

# *Chinese Teaching from the Aesthetic Perspective: Issues, Pathways, and Prospects*

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**Abstract:** As a source of aesthetic education in the new era, the Chinese language subject is profoundly related to art education, personality cultivation and emotional cultivation, and is of great significance to the realisation of the goal of cultivating morality. This study is a qualitative research that will analyse the problems of aesthetic education existing in Chinese language teaching in the new era from the connotation of aesthetic education in the new era. A representative poem, a travelogue and a biography are used as case studies. Based on the disciplinary characteristics of Chinese teaching, we will try to explore the implementation path to solve the problems of aesthetic education through cross-disciplinary learning. In this study, instructors attempted to break through the boundaries between the Chinese language curriculum teaching and the arts curriculum teaching, to enhance the synthesis of subject knowledge, and to guide learners to enjoy the beauty of the pictures described in the text. Ultimately, this study is expected to provide valuable insights and potential solutions for integrating aesthetic education in the Chinese language curriculum in the new era, providing guidance for educators and policy makers.

**Keywords:** Aesthetic education in the new era, Chinese teaching, problem-oriented approach, pathways, cross-disciplinary learning

## **1. Introduction**

Cross-disciplinary education is common in the modern period; nevertheless, in the field of Chinese language education, aesthetic education has not yet been sufficiently emphasized as a means to promote holistic individual development. A qualitative study was undertaken in this work with the goal of analyzing existing challenges of aesthetic education in Chinese language education, potential solutions to the problems, and pertinent situations of interdisciplinary learning. It is discovered that the inadequacy of aesthetic education may hinder the development of students' comprehensive literacy; thus, several solutions, such as curriculum reform and the promotion of interdisciplinary learning, are recommended. Furthermore, the article shows the potential function of interdisciplinary learning in aesthetic education to enhance cross-disciplinary integration and individual growth by analyzing pertinent situations. This research is expected to provide useful references for incorporating additional components of aesthetic education into the field of Chinese language teaching in order to

boost students' overall development.

## **2. Literature Review: The significance of Aesthetic Education**

Aesthetic education in the new era emerges as a response to the comprehensive developmental requirements of individual learners, showcasing a range of innovative and practical classroom initiatives. Its overarching objective is to augment aesthetic literacy, foster moral sentiments, cultivate a refined and compassionate disposition, and ignite creative vitality. Functioning as a potent tool, it facilitates the preservation of youthful purity and the nurturing of noble attributes.

### **2.1. Aesthetic Education and Art Education**

Art education functions as a vital conduit for the implementation of aesthetic education, although it cannot bear sole responsibility for its entirety. Primarily encompassing the instruction of music, painting, sculpture, dance, and other artistic disciplines, art education represents the traditional approach to achieving aesthetic education. Within the realm of art education, individuals engage in activities such as appreciating exquisite artworks and listening to captivating melodies to elicit emotional resonance. Immersed in the aesthetic realm crafted by these works, learners gain fresh perspectives and introspective insights into the world and life, nurturing a fervent passion for beauty and allowing their inner selves to flourish. This subtle and transformative process within art education, as stated by, continuously shapes the thoughts, behaviors, emotions, and intentions of learners, gradually guiding them towards a state of perfection.[1] Moreover, the Analects of Confucius, particularly in the chapter "Ba Yi," recounts Confucius' outrage upon hearing about the Eight Dancers of the Ji clan, employing this incident as an educational exemplar to emphasize the erosion of rituals. It underscores the significance of upholding proper ritual and music standards for emperors and feudal lords, with each group adhering to their respective "li" (rites) and abiding by their distinct norms, thereby ensuring social harmony. In the early 20th century, notable scholars such as Wang Guowei and Cai Yuanpei provided interpretations of the concept of "aesthetic education" infused with distinctive Chinese characteristics. They introduced the notion of the "usefulness of uselessness," suggesting that the essence of aesthetic education lies in transcending personal desires and elevating individuals' spiritual realm through the non-utilitarian aspects of aesthetics and art .[2] The elucidation of aesthetic education by Wang Guowei and Cai Yuanpei exemplifies its emergence from art education while highlighting the broader educational benefits that extend beyond artistic instruction.

