

## Original Paper

# Practice of Contemporary Dance Education under the Visual Threshold of Modern Chinese Aesthetic Education—Starting from “Aesthetic Education Brochure”

Wang Qing<sup>1\*</sup>

<sup>1</sup> Wang Qing, Shenzhen Dancers Association, Shenzhen 518000, China.

\* Wang Qing, e-mail: 437859401@qq.com

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### Abstract

*Schiller's aesthetic thought has always been a link and important presence in the development of German classical aesthetics. He not only critically inherited Kant's aesthetic thought to discuss beauty with subjective and rational empiricism, but also inspired Schelling, Hegel and other western aesthetic masters to understand beauty; In addition, his thought of "aesthetic education" was founded for the first time when Western aesthetics was in the ascendant. As Chinese esthetician Zhou Xian states in his introduction, "The pursuit of this complete humanity is the most powerful appeal of the Book." Mr. Schiller uses literary forms and aesthetic thoughts to silently fight against the tyranny and exploitation of feudalism and capitalist society. This strong anti-authoritarian aesthetic criticism of modernity is more interpreted and expected in his 27 letters to the Prince of Denmark. With the idea of "art instead of religion", he tried to establish a new form of communication based on communication rationality that could be realized in the future aesthetic country, and gradually constructed Schiller's aesthetic "utopia". Based on this, it is particularly important to sort out the generation of aesthetic education thought in modern China and peek into the practice of contemporary dance education.*

### Keywords

*Education, aesthetic, sinicize, Aesthetic Education Books, dance education*

## 1. The Utopia of Aesthetic Education: The Theory of Perfect Human Nature

The words “play” and “freedom” appear frequently in the Book, as in the Fifteenth Letter: “The thing of beauty should not be pure life, nor pure image, but living image, that is to say, beauty exists, because beauty gives man the double law of absolute formality and absolute reality. Reason therefore again

decides that man must play only with beauty, and that man must also play only with beauty.” “... There will come a time when the words are finally uttered that man plays only when he is a man in the full sense of the word; And it is only when man plays that he is complete.” In Schiller’s view, the game is the internal driving force produced by beauty, and the internal driving force of the game is the “play impulse”, which is composed of an organic combination of a “perceptual impulse” and a “formal impulse”. This “play impulse” regards “living image” as its object, and this “living image” tends to point to the concept of art in his writings. In this process, human growth and development should be a world of free kingdom reached by the natural state after the so-called “play impulse”. To put it simply, according to Schiller’s aesthetic education thought, the premise of the coordinated development of sensibility and reason is to build a bridge of scientific beauty, religious goodness and aesthetic beauty—aesthetic education. So that “beauty” and “art” become the spiritual teachers of the beautification of the image of life and the soul, and then reach the realm of perfect humanity. Just as Mr. Zhu Guangqian, the Chinese master of aesthetics who has learned both Chinese and Western, praised Schiller and said: “Schiller established the humanist ideal in the romantic movement period in the Aesthetic Education and other articles; The ideal man is a ‘complete man’ who is developed harmoniously and freely in an all-round way”.

### *1.1 The First of Western Aesthetic Education Theory*

Living in the German society at the end of the Enlightenment movement in the 18th century, Schiller keenly felt the “alienation” and “fragmentation” of one-sided development brought by feudalism and capitalism. He tried to change this unfortunate situation of human beings. However, due to the restrictions of social conditions, personal thoughts and class status in Germany at that time, he could not agree with the violent way of the French Revolution. Inspired by the enlightenment thinkers Rousseau, Lessing, Kant and others, he tried to find a new way to improve society through his own study and research on German aesthetic thought.

In Schiller’s view, the society he lived in at that time was “divided between state and church, law and custom; Enjoyment and labor, means and ends, effort and reward.” Man is forever bound to a solitary little fragment of a solitary individual, and he himself has made himself a fragment. The essential harmony can never be developed, as the ear is always hearing only the monotonous hum of gears set in motion by itself; As Schiller says: “He does not stamp humanity on his natural nature, but merely makes it an imprint of his profession and his knowledge. Yet even the tiny fragment which connects the individual to the whole does not depend on the form which human nature produces itself (for how can one believe in formal freedom in a clockwork so artificial and sun-shy?). But is mercilessly and rigidly prescribed by a formula which imprisons man’s insight to death.” Man, therefore, seems to be a machine that maintains the cycle of the individual and the whole: the individual’s existence is replaced by living understanding by dead letters, and trained memory guides it more reliably than genius or feeling.

