and to promote the aesthetic concepts and artistic values of the times (Ye, 2008; Wang & Chen, 2018).

As of June 30, 2020, there are 2,740 regular Institutions of higher learning nationwide (including 1,272

undergraduate universities and 1,468 vocational colleges). According to Ministry of Education statistics, 87.6 percent of Chinese institutions of higher learning offer courses in public art to all students. Among these universities and colleges are art academies, comprehensive universities, traditional institutions, and medical schools, among others. Teaching objects vary in a variety of ways, including majors, grades, and levels. These non-art pupils have a dearth of information about calligraphy and painting theory. Thus, by combining education and teaching reforms, strengthening students' learning and reference to outstanding national cultures, cultivating students' experience of calligraphy and painting, understanding the genres and styles of calligraphy and painting system, students' understanding of art theory, cultural and ideological perception from ancient to modern, and improving the overall aesthetic concept and aesthetic appreciation ability based on the appreciation of outstanding national cultures, students' understanding of art theory, cultural and ideological perception from ancient to modern, students' understanding of art theory, cultural and ideological perception from ancient

2.2 Insufficiency in the Teaching of Calligraphy and Painting Theory From the New Era

2.2.1 The System, Mechanism and Teaching Orientation Are not Comprehensive

Now, while the majority of institutions of higher learning in China nurture aesthetic education, the system and mechanism are insufficient. Additionally, the calligraphy and painting theory courses' teaching objectives, teaching objects, teaching content, and teaching methods are not sufficiently explicit. Although the majority of institutions of higher learning treat calligraphy and painting theory teaching courses as restricted electives or arbitrary electives in general education, the majority of institutions of higher learning's students who are not art majors have limited knowledge and cognitive ability in the field of art, resulting in the teaching effect. This results in an uneven educational effect. Simultaneously, because the majority of art teachers are senior scholars with a high level of professional literacy in this subject, there are invariably too many professional terminologies used in the teaching process, making it easy to fall into professional painting and calligraphy theory teaching. At the moment, this phenomenon has failed to capture the attention of the majority of professional educators and has failed to instruct kids according to their potential.

2.2.2 Methods of Instruction Are Insufficiently Adaptable

The teaching technique for calligraphy and painting courses is still heavily influenced by the conventional method, which involves pupils mostly listening to lectures. Appreciation and study of calligraphy and painting works are mostly conducted via multimedia video data, which are difficult to exhibit in settings such

as museums and art galleries. Students can view a variety of authentic paintings and calligraphy works to pique their interest. It reduces students' interest in and autonomy in studying by making classroom content comparatively uninteresting. Attending to the social scene is a necessary condition for the aesthetic instruction of the school, and the school serves as a resource and function extension for the social art organization. Both strategies should be blended in order to provide additional fresh aesthetic education experiences (Yin, 2021).

2.2.3 Minimal Emphasis on Calligraphy and Painting Theory in China

The majority of institutions of higher learning, particularly non-art colleges, do not place a high premium on calligraphy and painting theory or other forms of art education. Teachers' teaching competence and professional knowledge reserve capacity must be continually enhanced, and the curriculum structure and security mechanisms for the curriculum are not ideal. As a result, the popularity of public courses of aesthetic education for the public is also affected by the current state of higher education institutions. The launch of public elective courses, the preparation of teachers, and their excitement for the class are all directly tied to the teaching environment. Due to a lack of awareness of the foundations of traditional Chinese culture, the majority of the population lacks sufficient understanding of Chinese painting and calligraphy theories. This is the phenomenon of Western art theories being emphasized at the expense of Chinese painting and calligraphy theories. The theory of calligraphy and painting is an application of theory, which provides solid guidance for calligraphy and painting practice. However, in Chinese institutions of higher learning, a mix of academic and practical instruction is insufficient. Only through a thorough study of Chinese traditional culture and a thorough understanding of Chinese calligraphy and painting theory will we be able to significantly improve the quality of Chinese painting and calligraphy and fully appreciate and utilize the guiding role of Chinese painting and calligraphy theory in practice.

