

Immersion-Integration-Innovation: System Construction and Path Exploration of Aesthetic Education in Primary and Secondary Schools under the Dual Perspective of Pedagogy and Art Studies

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Abstract

Based on the dual perspectives of pedagogy and art, this study systematically explores the development path of immersion in aesthetic education in primary and secondary schools. Under the triple background of policy drive, practical needs and disciplinary development, the study critically examines the problems of traditional aesthetic education, such as "separation of Taoism and skills" and "utilitarian tendency". Drawing on the theory of "immersion learning" in pedagogy and the concept of "aesthetic common sense" in art, the study constructs a four-dimensional model of aesthetic education: "Goal-Content-Method-Evaluation", which covers the following aspects. The four-dimensional model of aesthetic education is constructed, covering the three-level goal system of "aesthetic perception-cultural understanding-innovative practice", interdisciplinary integrated curriculum ecology, collaborative teaching methods of embodiment and digitization, as well as process- and development-oriented evaluation mechanisms. On the practical level, the three major paths of "creating immersive campus scenes", "improving the quality of integrative teachers" and "constructing an innovative regional aesthetic education ecosystem" are proposed, and in response to the challenges of technological alienation, utilitarianism and inertia, a deepening of the concept of aesthetic education is proposed. In view of the challenges of technological alienation and utilitarian inertia, we give suggestions to deepen the cross research between brain science and aesthetic education and optimize the policy evaluation system, aiming to provide theoretical and practical support for the systematic reform of aesthetic education in primary and secondary schools.

Keywords

Aesthetic Education in Primary and Secondary Schools, Immersion Education, Integration of the Five Education Systems, Interdisciplinary Research, Systematic Construction, Practical Paths

1. Introduction

1.1 Background of the Study

In the macro pattern of contemporary educational development, the state's emphasis on aesthetic education has continued to climb. A series of policy documents aimed at promoting the systematic development of aesthetic education have been issued one after another, such as the Circular on the Comprehensive Implementation of School Aesthetic Education Immersion Action, which clearly points out that aesthetic education not only possesses the attributes of aesthetic education, sentiment education and spiritual education, but is also a key link in cultivating students' imagination and innovation consciousness, and occupies an indispensable position in the system of educating people by establishing morality and educating them.

From 2015 to 2020, the state will promulgate a number of policies around aesthetic education in such key dimensions as curriculum, teacher construction, and resource allocation, constituting a solid policy cornerstone for the development of aesthetic education in primary and secondary schools and fully demonstrating the leading role of policy-driven development of aesthetic education in primary and secondary schools [1].

From the perspective of pedagogy and art theory, along with the continuous evolution of education theory, the necessity of cross-research between the two disciplines is becoming more and more prominent. As an important theory in the field of pedagogy, Xingfa teaching theory emphasizes the creation of situations to stimulate students' interest in learning and creativity, which is highly compatible with the concept of aesthetic education to cultivate students' aesthetic experience through the appreciation and creation of art works [2]. The modern concept of aesthetic education advocates the cultivation of students' comprehensive aesthetic literacy, which not only pays attention to the teaching of artistic skills, but also pays more attention to the students' understanding of the cultural connotation of art and the cultivation of aesthetic emotion. Under the background of this disciplinary development, interdisciplinary research creates the possibility of developing new theoretical perspectives and providing innovative practical methods for primary and secondary school aesthetic education [3].

However, the practice of aesthetic education in primary and secondary schools faces many dilemmas in the real scene. Some schools use the aesthetic education curriculum simply as a tool to increase points in higher education, seriously ignoring the essential role of aesthetic education in improving the comprehensive quality of students, and relevant survey data show that there is a utilitarian tendency to carry out aesthetic education work [4]. In terms of resource allocation, there is a significant gap between urban and rural areas, and between regions. Urban schools are rich in art education resources, covering professional teachers, advanced equipment and diversified curricula; rural schools are faced with problems such as insufficient art teachers and teaching equipment [5]. In terms of the evaluation system, most schools adopt a single evaluation method, which is only based on the mastery of students' artistic skills, and neglects the development of students' aesthetic ability, creative thinking, cultural understanding and other aspects. This indicates that aesthetic education in primary and secondary schools is in urgent need of systematic changes to meet the needs of students' comprehensive development, and subsequent theoretical research and practical exploration will be centered on these issues.

1.2 Research Value

It is of great theoretical significance to integrate the theories of "immersion learning" in pedagogy and "aesthetic experience" in art to construct an interdisciplinary model of aesthetic education. The theory of immersion learning can be traced back to Dewey's concept of "education is life" in "Democracy and Education", which emphasizes that learning should be carried out in a natural and authentic context, and that students internalize their knowledge and literacy through continuous interaction with the environment. The theory of aesthetic experience in art emphasizes that individuals gain unique emotional experience and cognitive enhancement when appreciating and creating works of art. Combining the two organically breaks the disciplinary barriers of traditional aesthetic education theories and provides a more comprehensive and in-depth theoretical framework for aesthetic education research [6].