Based on this, Schiller put forward the idea of “art with religion” to further practice his aesthetic

education. Through the way of art education/aesthetic education, people can get rid of the “alienation” and “fragmentation” brought by the modern capitalist society led by western religious theory, so as to restore the “integrity of human nature”—from the natural man through the aesthetic man to become a truly free man. Its core content is mainly expressed in the following four aspects: First, in the aesthetic education, Schiller’s humanitarian German classical aesthetic thought is its fundamental principle throughout. He believed that human beings have both the perceptual side and the rational side, and only the harmonious unity of the two can constitute the real human nature. In his opinion, the truly perfect human development process should be to satisfy the aesthetic process of natural man after aesthetic education, and then become a moral man with harmonious development of sensibility and reason. Secondly, Schiller devoted himself to the aesthetic education attitude of combining aesthetic education with spiritual salvation and making it possible to combine beauty and goodness in his Book. He elaborated on three kinds of human impulses: The in-depth analysis of emotional impulse, play impulse and rational impulse points out that the egoistic heart of human nature, which prefers pleasure to avoid suffering and favors to avoid harm, is a kind of emotional impulse, which is caused by human nature, and for these natures, what individuals need to do is not to suppress or restrain, but to release on the premise of demarcation. Just as he said: “Man’s mood and the law are in a proper middle position, because he is separated from the two, so it is free from the law of compulsion, also free from the need of compulsion.” Thirdly, Schiller further puts forward the aesthetic pursuit of “complete man”. He believes that only with the development of civilization can human beings continue to develop, and the existing “division”, “alienation” and “fragmentation” of individuals can only be saved through aesthetic education. Through aesthetic education, it is hoped that human integrity can be restored to a higher degree. Finally, based on his “game theory”, Schiller pointed out that the method of aesthetic education—the method of “game” constitutes the “intermediate form” of the inter-subjectivity of aesthetic education. The definition of the game in the Book is:

“Everything is subjectively and objectively non-accidental, but it does not eat from the internal and external aspects of the coercive things.” In the observation of beauty, the mood is in a proper intermediate position between the law and the need. And precisely because it is in the middle, it escapes the compulsion of both law and need.” classical aesthetics without precedent, and in the era that gave birth to it, this thought provided certain rationality for the establishment of perfect human nature, the popularization of beauty, etc., gave hope to mankind, and still gives spiritual encouragement to many thinkers in western capitalist countries. Moreover, it has a very realistic significance for the proletariat, which has already achieved the seizure of political power, and for the Chinese people, who are building a socialist well-off society with Chinese characteristics, it has an extremely strong realistic value.

### *1.2 Tragedy and Sublimity*

Schiller’s exposition on the beauty of western tragedy in his aesthetic thought makes him an epoch-making esthetician of western tragedy theory. On the one hand, he is the founder of the theory of

western tragic conflict; On the other hand, he is the originator of the western theory of the relationship between the sublime and tragedy.

As for the western theory of tragic conflict, the theoretical circle usually thinks that its earliest proposer is Hegel, but as early as Hegel, Schiller pointed out in his Book: "This moral purposive can be most clearly identified only when it conflicts with another purposive and takes the upper hand; The moral law reveals its full power only when it is in conflict with all other natural forces, which have lost their power over the human mind... The more dangerous the enemy, the more glorious the victory; We can only show strength when we are resisted. It follows from this: "Only in a state of violence, in struggle, can we retain the highest consciousness of our moral nature, and the highest moral pleasure is always accompanied by pain." From this we can conclude that Schiller is the first dramatist and esthetician in the history of Western aesthetics to explain the conflict of tragedy from a dialectical point of view, and he is the founder of the theory of conflict of Western tragedy. Moreover, his theory of tragic conflict does not have the obvious German mediocre flavor of Hegel's theory of tragic conflict. Instead of emphasizing the "reconciliation" of the conflict and the "victory of eternal justice", it aims to highlight the expression of human reason and the promotion of freedom. It is the conflict theory of the tragic theory that liberates people from the tragic theory of the "fate" view, faces squarely the tragic phenomenon formed by social conflicts, and consciously plays the great social role of the tragic art. Just as discussed above, his proposal of "replacing religion with art" was compared with the surreal utopia of Schelling, Hegel and Holderlin who made friends in Tübingen and envisioned the future in Frankfurt. Schiller used the concept of Kantian philosophy to analyze the modernity which had been divided within himself and designed a set of aesthetic utopia. Giving art a full-fledged socio-revolutionary role.