2.3 Calligraphy and Painting Theory's Influence on the Public's Aesthetic Concept

Calligraphy and painting theory are two strategies used in colleges and universities to improve aesthetic education. Tao Xiaojun (2015) argued that while the effects on the public's aesthetic concepts, aesthetic appeals, the art market, and expectations for artists' creation have influenced, and then actively reflect, the development of calligraphy and painting theory and creation, certain aspects have also influenced, and then actively reflect, the development of calligraphy and painting theory and creation. The calligraphy and painting theory curricula at CIHL are designed for both professional and non-professional groups. The educational objectives of various

teaching objects should be clarified, in accordance with Lide Shuren, and with an emphasis on the integrated application of aesthetic education and other disciplines.

Courses in calligraphy and painting theory should not be viewed as general education but rather be practice-based. From the public's perspective on calligraphy and painting, the spirit of craftsmanship is encouraged, and practical skills, cooperation, and innovation capacities are strengthened in order to foster morals and wisdom. A significant supporting role is played by the comprehensive training system for sports, art, and labor.

3. TEACHING REFORM OF CALLIGRAPHY AND PAINTING THEORY UNDER THE AESTHETIC FUNCTION IN THE NEW ERA

In China, most college students are evolving psychologically, academically, and socially in the new period. It is pertinent and reasonable to cultivate aesthetic education based on the qualities of the teaching items. Whether for art majors or non-art majors, calligraphy and painting have an aesthetic value. We must consider its material worth and aesthetic quality (Xue, 2018). The aesthetic education role of art is to help people realize the truth, goodness, and beauty portrayed in the work of art by subtly agreeing with its value and power, so increasing one's worldview, attitude on life, and values.

Construct a system of teaching calligraphy and painting theory at CIHL, enhancing and strengthening strategies that encourage the growth of aesthetic education. It is necessary to establish a high-quality calligraphy and painting theory teaching and education system that is responsive to the current national educational conditions in China, committed to the aesthetic function and requirements of indigenous culture, and actively promotes aesthetic education reform in the new era. Including the establishment of a scientific and reasonable curriculum system, the clarification of subject positioning and the level of teaching objects, the rectification of deficiencies, the strengthening of weaknesses, and the attainment of high-quality development; based on the distinctive cultures of various regions and locals, the establishment of local, national, and distinctive Chinese culture and art inheritance bases or calligraphy and painting art practice workshops.

3.1 Establish a Scientific and Reasonable Curriculum System

Due to the inadequacies of the structures and methods governing calligraphy and painting theory at Chinese colleges, as well as the absence of a clearly defined teaching perspective. Chinese aesthetic education should explain the subject positioning and level of teaching objects in calligraphy and painting theory instruction, compensating for deficiencies, strengthening weaknesses,

and achieving high-quality progress. Choose the proper instructional content and delivery method for each university. A defined course objective is the development of artistic talent. Given the distinction between aesthetic ability and general daily cognitive capacity and scientific cognitive ability, it is vital to enhance the relevance and efficacy of aesthetic education. Individual aesthetics are formed through the accumulation of aesthetic experience; however, the acquisition and accumulation of aesthetic experience must be based on the unique aesthetic activities in which the individual engages to encourage aesthetic ability enhancement (Wang, 2006).

By beginning with a specific teaching object and selecting teaching content that is both appropriate and scientific for students, the job of teaching can be fully realized. Along with well-known works of calligraphy and painting, as well as the corresponding theory, simple and popular folk art of calligraphy and painting, as well as its historical, aesthetic concepts, can be rationally introduced into the classroom in accordance with the unique characteristics of each university, thereby improving art's introduction. The integration of aesthetics and real-life experiences alters the public's perception of art as "incomprehensible." The integration of art aesthetics and life aesthetics, as well as the organic combination of traditional and contemporary aesthetics, enable students to achieve their goals through independent learning. The purpose of calligraphy and painting theory classes is to develop students' artistic abilities.

For non-art majors, because these students lack a significant foundation in art, calligraphy, and painting, instead of following the original development process of calligraphy and painting when teaching art history, select typical and representative works of calligraphy and painting according to thematic columns for appreciation and analysis. Aesthetic education for the general public entails a conceptual shift away from art and toward life and imagination. Students are guided along this path to appreciate the beauty of artworks and to realize their fundamental spiritual implications. It is inextricably linked to aesthetic enjoyment, intellectual criticism, and the very nature of beauty.