### **2.2. Aesthetic Education and Character Education**

Character education represents a pedagogical endeavor aimed at nurturing individuals' intellectual character, moral disposition, and ethical sensibilities, thereby constituting the ultimate objective of aesthetic education. The inclusion of "li" (rituals) within Confucius' educational philosophy during the Spring and Autumn period laid a foundational framework for character education. Furthermore, esteemed modern educators have expressed a profound understanding of the intrinsic synergy between aesthetic education and the cultivation of learners' spiritual qualities. In relation to the cultivation of refined sensibilities through aesthetic education, distinguished scholar Wang Guowei emphasizes the virtues of utmost veracity and immaculacy in character. He posits that "all human impulses are invariably entangled in the web of self-interest; however, when individuals engage with artistic expressions, they transcend the confines of personal gains and losses. Instead, they immerse themselves in a realm of lofty purity and untainted excellence, thereby attaining the pinnacle of genuine bliss" . [3] Wang Guowei posits that aesthetic education, according to his perspective, not only encourages individuals to abandon biases and personal considerations but also plays a crucial

role in refining one's character. This refinement process facilitates the cultivation of loftier and purer qualities, ultimately leading to the attainment of unadulterated felicity. Similarly, esteemed scholar Cai Yuanpei shares a profound appreciation for aesthetic education's impact on character formation. Cai advocates for the simultaneous cultivation of the five educations and puts forth the perspective of substituting religious influence with aesthetic education, with the underlying principle of nurturing a "wholesome character".[4] Cai Yuanpei endeavors to evoke specific affective dispositions within learners through the implementation of aesthetic education, employing emotions as an innate motivational impetus to instigate transformative changes in their behavioral patterns, ultimately shaping a virtuous character. Both esteemed scholars recognize aesthetic education as a fundamental and indispensable means for humanistic development and refinement. They perceive aesthetic education as a primary instrument for refining human nature, asserting that the initiation of aesthetic education should commence from the most intrinsic and fundamental realms of human emotions. By cultivating emotions, aesthetic education bestows the transformative power to purify individual lives, thus making substantial contributions to the realization of human potential and the perfection of human nature.

### 2.3. Aesthetic Education and Emotional Education

"Aesthetic education is intrinsically intertwined with emotions",[5] and emotional education assumes a central role within contemporary aesthetic education. An optimal approach to aesthetic education becomes indispensable in fostering a well-rounded character and facilitating the authentic and unconstrained development of one's human nature. Recognizing the intricate relationship between emotions and behavior, esteemed scholar Yuanpei Cai contended that "while everyone possesses emotions, not all exhibit noble and magnanimous conduct, often due to the feebleness of emotional impetus. To transcend such weakness and superficiality, cultivation becomes imperative. The means of cultivation lie in objects of beauty, and this transformative process is referred to as aesthetic education" .[6] Professor Fanren Zeng echoed these sentiments, emphasizing that aesthetic education possesses inherent capabilities to refine emotions. Moreover, he asserted that modern aesthetic education encompasses an intrinsic essence of emotional education and functions as a conduit for the realization and promotion of humanistic values .[7]

Aesthetic education, as a pedagogical approach that engages the senses, encompasses diverse methodologies aimed at instilling emotional enlightenment, nurturing individuals' aesthetic aptitude, enhancing their emotional experiences, fostering creativity, and synergizing with other educational domains to fulfill the holistic developmental objectives of learners.