However, through the combing of related literature, it is found that the current research on aesthetic education is mostly focused on a single-disciplinary perspective, and there are relatively few interdisciplinary studies. Although this study is expected to fill this theoretical gap, the applicability of the theory in different educational situations needs to be verified in conjunction with the reflection of the sociology of education school on the complexity of the educational field.

In terms of practice, responding to actual case problems and proposing generalizable systematic solutions is an important value of this study. Taking the opera club as an example, many schools face problems such as insufficient teachers and lack of systematic curriculum content when carrying out activities. Adopting the case study method, in-depth analysis of relevant cases and combining with the theory of aesthetic education, solutions such as integration of social resources and optimization of curriculum design are proposed to provide reference for other schools to carry out similar activities. Another example is the case of "Four Senses of Music Integration" in music teaching, which enhances students' music perception and performance ability by integrating auditory, visual, tactile and kinesthetic senses. These practice strategies have shown initial success in some cases, but may face different realities when they are more widely promoted. Subsequent practice exploration needs to focus on solving potential problems to ensure the effectiveness and generalizability of the strategies [7].

2. Theoretical Foundations and Core Concepts

2.1 Connotation of Beauty Education in the View of Pedagogy

Immersion education is based on the theory of "aesthetic education infiltrates the field of action", emphasizing the subtle realization of the goal of human education in aesthetic education, a concept that can be traced back to the ancient Chinese Taoist educational idea of "doing nothing but transforming", which advocates that students should be educated in the state of nature. The concept can be traced back to the ancient Taoist idea of education, which advocates allowing students to receive education in a natural state. Schools can create a rich artistic environment through campus cultural construction, setting up art display areas, organizing art activities, etc., so that students can naturally contact art and feel art in their daily study and life. Relevant studies have shown that students who have been in a strong artistic atmosphere for a long period of time have significantly improved their aesthetic cultivation and artistic interests [6].

Combined with the concept of "promoting the whole with beauty", there is a close synergistic relationship between aesthetic education and moral and intellectual education. In pedagogical theory, aesthetic education promotes students' moral cognition and emotional resonance with the help of moral stories and emotional expression of art works, realizing the use of beauty to support morality; in intellectual education, art education stimulates students' innovative thinking and imagination, and enhances their creativity and problem-solving ability. It is found that students who are more involved in arts activities are more flexible in thinking and more innovative in learning subjects such as mathematics and science, but the cultural background and student characteristics of different schools will affect the implementation effect of immersion education, and subsequent studies need to explore how to optimize this type of education according to the actual situation [8].

2.2 The Qualities of Aesthetic Education in the Perspective of Art Studies

Drawing on the discussion related to aesthetic publicity, the theory of aesthetic common sense in artology points out that art language has universality in aesthetic education. Art works convey emotions and thoughts through colors, lines, melodies, etc. Although people from different cultural backgrounds have different understanding of the works, they

have common basic aesthetic perceptions [9]. For example, a beautiful painting can often cause the emotional resonance of the audience of different cultural backgrounds, reflecting the cross-cultural infectious power of the language of art. By guiding students to appreciate art works of different cultural backgrounds, we can cultivate a sense of aesthetic commonality, broaden the aesthetic vision, and understand and appreciate the beauty of multicultural art [10].

Citing the theories of social aesthetic education and non-heritage aesthetic education, intangible cultural heritage and local culture have important transformative value in aesthetic education. These traditional cultural resources contain rich artistic values and cultural connotations, and their integration into the aesthetic education curriculum can enable students to understand local culture and enhance their cultural self-confidence. Some schools incorporate local folk crafts into the aesthetic education curriculum, and students feel the charm of traditional culture through practical operation and cultural explanation [11]. Studies have shown that this approach can enhance students' sense of identity and inheritance of traditional culture. However, in actual teaching, how to balance the teaching weight of multiculturalism and local culture needs further research and practice.

2.3 The Intersection of Dual Perspectives

Integrating the theories of aesthetic education system construction and teaching field design, system thinking in primary and secondary school aesthetic education is reflected in the four-dimensional framework of "Goal-Content-Method-Evaluation". In terms of goal setting, we take into account the requirements of pedagogy for the overall development of students and the goals of art for the enhancement of aesthetic literacy; in terms of content selection, we integrate disciplinary knowledge and art resources to realize diversified fusion; in terms of methodology, we combine embodied learning with technological empowerment to enhance the effectiveness of teaching and learning; and in terms of the construction of the evaluation system, we comprehensively assess the results of aesthetic education by taking process and developmental evaluations into account.