Whether teaching calligraphy and painting theory or practicing artistic production, the cultivation of aesthetic aptitude should be the primary objective of aesthetic education. Teaching calligraphy and painting theory must incorporate performance, art appreciation activities, as well as calligraphy and painting techniques. The current Chinese calligraphy and painting theory education is aimed at art students, particularly those majoring in fine arts; it places a high premium on the development of artistic skills, despite the fact that the majority of students lack profound academic skills necessary for the study of art education theories such as calligraphy and theory, art criticism and appreciation, and so on. However, the techniques and theory of calligraphy and

painting production are complementary and dialectical. Leaving the abilities necessary to discuss calligraphy and painting theory is a matter of metaphysics. Similarly, if there is a dearth of important art theoretical knowledge and an overemphasis on art skills, art education will fall short of meeting the key requirements of art education. Collingwood, a British philosopher, first mentioned the link between skills in 1938 in his book "Principles of Art." True art, he argued, is an expression of feeling and a creative activity. Thus, instruction in calligraphy and painting theory should be explicit about the output orientation of instruction, appropriately handle the dialectical link between technology and art, and avoid an excess of professional capabilities and a deficiency of aesthetic education.

3.2 Building a Base for the Inheritance of Art With Chinese Characteristics

Chinese institutions of higher learning should establish local, national, and distinctive Chinese culture and art inheritance centers, as well as painting and calligraphy art practice workshops, in accordance with the university's local culture. Combine Chinese art popularization with student art practice activities to accelerate the spread of ethnic culture. Additionally, we must constantly encourage students to visit art galleries, museums, and other exhibition spaces to foster "museum-school cooperation" between art galleries, museums, and schools. Holding special exhibitions of calligraphy and painting, series of lectures, and other activities, expanding the popularization of aesthetic education through methods such as "art classes in the community" co-hosted by the community and schools, inheriting the region's intangible cultural practices through the integration of theory and practice, promoting the innovative development of art disciplines, inheriting and carrying forward Chinese excellent culture and art.

In the history of culture, the theory of calligraphy and painting is developing and maturing. This is a fundamental grasp of the modern state and potential of Chinese calligraphy and painting theory (Wang & Chen, 2018; Zi, 2012 Sep 2). On the one hand, it explains the relationship between calligraphy and painting practice and theory through the lens of Chinese local and global culture; on the other hand, it interprets the calligraphy and painting styles and genres of each period through the lens of Chinese and Western art theory development, thereby promoting innovative practice-based teaching.

It is precisely for this reason that we must firmly continue and inherit Chinese traditional culture based on studying and borrowing from Western calligraphy and painting theories, so improving the wonderful calligraphy and painting discourse tradition from ancient to current China. Treat art discourses rationally since modern times, as Xue (2018) put it, "the ancient serves the current, the Western serves the Chinese," and comprehend the changes

and advances in the practice of painting and calligraphy since the reform and opening to the new era. With the advent of the new era, it is necessary to enhance national self-confidence, cultural self-confidence, and cultural consciousness through the teaching of Chinese calligraphy and painting theory on a local to global scale.

Due to the numerous distinctions between Chinese and Western cultures, there are also significant disparities in how calligraphy and painting theory are taught in China and the West. We need to understand the entire aesthetic meaning and connotation of traditional Chinese painting and calligraphy when teaching Chinese painting and calligraphy theory. Since ancient times, Chinese calligraphy and painting have emphasized the innovative blending of poetry, calligraphy, painting, and seal, highlighting the lovely experience and sentiments of "deity," "rhyme," "spirit," "taste," and "interest," among others. Typically, the artist conveys his life emotions, desires, or thoughts through calligraphy and painting images, and through painting and calligraphy, represents his sense of transcending the world. The works strive for charm, strengthen the creative concept, and emphasize the expression of individuality, thereby elaborating on the latent and suggested meanings of traditional Chinese aesthetics.

In calligraphy and art, metaphors are expressed through sexuality, sustenance, and symbolism. It also served as the foundation for the colossal record of Liu Xie, a great literary critic during the Southern Dynasties (4th-6th centuries AD) "Confidant" (Wenxin Diaolong-Zhiyin)", It is stated that Lan's country plays Yifang Meixiang. He is a gentleman and a bosom friend.", and aesthetic experience and perception as characterized by "confidant", "taste", and "insight" "referred to in it. Chinese calligraphy and art have an aesthetic appeal that expresses unique characteristics, serving as a form of aesthetic instruction (Laing, 2008). For instance, the arrogance and modesty of plum, the elegance and purity of orchid, the power and tenacity of bamboo, and the frost-competing smell of chrysanthemum all demonstrate the noble and peaceful quality of literati and gentlemen.