It is evident that in the past, aesthetic education was often closely intertwined with art education. However, contemporary perspectives on aesthetic education have significantly broadened. Aesthetic education is no longer confined to a specific discipline or mode of education, and it extends beyond the domain of the arts. From a comprehensive standpoint, modern aesthetic education assumes the responsibility of enriching learners' emotional experiences and shaping their noble moral sentiments. This expansion is exemplified in the "Compulsory Education Chinese Curriculum Standards" ,[8] which emphasizes the nation's heightened expectations for aesthetic literacy education in the Chinese context. Among the core competencies, the notion of "aesthetic creation" demands that students, through profound engagement with language and literature, acquire the ability to appreciate beauty, discover and express beauty through language and words, cultivate refined sensibilities, and possess a healthy aesthetic consciousness and sound aesthetic perspectives. The new era establishes elevated standards for aesthetic education, heralding a transformative phase in Chinese aesthetic education.

### **3. Returning to Authenticity: The Implementation Guidelines of Aesthetic Education in Chinese Teaching**

In the contemporary era, Chinese aesthetic education necessitates alignment with the dynamic developmental changes of the times and the evolving thirst for knowledge exhibited by students. It must eschew monotonous and formulaic approaches, revitalizing the humanistic essence inherent in Chinese teaching and reigniting students' enthusiasm through engaging aesthetic activities within the classroom setting.

#### **3.1. Clarifying the Objectives of Aesthetic Education and Aligning Educational Direction**

Literature and art employ distinct aesthetic methods, thereby distinguishing Chinese aesthetic education in language teaching from that of art disciplines. The inherent beauty of the Chinese language resides within its prose, intricately woven words and phrases. Consequently, the cultivation of students' aesthetic literacy in Chinese teaching necessitates guiding them to appreciate the exquisite beauty embedded within carefully selected texts, embracing the nuances of diction, the melodic flow of sounds, and the evocative power of imagery. As stated in the "Aesthetic Education in Language Teaching" framework, this requires meticulous guidance and continual immersion, gradually enabling students to decipher aesthetic imagery, enrich their aesthetic experiences, evoke aesthetic emotions, and appreciate the aesthetic dimensions of language .[9] To ensure the flourishing of teaching activities, it is crucial to precisely situate aesthetic literacy education within the context of Chinese teaching, comprehending both the "what" and "how" of teaching in the new era. Chinese aesthetic education should draw upon theories of aesthetic education and Chinese language teaching, nurturing students' abilities to appreciate and create beauty while holistically enhancing their proficiency in Chinese language. This approach aligns with the ultimate goal of nurturing comprehensive development and fostering a refined personality .[10] Only when Chinese teachers possess a clear understanding of the objectives of aesthetic education and adhere to scientific principles can teaching activities be purposeful, precise, and effective in promoting students' aesthetic growth and linguistic competence.

#### **3.2. Embracing Interdisciplinary Integration and Innovating Forms of Aesthetic Education**

In the new era, Chinese aesthetic education should immerse students in a more expansive interdisciplinary context, focusing on the points of convergence and complementarity among various academic disciplines. Every subject has elements of emotions, intuition and interpretation and might make use of symbolic forms.[11] It is crucial to update the methods of aesthetic education and enrich students' aesthetic experiences. Chinese teachers in the new era should possess a profound understanding of the close interconnection between the Chinese discipline and other fields of study. The competencies cultivated within the Chinese discipline not only serve as a foundation for students to comprehend content from other disciplines but also facilitate their acquisition of knowledge and methodologies in the realm of Chinese. For instance, by taking a standpoint that combines Chinese classes with art classes, novel approaches to aesthetic education can be developed. This can involve integrating the interpretation of textual language with the analysis of landscape painting techniques, thereby exploring the interconnectedness between the two. It is widely recognized that when authors depict scenery through language, they often adhere to a certain order, progressing from the distant to the near or from the grand to the minute. Similarly, the art of painting landscapes follows principles of clear hierarchy and skillful arrangement of contrasting elevations. As noted by Li Cheng, a renowned painter from the Northern Song Dynasty, "In landscape painting, one should first establish the main subject, then determine the depth, and subsequently portray the scenery with precision and finesse." [12] Equipped with a foundation in painting, students who possess knowledge of