As for the relation between the sublime and tragedy in the West, although tragedy and exaltation are necessarily connected, until Schiller's time, the great aestheticians and literary theorists of all dynasties have not clearly put forward the proposition and viewpoint of the inevitable and universal connection between the two aesthetic categories of tragedy and sublimity. However, Schiller believes that tragedy is the conflict between moral purposiveness and natural or moral antipurposiveness. It is an aesthetic category that enables people to obtain moral pleasure through suffering, and it is the concentrated expression of exaltation, especially moral sublimity. Therefore, the anthropological function of tragedy lies in the expression and exaltation of people's moral nature through the fierce conflict between purposiveness and antipurposiveness. So that human nature can be fully realized. In this way, people can understand why human beings need tragic art and where the great social function of tragic art lies. Just as the literary works of this aesthetic master all his life are tragedies, his theory about tragedy comes from his artistic practice. The anti-absolutist play *The Robber* made him famous in the "rush forward movement" of Western literature, and the tragedy *Conspiracy and Love* shows his realistic writing style with full romantic enlightenment color.....

### 1.3 The Category System of German Classical Aesthetics

The maturity of Schiller's aesthetic thought has contributed to the formation of the category system of western aesthetics. In "Beauty and Dignity" (1793) in the Book, he has gradually built up an aesthetic category system. If Schiller's relevant discussions are organized, we can see Schiller's relatively complete conception of the aesthetic category system. This is a development sequence that leads people from the kingdom of nature to the kingdom of freedom through the kingdom of aesthetics, and arranges a series of categories of beauty according to the development from harmony to conflict, from sensibility to reason, and from nature to freedom, so that people can gradually complete their humanity and become real people. This aesthetic category system not only sums up the aesthetic category system since ancient Greece, especially Kant's, and makes it a complete humanitarian category system, but also opens the thinking of Schelling, Hegel and other aestheticians. This aesthetic category system is also the most complete, the most profound and the most enlightening aesthetic category system we have seen so far, and it has direct reference significance for us to further construct the aesthetic category system. We can also connect this aesthetic category system with Schiller's aesthetic education thought, we can suddenly understand, understand why Schiller wants to let beauty and art as the means to make people become real people.

As Schiller said: "Beauty is a kind of beauty which is not given by nature but burst out from the subject itself"; "Beauty has a completely unique character, it is not only expressed in the world of sensibility, but comes first from the world of sensibility; Nature not only expresses beauty, but creates it." ; "Beauty is merely an attribute of the sensible, and the artist who conceives it can attain it only if he grasps the appearance which is naturally produced." The views such as "the structural beauty of human being is the perceptual expression of rational concept in nature" all demonstrate his argument that "art should be regarded as an 'intermediary form' that goes deep into the subjective relationship of human being" and is a form of communication, and he uses this communication reason to reach the future "aesthetic kingdom" that he builds and puts it into practice.

## 2. The Formation of Aesthetic Education Thought in Modern

China in the light of "Aesthetic Education Books" The ultimate goal of aesthetic education is to promote the all-round development of people, and it is a bridge of harmonious communication between contacts and the world. Under the premise of individual voluntary education, the body and mind will inevitably experience purification and sublimation. Since Chinese society has entered the new era, people's pursuit of the spiritual world has been increasing day by day. The important key of aesthetic education is to promote people to become "perfect people" as its aesthetic pursuit, among which, The aesthetic education thought in Mr. Schiller's Book on Aesthetic Education, the author of Western aesthetic education, not only plays an important theoretical guiding role in the development of aesthetic education in China, but also has creative inspiration in practice.