Chinese calligraphy and painting emphasize artistic expression and support "writing heart." Cai Yong, an Eastern Han Dynasty (2nd century AD) litterateur, stated in an article on the book "Notes" (Biji) "When those who create books become dispersed, they should first break up their arms if they wish to believe, indulge in willfulness, and then write. 書者,散也,欲書先散懷抱,任情恣性,然後書之". According to the author, calligraphy can convey subjective emotion, spirit, idea, and quality (Zhang, 2006). "The painting of plum blossoms" is a dense work by Wang Mian, a Yuan Dynasty (12th-14th century AD) literati painter. It is spread in front and back, among dense plum blossoms in the shape of broken branches. Poems and finances are included into the picture, which serves as a model for literati style in poetry,

calligraphy, and painting. The image of plum blossom and poetry's intertextuality serve as metaphors for the author's proud, obstinate, and exquisite personality. Chinese calligraphy and painting are not only vehicles for "teaching and fostering interpersonal interactions," but also serve as a spiritual pillar for individual self-cultivation. The teaching of calligraphy and painting theory in the modern era is based on the background of ancient and modern calligraphy and painting works and authors, aims to cultivate a socialist culture and spirit with Chinese characteristics, and is imperceptibly integrated into ideological and political education through aesthetic education, which means combining aesthetic and ideological and political education, in order to cultivate students' significant qualities such as "overall situation consciousness."

The teaching of calligraphy and painting theory at CIHL must prioritize the integration of Chinese and Western art theory and pay close attention to the work's substance and form. For instance, in the ancient Greek sculptor Alexandros' masterpiece "Venus of Milos," the beauty of the work's shape is conveyed in the graceful look of the god of love and beauty "Venus" in Roman mythology: form and posture that are graceful the fullness and flexibility of the waist reflects the beauty of women's maturity, femininity, and love; the work's external form expresses the beauty of a vibrant, spiritually cohesive life, which is the beauty of content. Aesthetic education also emphasizes the selection of typical calligraphy and art works. Cai Yi (1947) once stated in "New Aesthetics" that "beautiful things are typical things" and that "beauty is the characteristic of things." Artistic aesthetics is an aesthetic activity characterized by a particular picture, and its aesthetic objects are items characterized by a certain image. Thus, the selection and organization of instructional materials can have a significant impact on the achievement of instructional goals, classroom climate, and instructional outcomes.

3.3 Restructure Educational Evaluation and Instruction in Order to Foster the Growth of Multiple Disciplines

Adhere to the new era's reform of education evaluation, build an efficient teaching model, and foster excitement for a variety of subjects in schools, society, and families. Enhance school aesthetic education evaluation reform, optimize and perfect curriculum assessment, enhance result evaluation, strengthen process evaluation, complete comprehensive evaluation, and manage and improve student evaluation, teacher evaluation, and education supervision evaluation rationally. According to the current situation of institutions of higher learning in various regions, promote the implementation of teaching scientifically, rationally, rationally, and steadily, gradually optimizing the construction of disciplines and specialties, developing an aesthetic education system with Chinese

characteristics, and promoting education progress and discipline development.

Education evaluation reform is inextricably linked to classroom instruction transformation. The forms are one approach of promoting a diverse reform of classroom instruction; they are also a requirement of the times for educational method change. The development of pupils' ability to think independently and their knowledge of problems should be emphasized. Additionally, the teaching techniques for calligraphy and painting theory in Chinese higher education institutions are increasingly shifting away from traditional methods of instruction and multimedia presentation and toward "student-centered" and "output-oriented" instruction. The term "student-centered teaching" refers to activities such as group discussions, problem solving, knowledge contests, classroom exercises, classroom rushing answers, and extracurricular activities that are implemented by assigning pre-class tasks and resolving class problems in order for students to acquire comprehensive knowledge, stimulate students to experience and participate in classroom interaction, and inspire students. Interest and enthusiasm for learning help students develop their capacity to actively discover, explore, research, and solve problems; it also helps students develop their capacity for independent learning and their ability to appreciate, seek out, and use literature related to Chinese and Western paintings and calligraphy.