compositional techniques and color selection can significantly benefit from analyzing fragments of scenic descriptions in written texts and extracting aesthetic elements. Therefore, when designing the curriculum, teachers should adeptly leverage the aesthetic experiences cultivated by educators in other disciplines and integrate them with the inherent strengths of their own subjects. This holistic approach emphasizes the permeation of aesthetic knowledge, the cultivation of aesthetic sensibility, and the attainment of aesthetic competence .[13]

### **3.3. Delving into Textual Dialogue to Activate Aesthetic Sensibilities**

As for Chinese aesthetic education in the new era, the essence lies in students' profound understanding of the author, their grasp of the textual essence, and the emotional experiences derived from reading, all of which contribute to their moral and ethical development. The process of students engaging with texts involves a dynamic and interactive communication between the author and the readers. However, due to inherent temporal and spatial disparities, students may encounter challenges in fully comprehending the author's creative intent, leading to misinterpretations or multiple understandings of the same literary work. The purpose of interpreting and explicating texts is to bridge this gap and approach the author's original intention, thereby gaining a deeper understanding of the textual nuances. Reading is a process of dynamic interaction between text and reader.[14] Noteworthy scholar Professor Sun Shaozhen emphasizes the significance of attending to the interplay and harmonization among the reader's subjectivity, the author's subjectivity, and the multifaceted layers of the text itself, especially when dealing with canonical texts found in educational materials, which require careful consideration of their intricate structural elements.[15] Hence, during the process of aesthetic interpretation, it is imperative to consider the interplay of various factors, including the work itself, the author's background, the reader's perspective, the intended objectives, and the contextual influences. Textual interpretation is a dynamic undertaking that is influenced by multiple elements, such as the author's background, the inherent qualities of the work, the subjective lens of the reader, and external contextual factors. Consequently, the interpretation of a text transcends a mere analysis of artistic techniques and underlying meanings; it requires students to engage in a profound and interactive dialogue with the text, the author, and the work itself. This dialogic process serves to awaken students' pre-existing experiences and, through active communication and sharing, enables them to provide more nuanced and accurate elucidations, ultimately revealing the inherent aesthetic value that the text holds for the students.

## **4. Aesthetic Creation: Approaches to Aesthetic Education in Chinese Teaching**

In the new era, the practice of aesthetic education in Chinese teaching should not merely replicate the methods employed in the field of fine arts education. Instead, it should endeavor to delve into the distinctive attributes of the Chinese language itself, unveiling the inherent beauty concealed within its linguistic expressions. By doing so, it can enrich students' aesthetic encounters and provide them with guidance to embark on audacious ventures in aesthetic creation.

### **4.1. Emphasizing Language and Text: Interpreting Aesthetic Imagery**

In the new era, Chinese aesthetic education should prioritize a meticulous examination of language and text, enabling a profound exploration of the essence of words to unveil the profound layers of meaning and embrace diverse aesthetic imagery. It is important to acknowledge that a simplistic comprehension of text reading, limited to the dissection of individual words and sentences, fails to capture its full depth. Various types of texts require distinct reading approaches and focal points to fully appreciate their aesthetic qualities and significance. Within the realm of secondary school Chinese teaching materials, texts can be broadly classified into three distinct categories: literary texts,



expository texts, and practical texts. Literary texts, including poetry, prose, drama, and novels, require students to savor and meticulously analyze the language, uncovering the intricate imagery that lies within and enabling a profound appreciation of the underlying aesthetic essence. Expository texts, such as argumentative essays characterized by meticulous organization, demand that readers unravel the logical progression of the discourse, comprehend the interconnections and echoes between sentences, and interpret the author's visionary creativity. Practical texts, such as news articles that use concise and straightforward language, provide an opportunity to perceive the spiritual beauty of individuals through unadorned words. To unlock the inherent beauty of each type of text, it is essential to approach them with diverse perspectives and a discerning eye.