## 2.1 *The Enlightenment of Aesthetic Education Thought in Modern China*

At the end of the 19th century and the beginning of the 20th century, the unpredictable modern Chinese society was forced to open its door by the western colonial aggression, and Western capitalist culture followed, which influenced China in various levels such as military, political, economic and ideological. In this process, countless ideological sages and revolutionaries were actively running for the salvation of the country, trying to find a new way to save the country, that is, to save the country by ideology and culture.

### 2.1.1 Predecessor: Liang Qichao's "Emotional Education" and "Fun Education"

After the "Hundred Days' Reform", Mr. Liang Qichao rationally thought about the root cause of China's poverty and weakness. From focusing on the development of national modernization and the general improvement of national cultural quality to absorbing the progressive ideas of the western bourgeoisie based on the reformist political stance, Mr. Liang Qichao gradually analyzed and studied "beauty" from the needs of social life. He actively advocated "poetry revolution" and "fiction revolution", and then extended to the issue of aesthetic education, and put forward emotional education" and "taste education" propositions, but it is worth noting that China's modern society at that time did not put forward the term "aesthetic education".

On the one hand, Mr. Liang Qichao believes that art is an important way of aesthetic education/emotional education. In his opinion, "The biggest weapon of emotional education is art." The three magic weapons of music, art and literature hold the key to the secret of emotion in their hands. The authority of art is to capture the fleeting emotion and make it readily available to him; it is to bring the emotion of the artist's own individuality into the threshold of the emotions of others and to occupy the place of his heart for some time." The cultural heritage held by the beautiful and excellent art is an important means to enable it to penetrate into the inner spiritual world of the people and exert its influence. In modern China, if you want to create the people with new inner spiritual needs, you need to rely on the power of philosophy, aesthetics, especially literature and art. This is because: "In ancient times, great religious scholars and educators paid the most attention to the cultivation of emotions. To be honest, the emotional education is the first. The purpose of emotional education is to bring the good and beautiful aspects of emotion into full play and gradually subdue the evil and ugly aspects. Every point achieved in this effort is a point of progress for mankind" ((German) Written by Schiller, translated by Zhang Yuneng, 2012).

On the other hand, Mr. Liang believes that a term closely related to "emotional education" is "fun education". He treats "fun education" with a clear view, and believes that the driving force of life should be "fun": "fun is the source of activities. When the fun dries up, the activity stops. ... When man has lost his taste, he is, in truth, impatient with life, and though he is still in the world, he is no more than a corpse. If this were the case in the whole society, it would be a phthisis society, and it would have been condemned to death by the doctor". (Liang, 1981) Just as Confucius said: "The one who knows is not as good as the one who is good, and the one who is good is not as happy." (Wang, 1987)

(The Analects of Confucius), it is also in line with Schiller's aesthetic education of "game impulse" aesthetic pursuit.

### 2.1.2 Making a Name for Himself: Wang Guowei Made China's "Aesthetic Education" Possible

In the construction and development of aesthetic education thought in modern China, Mr. Liang Qichao showed great favor to the social function of aesthetic education in his revolutionary practical passion, which made aesthetic education gradually gain the development trend of standing alongside scientific education, and further provided the logical development trend for determining the status of aesthetic education in China's education system. Mr. Wang Guowei, on the other hand, showed more calm and rational theoretical thinking through his academic exploration—from the germination of thought to the academic discussion, the issue of aesthetic education moved towards its own definite sign. Interested in "new learning", Mr. Wang Guowei actively introduced the western bourgeois educational thought, and paid attention to the particularity of aesthetics and art. Comparing aesthetics with ethics and pedagogy, he determined the unique position of aesthetics in the humanities, thus creating the self-consciousness of modern Chinese aesthetics. Nourished by both Western culture and Chinese traditional culture, he was not only good at absorbing the essence of modern Western learning, but also able to carry out theoretical analysis of aesthetic education in combination with Chinese traditional thought. These are embodied in his articles such as "On the Purpose of Education", "Confucius's Understanding of Aesthetic Education Doctrine", "A Study of Human Hobbies" and "Horn's Aesthetic Education Theory". (CAI, 1987)