A multi-case study methodology was used to analyze the effectiveness of the aesthetic education practices in schools adopting this framework. However, with the changes in the educational environment, the dimensions of the framework need to be continuously adjusted and improved, and subsequent research will focus on how to optimize the framework according to the new educational needs.

3. The Systematic Construction of Aesthetic Education in Primary and Secondary Schools

3.1 Goal level: from Skills Training to Literacy in Filtration

In traditional aesthetic education, the problem of "separation of skills" is more prominent, that is, too much attention is paid to the training of artistic skills, while ignoring the cultural connotation and humanistic spirit behind the art works. Zhou Xian and other scholars have pointed out that such a separation makes the students' understanding of art stay on the surface, and the enhancement of aesthetic literacy is not really achieved.

Taking painting teaching as an example, if only the teaching of painting skills is emphasized without guiding students to understand the emotion and cultural background of the works, it will be difficult for students to appreciate the charm of the art of painting. Some scholars advocate criticizing this phenomenon in the goal setting of aesthetic education in primary and secondary schools, leading the teaching of art skills with humanism, so that students can enhance their aesthetic perception and cultural understanding while mastering skills, and based on the criticism of traditional aesthetic education issues, they put forward a three-level "aesthetic perception-cultural understanding-innovative practice" The goal system [12].

The goal of aesthetic perception is to cultivate students' ability to perceive art works keenly and to recognize the characteristics and beauty of different art forms; the goal of cultural understanding requires students to deeply understand the cultural connotation of the works, including the knowledge of history, society, philosophy, etc.; the goal of innovative practice encourages students to carry out creative artistic expression and practice on the basis of appreciation and understanding. This goal system is in line with the law of students' cognitive development, and can effectively enhance aesthetic literacy. However, in actual teaching, how to accurately assess the development level of students in each goal dimension needs to be further explored as a suitable evaluation method.

3.2 Content Level: Curriculum Ecology of Multiple Integration

Discipline integration is of great significance in the content design of primary and secondary aesthetic education courses, with reference to cases such as the four senses integration of music and the aesthetic education of language illustration [13]. Taking the thematic unit of the cross-discipline of music and language as an example, teaching activities can be carried out around an ancient poem, guiding students to analyze the linguistic beauty and emotional expression of the ancient poem from the perspective of language, and express the mood of the ancient poem through the creation of musical melody; this kind of cross-training breaks down the boundaries of the disciplines, and allows students to feel and understand from multiple perspectives in the fusion of art and culture.

Studies have shown that the implementation of interdisciplinary aesthetic education thematic units can improve students' learning interest and comprehensive literacy, and is an important initiative to expand the content of the aesthetic education curriculum, integrating traditional Chinese culture, digital aesthetic education and other resources, and constructing a "classroom-campus-society" three-tiered resource network. Classroom resources utilize the art

content of teaching materials and digital teaching resources, such as online art courses, virtual museums, etc. [14]; Campus resources include campus cultural activities, art clubs, art exhibitions, etc.; Social resources cover museums, art museums, and cultural heritage sites. Relevant surveys show that students' participation and satisfaction in aesthetic education are significantly higher in schools with rich resource networks, but interdisciplinary integration and resource expansion may face problems such as difficulty in disciplinary integration and insufficient resource integration in actual practice, and subsequent practice needs to explore effective solution strategies [4].

3.3 Methodological Level: Synergy between Embodiment and Digitization

Combined with the theories of online and offline integration and life aesthetics, embodied learning has unique advantages in the teaching methods of primary and secondary school aesthetic education. Drawing on the "listening-imagining-practicing" path of music teaching, art teaching can guide students to observe the beauty of life, such as natural landscapes and architectural art, and then imagine artistic creation and refinement of their works in practice. This kind of concrete learning allows students to feel the beauty and experience the beauty in real situations, and improve their aesthetic ability and creativity. Studies have shown that contextual aesthetic education activities can effectively stimulate students' learning interest and participation.

Citing theories such as digital aesthetic education and AI and aesthetic education,15 technology has given primary and secondary schools new opportunities for aesthetic education. For example, through virtual reality technology, students can immerse themselves in the charm of non-heritage culture; digital twin technology can digitally preserve and display non-heritage items, and in some school practices, after using virtual reality technology to carry out non-heritage aesthetic education courses, the students' interest in and understanding of non-heritage culture has greatly increased. However, in practical application, care needs to be taken to avoid the overuse of technology leading to students neglecting the real aesthetic experience, and subsequent research will focus on how to balance the relationship between the two.