An example of this is a 7th grade poem, "The Market in the Sky," taught by Mrs. Amy. The introductory note penned by the textbook's editor underscores the imaginative and thought-provoking qualities of the selected texts within this unit. Its overarching objective is to stimulate children's inclination toward embracing alternative perspectives and exploring the world through a distinctive lens. Accordingly, the core focus of the aesthetic education design within this lesson revolves around nurturing students' appreciation for poetry, cultivating their imaginative faculties, and facilitating their profound encounter with the enchanting beauty encapsulated in Guo Moruo's whimsical portrayal of the celestial market. In accordance with the fundamental principles of aesthetic education, which center on the exploration, appreciation, and generation of beauty, the instructional activities within this curriculum have been meticulously structured into four distinctive stages: (1) Reading and scrutinizing the imagery, (2) Immersing oneself in the artistic ambiance, (3) Articulating vivid visual descriptions, and (4) Investigating the underlying themes. In the initial stage, students are encouraged to independently engage in reading the poetry and discern the prominent nouns in each section. By tracing the imaginative thought process of the poet, as he moves from one concept to another, students develop the ability to distinguish between the palpable imagery of the earthly realm and the imaginative landscapes depicted in the celestial domain. Moving on to the subsequent stage, students undertake a deeper exploration of the poetic text, closely examining the modifying phrases that precede the imagery. This endeavor prompts them to vividly experience the intended atmosphere and sentiment envisioned by the artist, skillfully exemplified through phrases such as "the leisurely Cowherd and Weaver Girl" and "the beautiful market." Through this exercise, students begin to grasp the grandeur of the bustling celestial market and the radiant allure of its illuminated surroundings, as depicted by the poet. Advancing to the third stage, students are guided to express their own interpretations of the poetic scenes, employing personal language and descriptive skills. This exercise not only enhances their capacity to effectively convey aesthetic elements but also fosters the development of their unique creative expression. In the culminating stage, students are encouraged to engage in contemplation regarding the motivations underlying the poet's incorporation of the mythological narrative, considering the absence of a factual existence for the market in the sky. By undertaking an exploration of pertinent historical and contextual information, students readily uncover that the poet drew inspiration from the somber and distressing realities prevalent in his contemporary society. Through the skillful utilization of imaginative elements within his poetry, the poet endeavored to express his yearning for liberation, felicity, and an existence embodying greater idealism. By juxtaposing the domains of reality and imagination, students are afforded the opportunity to delve into a more profound level of aesthetic appreciation and comprehension.

## **4.2. Expanding Design Thinking and Enriching Aesthetic Experience**

In the realm of Chinese aesthetic classroom teaching in the new era, there is a pressing need to dismantle the barriers between disciplines and promote the integrated utilization of knowledge across various academic domains. This pedagogical approach plays a pivotal role in advancing students' aesthetic perceptions of texts and promoting their attainment of more profound aesthetic experiences.

However, in order to successfully integrate aesthetic elements into the curriculum, it is imperative to first elucidate the fundamental principles of aesthetic instruction within Chinese courses. The selected literary works employed in instructional materials extensively employ descriptive techniques, skillfully capturing the splendid landscapes of our motherland and masterfully sculpting emotionally evocative character portraits. These works serve to exalt the virtues of selfless dedication, thereby acting as a rich repository of exemplary resources for students' aesthetic development. The essence of the beauty of the Chinese curriculum resides within the linguistic aspects employed in the texts, the contextual constructs established, and the emotive content conveyed. As such, the integration of disciplinary knowledge in Chinese aesthetic education can be pursued through three discernible dimensions: the appreciation of rhythmic beauty, situational beauty, and emotional beauty inherent in the texts.