At the same time, Schiller's aesthetic education thought is being widely accepted and spread in China, which is obviously related to the Chinese esthetics' advocate of cultivating noble and sound personality through aesthetic education, and then changing the face of the poor and backward country. As Schiller put forward in his Book, aesthetic education is the way to solve social problems. The perfection of human nature is the perfection of morality, and aesthetic education is a powerful means of moral recovery, and aesthetic education is also a prerequisite for people to achieve spiritual liberation and perfect human nature. This proves that aesthetic education, as the best means to educate people, is the premise of cultivating all-round development of people. These highly philosophical thoughts of aesthetic education also deeply influenced Mr. Wang Guowei.

### 2.2 *The Sinicization of Schiller's Aesthetic Education Thought*

Schiller's thought of aesthetic education was put forward in the era of social turmoil in Germany. As a tool to solve people's inner contradictions and then solve the real contradictions, aesthetic education is a thought that points to people's inner depths and takes social reality into consideration. Schiller was the first to put forward this concept, which also made the western aesthetic education become a system. Unified scholarship is independent of aesthetics. Similar to Schiller's aesthetic education, China also has a very rich tradition of aesthetic education. In the long history of China's 5,000 years, aesthetic education has achieved great development along with the development of culture. The essence of the tradition of "cultural people", which is consistent in Chinese culture, is to use the traditions of poetry,

literature and moral education to mold and cultivate human nature and carry out social education. It originated in the period of Emperor Yao five thousand years ago and still existed. Therefore, due to the internal consistency between. (Written by Schiller, translated by Zhang Yuneng, 2012)

the two, Schiller's aesthetic education thought was introduced into China at this time when China was facing internal and external troubles, so it immediately attracted the eyes of some scholars, especially Mr. Wang Guowei and Mr. CAI Yuanpei. In this period, the introduction of aesthetic education also opened the precedent of Chinese academic modernization to a certain extent. (Liang, 1981)

### 2.2.1 Wang Guowei: From "Perfect Human Nature" to "Perfect Human Character"

Combined with Germany at the end of the 18th century and the beginning of the 19th century and China at the end of the 19th century and the beginning of the 20th century, although The Times are different and far apart, there are many similarities in the national situation and national situation: Both are in the process of transformation from feudal society to capitalist society, and both are faced with the reality of declining national power and weak popular support. So Mr. Wang Guowei, like Mr. Schiller, also wanted to eliminate China's "disadvantages at that time". He believed that the aesthetic realm is the bridge between the material realm and the moral realm, and this bridge should be realized by aesthetic education. As he wrote in his article "The Home of Education, Schilleer": "Schilleer thought that the true and the good lay in the beauty. Fine art is not merely a means of consoling life, but an art of announcing its deepest meaning. All learning, all thought, is to this point. It is the only reason that man's feelings are satisfied and detached, and his actions are pure and noble. The same is true of art literature. Therefore, it is said that those who teach people to think that the way of human beings must pay attention to aesthetic education. ... The main theme of his book is that without aesthetic education there is no self-perfection of moral education, which is the same meaning as the Greeks' saying that a person's spirit cannot reach a good person without learning from beauty" (Wang, 1997). Wang Guowei accepted Schiller's aesthetic education thought and regarded aesthetic education as the fundamental way to transform society, beautify life and save the world. Schiller's utopian aesthetic education thought is very much in line with modern China, because China pays attention to the transcendence of psychologism. Aesthetic utopia is not a level of reality, nor is it a fundamental solution to problems. It is non-practical and can only stay at the level of spirit and consciousness. But on the ideal level, aesthetic utopia establishes all kinds of new possibilities for human survival and development. The greatest charm of the human spirit is that it can infinitely transcend any given existence. Although such transcendence may be extremely limited in the concrete reality, it can make people have the courage to exist, and enable people to continuously generate hope in the face of their own difficulties, so as to maintain the source of self-development. To give up the pursuit of utopia means that people lose all the possibility of development. Man will no longer be a man in the true sense. The rejection of utopia is tantamount to the rejection of some ultimate support. Utopia is obviously of great practical significance in the construction of humanistic spirit and the inheritance of human culture.