3.4 Evaluation Level: Process and Developmental Orientation

The traditional evaluation of aesthetic education has the problem of "one-sided evaluation", which focuses too much on students' mastery of artistic skills and neglects the development of aesthetic ability, cultural identity and creativity. Drawing on the concept of "value-added evaluation", it is significant to construct a three-dimensional index system of "aesthetic ability + cultural identity + creativity". The concept of value-added evaluation emphasizes the concern for students' progress and growth over a period of time, rather than focusing only on the final learning outcomes. By constructing a three-dimensional evaluation index system, we can conduct a more comprehensive and objective evaluation of students' aesthetic achievements.

Relevant studies have shown that the use of a combination of process and developmental evaluation can effectively promote students' learning motivation and self-confidence. The introduction of the "multi-subject evaluation" mechanism and the design of evaluation tools for teachers, students and the community to participate in is an important initiative for the optimization of the evaluation of aesthetic education. Teachers' evaluation focuses on professional judgment of students' learning process and results, students' self-assessment and mutual evaluation promote self-reflection and mutual learning, and community evaluation evaluates students' aesthetic education results from the perspective of social needs and cultural heritage. However, the new evaluation system may face problems such as inconsistent standards of evaluation subjects and cumbersome evaluation process in actual implementation, and the follow-up needs to explore the optimization of the evaluation process to ensure the effectiveness of evaluation.

4. Fourth, the Practice Path Innovation

4.1 "Immersion" Campus Aesthetic Education Scene Creation

Referring to the theories of campus aesthetic culture and venue aesthetic education, spatial reconstruction plays an important role in the creation of "immersive" campus aesthetic education scenes. We designed a composite space of "art gallery-non-heritage workshop-digital aesthetic education laboratory", where the art gallery displays students' and artists' works to create an artistic atmosphere; the non-heritage workshop provides students with a place to learn and practice non-heritage skills; and the digital aesthetic education laboratory utilizes modern technology to carry out digital aesthetic education teaching activities. Through the research of many schools, it was found that schools with this kind of composite space have significantly higher participation of students in artistic activities and a stronger atmosphere of aesthetic education on campus. Combined with cases such as opera clubs and children's painting, activity design is a key part of creating an "immersion" school aesthetic education scene. Developing a "theme-based art festival + interdisciplinary project learning" model, the theme-based art festival organizes various art activities around a specific art theme; the interdisciplinary project learning encourages students to work in groups to integrate knowledge from different disciplines to complete art projects. However, different schools have different campus spaces and cultural characteristics, so how to optimize the scenarios according to local conditions requires further research and practice.

4.2 Strategies for Improving the Quality of "Integrated" Teachers

In view of the problem of "teachers' humanistic literacy" that exists in some teachers, the reconstruction of competence is an important way to improve teachers' literacy. Designing a three-dimensional training system of "art skills +

pedagogical theory + technology application", providing professional training courses in art skills to improve teachers' art creation and appreciation ability; organizing teachers to learn the latest theories and methods of teaching aesthetic education in terms of pedagogical theories to improve the level of teaching; and training in the application of technology for digital teaching tools and platforms to enable teachers to integrate modern technology into their teaching. In the area of technology application, digital teaching tools and platforms are trained to enable teachers to integrate modern technology into aesthetic education teaching. Through the follow-up survey on the effect of teacher training, it is found that the teaching ability and student evaluation of the teachers who participated in the three-dimensional training system have been significantly improved. Drawing on the experience of the "university-elementary school linkage", the establishment of a "community of aesthetic education" among teacher training colleges, cultural institutions and primary and secondary schools is an effective collaborative mechanism for improving teachers' quality. Teachers' colleges provide professional training and theoretical support, cultural institutions provide artistic resources and practice opportunities, and primary and secondary schools serve as practice bases. For example, some teacher training colleges cooperate with local cultural institutions to organize art workshops and academic lectures for primary and secondary school teachers, and jointly carry out aesthetic education practice projects.

5. Conclusion

Based on the dual perspective of pedagogy and art, this study addresses the "separation of Dao and skill", "utilitarian tendency", "uneven distribution of resources" in the practice of aesthetic education in primary and secondary schools "single evaluation" and other realistic dilemmas, systematically explored the systematic construction path and practice strategy of aesthetic education. By integrating the theory of "immersion learning" in pedagogy and the concept of "aesthetic common sense" in art, a four-dimensional model of aesthetic education is constructed: "Goal-Content-Method-Evaluation", and the four-dimensional model of "immersion campus scene" is proposed. It also proposes three major practical paths: "immersive campus scene creation", "integrated teacher quality enhancement", and "innovative regional aesthetic ecological construction", which provides theoretical support and practical reference for the systematic reform of aesthetic education in primary and secondary schools. It provides theoretical support and practical reference for the systematic reform of aesthetic education in primary and secondary schools.

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