Taking the example of a Grade 8 travel diary entry, "A Record of the Small Stone Pond," taught by Ms. Teresa. This literary work serves as an exquisite travelogue essay, seamlessly blending literary refinement with an immersive portrayal of natural splendor, thereby offering abundant aesthetic material for students' enlightenment. In addition to employing the traditional "four readings" approach for classical Chinese texts, which encompasses precise pronunciation, rhythmic cadence, vivid visualization, and comprehension of emotional nuances, the integration of interdisciplinary aesthetic teaching strategies can further enhance the educational experience. Specifically, a noteworthy focus can be placed on analyzing Liu Zongyuan's landscape depiction techniques in relation to the landscape painting approaches elucidated by the esteemed Northern Song Dynasty artist, Li Cheng. The striking parallels between these two art forms are noteworthy. Within the pages of "A Record of the Small Stone Pond," Liu Zongyuan masterfully weaves a visual tapestry, showcasing a skillful arrangement of scenery, distinct focal points, and layered motifs. Initially, he depicts the journey "westward from a small hill" and the path cleared through the bamboo, gradually revealing the concealed bamboo forest and unveiling the "protagonist" - the small stone pond.

Following this, Liu Zongyuan proceeds to depict the pristine waters of the pond and the captivating formations of the rocks adorning its shores. Furthermore, he intricately portrays the encompassing woods and flourishing vines. A meticulous analysis of Liu Zongyuan's prose reveals a nuanced layering reminiscent of the artistry found in paintings. Through his painstaking craftsmanship, the central character, the small stone pond, is artistically framed, with foreground elements veiling and background elements accentuating its essence. The landscape unfolds progressively, revealing its captivating beauty to the reader. Following a comprehensive understanding of the captivating vistas depicted in "A Record of the Small Stone Pond," the implementation of interactive oral communication activities becomes instrumental in the pedagogical design. By assuming the role of local tour guides, students can skillfully craft informative narratives, enabling them to introduce the scenic splendor of the small stone pond to visitors. This experiential approach allows students to forge meaningful connections between their acquired knowledge and real-life encounters, empowering them to actively engage in social contexts. Through the utilization of their language skills, students can effectively articulate their personal sentiments regarding the multifaceted concept of "beauty." Incorporating such pedagogical strategies into the academic curriculum will undoubtedly be surely about to foster a more comprehensive understanding and appreciation of Chinese aesthetics, thus so as to nurturing nurture students' capacity for discerning and creating beauty.

### 4.3. Arousing Aesthetic Creation and Depicting Genuine Emotions

In the new era, Chinese educators are faced with the formidable challenge of articulating the objectives of aesthetic education, expanding their aesthetic thinking, and undertaking an in-depth analysis of literary texts, all while upholding the fundamental principles of Chinese instruction. Chinese educators are confronted with the task of not only clarifying the objectives of aesthetic education but

also broadening their aesthetic thinking, while simultaneously delving deeply into the analysis of literary texts and safeguarding the fundamental principles of Chinese instruction. While the core of language teaching revolves around imparting linguistic competence, engaging in pedagogical activities that are both innovative and conceptually rich necessitates a close alignment with the prescribed texts. For instance, when approaching the instruction of the literary work "Pear Blossoms on the Postal Road," many educators choose to enrich the learning experience by incorporating multimedia elements, including videos, photographs, and songs that pertain to pear blossoms. Such multimedia integration aims to create a more sensorially vivid encounter with the subject matter. Although the crux of language teaching lies in the impartation of linguistic competence, engaging in pedagogical activities that are both innovative and conceptually rich necessitates a close alignment with the prescribed texts. For instance, when instructing the literary work "Pear Blossoms on the Postal Road," many educators opt to augment the learning experience by incorporating multimedia elements such as videos, photographs, and songs related to pear blossoms, thereby facilitating a more sensorially vivid encounter with the subject matter. This approach, beyond doubts, boosts students' perceptual grasp of the aesthetic qualities associated with pear blossoms, though, it may fall short in effectively conveying the profound ethos embodied by the "Pear Blossom Girl" as a symbol of unsung heroism and selfless dedication. Consequently, to attain a comprehensive comprehension of the spiritual beauty resonating within the characters, it becomes imperative to explore their linguistic expressions, gestures, and demeanor, as these elements serve as essential conduits for conveying their profound significance.