In comparison to other disciplines, teaching calligraphy and painting theory naturally benefits from inherent advantages such as cross-disciplinary nature, coexistence of technology and ideas, and intuitive image. It is vital to establish teaching objectives and to select acceptable teaching content and methods for various teaching objects. The teaching method of calligraphy and painting theory at Chinese institutes of higher learning is gradually developing with the passage of time. Art theory and calligraphy and painting appreciation, as well as art and the art market, artists, and the public, are being integrated into the teaching of traditional calligraphy and painting theory. Similarly, to how American scholar Deris Ke advocates for incorporating universal modern art theories into the Art Department of the University of Chicago's art education philosophy, combining ancient western and modern eastern art into the psychological laws and structural levels of artistic creation, and interpreting them as the basis for universal aesthetic education in universities (Zhang, 2019).

In Chinese institutions, calligraphy and painting theory courses serve as aesthetic education for both art and non-art majors. Higher education is a level playing field for aesthetic education for all members of society. It is a scientific aesthetic education for various student groups in higher education institutions. The purpose is to strengthen cultural self-confidence, develop an awareness of the larger context, establish a correct view of history

and nationality through virtue cultivation, and to be able to experience the beauty of art, create the beauty of life, cultivate sentiment, and shape the soul through subtle aesthetic education.

DISCUSSION AND IMPLICATION

In the future era, as China strives to achieve socialist modernization by 2035, it will establish a modern chemical aesthetic education system with Chinese features that is comprehensive, diverse, and of high quality. Since the 18th National Congress of the Communist Party of China, the aesthetic education program at the school has grown by leaps and bounds and accomplished historic milestones. However, aesthetic education remains a weak link in the school system. There are difficulties in the reform and growth of school aesthetic education and quality education, in promoting education modernization and comprehensive realization of a prosperous society, and in reconciling the two-hundred-year goals. Thus, it is critical for us to position and innovate aesthetic education at all levels of education, to deepen our understanding of the concept of aesthetic education as a priority in education, to truly implement aesthetic education goals in schools in the new era, to achieve results, and to enable students and the public to truly perceive and experience the beauty of art and life (Qian, 2020).

Aesthetic education is multifaceted and multilevel in institutions of higher learning. The theory of calligraphy and painting is primarily aimed at art professionals and non-art professionals as a means of improving aesthetic education. It must prioritize curriculum objectives and teaching objects to innovate in terms of teaching material, teaching techniques, and assessment systems. Professional calligraphy and painting theory education must be pioneering and innovative, utilizing multi-disciplinary and multi-angle frontier scientific research results from both domestic and international sources to construct an innovative discipline using interdisciplinary, cross-field, and cross-contextual research methods. Cultivate art experts in the practice and theory of Chinese painting and calligraphy with a worldwide perspective on the modern era.

The development of non-art public aesthetic education requires thematic selection of calligraphy and painting theories, as well as appreciating and analyzing typical artworks, ethnic folk calligraphy, and painting, among other things. We must also focus on the integration of art skills and theory in stages and levels and offer a series of courses ranging from popularization to introductory courses. Simultaneously, establish a foundation for the preservation of local, national, and distinctive Chinese culture and art, as well as a painting and calligraphy art practice workshop, in order to integrate the popularization of Chinese art with student art practice activities. Change the traditional simple teaching method and multimedia presentation method to a student-centered teaching

method, which includes assigning tasks prior to class, resolving problems in class, encouraging students to experience, explore, and participate in classroom interaction, and stimulating students to learn. Students' interest and excitement for learning motivate them to actively seek, explore, research, and solve difficulties; they also develop their own learning and aesthetic ability, as well as their aesthetic sense.

Under the new era's circumstances, the teaching system of calligraphy and painting theory in Chinese institutions of higher learning should undergo comprehensive reforms, integrating ideological and political education with aesthetic education, in order to promote the spirit of craftsmanship and strengthen the cultivation of practical skills, cooperation skills, and innovation capabilities, thereby increasing the public's aesthetic awareness and ability to perceive the beauty of art. This educational reform is not only aimed at promoting the comprehensive and harmonious development of morality, intelligence, and physical beauty by 2035, but also at promoting the public's humanistic literacy, understanding, and respect for multiculturalism, as well as at developing image thinking and cultivating an innovative spirit and practical ability. The aesthetic manifestation of beauty, expressive beauty, recognizing beauty, and generating beauty are all significant aspects of the popularization of Chinese calligraphy and painting theory instruction.

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