An illustration of this is the 7th grade biography, "Speaking and Doing - Remembering Fragments of Mr. Wen Yiduo's Words and Actions," taught by Mrs. Amy. The editorial preface for this unit underscores the significance of exploring the profound spiritual qualities and exceptional temperament of notable historical figures, with the intention of evoking students' aspirations and fostering their pursuit of ideals. The reading process in this unit aims to facilitate a comprehensive understanding of the characters by closely examining their distinctive traits, as well as by delving into their thoughts and emotions through intricate descriptions. Adhering to the guiding principles of Chinese aesthetic education in the contemporary era, the instructional plan for this unit can be structured into four distinct parts, each serving a specific purpose in promoting aesthetic appreciation and comprehension.

The initial segment serves as an introductory phase, utilizing pre-reading materials to facilitate the formation of students' initial impressions of Wen Yiduo. This is achieved by exploring the relationship between the author, Zang Kejia, and Mr. Wen Yiduo, and delving into Comrade Mao Zedong's assessment of Wen Yiduo. The subsequent section delves deeper into textual analysis, with a specific focus on Wen Yiduo's understated and pragmatic approach as a scholar, exemplified by the concept of "doing before speaking." By scrutinizing descriptive passages such as "not peering beyond the garden, not descending the stairs," "disheveled hair, yet unpreoccupied with such trivial matters," and "neatly arranged small characters, akin to an army of ants on parade," students can develop an appreciation for Wen Yiduo's qualities of concentration, nonchalance towards minor details, and meticulousness. The first part serves as an introduction, leveraging the pre-reading materials to help students form their initial impressions of Wen Yiduo by exploring the relationship between the author, Zang Kejia, and Mr. Wen Yiduo, as well as delving into Comrade Mao Zedong's appraisal of Wen Yiduo. The second part delves deeper into the textual analysis, focusing on Wen Yiduo's understated and pragmatic approach as a scholar, encapsulated by the concept of "doing before speaking." By examining descriptive passages such as "not peering beyond the garden, not descending the stairs," "disheveled hair, yet unpreoccupied with such trivial matters," and "neatly arranged small characters, akin to an army of ants on parade," students can appreciate Wen Yiduo's qualities of concentration, nonchalance towards minor details, and meticulousness. The third part presents an opportunity for



students to employ the analytical methods they have previously acquired to interpret Wen Yiduo's behavior as a warrior, thus highlighting his unwavering commitment to aligning his actions with his words and demonstrating his courageous fearlessness. Finally, the fourth part engages students in practical classroom activities, during which they are guided to compose an award citation for Wen Yiduo. Through this exercise, students are encouraged to employ their own language skills to succinctly summarize Wen Yiduo's spiritual qualities, thereby facilitating a deeper understanding and appreciation of the profound beauty he embodies.

## 5. Summary and Discussion

The relevance of students' ways of discovering, feeling, and creating beauty in enhancing their aesthetic literacy is emphasized in this study. The emphasis in the new era of secondary school language aesthetic education is on a discipline-based approach that promotes the integration of disciplines and the opening up of diverse teaching pathways to enrich the ways in which students develop their aesthetic and creative abilities. This not only enriches students' aesthetic experiences, but also strengthens the link between aesthetic education resources inside the school and speeds up the realization of the core objective of moral character formation. The findings of this study are intended to improve the field of Chinese language teaching by better introducing components of aesthetic education and giving beneficial ideas and references for the nurturing of well-rounded students.

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