The aim of Wang Guowei's aesthetic education thought is to cultivate a "perfect person" who is



“developed and harmonious” in spirit and body. According to the tripartite method of knowledge, emotion and intention in Kant’s philosophy, Wang Guowei divided human spirit into three parts: intelligence, emotion and will. To cultivate “perfect character”, there must be “four educations”: intellectual education, aesthetic education, moral education and physical education. Moral education is the center of the four educations, but aesthetic education also has extraordinary significance for creating “perfect character”: “To be sure, on the one hand, aesthetic education develops people’s feelings to reach the realm of perfection; On the one hand, it is also a means of moral and intellectual education, which should not be ignored by educators.” Because aesthetic education can make people forget their own interests and losses and enter the noble and pure field, so Wang Guowei firmly believes that in order to cultivate “perfect characters”, we must carry out complete education including aesthetic education. Based on this, Mr. Wang Guowei put forward the famous theory of “replacing religion with art”, which also directly inspired Mr. CAI Yuanpei’s theory of “replacing religion with aesthetic education”.

### 2.2.2 CAI Yuanpei: From “Replacing Religion with Art” to “Replacing Religion with Aesthetic Education”

As we all know, Mr. CAI Yuanpei, the first president of Peking University, devoted his whole life to the cause of education in China. He was a scholar and educator who reconciled the East and the West and compromised the old and the new in modern China. His research and practice not only enriched the theories of aesthetic education, but also found practical support for these theories through concrete practice.

Mr. CAI Yuanpei’s inheritance and transformation of Schiller’s aesthetic education thought is self-effacement for “learning a lot”. Among his many theoretical viewpoints, the most famous and far-reaching one is aimed at the current situation of “saving the country by religion” theory and the Confucian movement of retroism constantly devouring the position of aesthetic education at that time. Taking Schiller’s theory of “art replaces religion” as a reference and combining with Mr. Wang Guowei’s proposition of “art replaces religion”, he put forward the famous conclusion of “aesthetic education replaces religion”. What can save the people is not religion but aesthetic education, because: “Aesthetic education is free, while religion is compulsory; Aesthetic education is progressive, while religion is conservative; Aesthetic education is universal, while religion is bounded.” (CAI, 1987). Mr. CAI Yuanpei, in “Replacing Religion with aesthetic Education”, affirms the aesthetic education factor in religion, and also affirms the role of religion in bringing aesthetic feeling and association to people. However, he believes that such aesthetic feeling is not pure, so we can not use religion to replace aesthetic education, and the only way to save the national spirit is aesthetic education. Beauty does not involve interests, and can be shared by everyone without harming others. Detached from practical utilitarian purposes, beauty can make people separate from real life and not serve for things -- compared with religion, it only has positive effects of inspiring people and promoting the sound

development of personality without producing any negative effects. In December 1930, he published “Replacing Religion with Aesthetic Education”, which further elaborated the reasons why aesthetic education replaced religion: “First, aesthetic education is free, while religion is compulsory; Second, aesthetic education is progressive, while religion is conservative; Third, aesthetic education is universal, while religion is bounded” (CAI, 1987). The proposition of “replacing religion with aesthetic education” is in line with China’s artistic spirit and ethnic education tradition. Because Chinese people, unlike Westerners, do not regard the religious and external as the highest realm, the highest realm Chinese people pursue is aesthetic. Religion has the conditions to expand self-education and attack paganism, which is fundamentally opposed to the universality of beauty and runs counter to the bourgeois democratic educational thoughts of freedom, equality and fraternity. Opposing religion and advocating aesthetic education reflects his distinctive fighting spirit and revolutionary spirit, and reflects his ideal of life as a democratic revolutionary who dared to break the shackles of spirit and put his hopes on reality and the future.

Mr. Zhang Yuneng wrote in the “Postscript” of the “Book of Letters”: “His (Schiller’s) poetry, plays and aesthetic thoughts have always been a precious spiritual wealth in the historical process of the enlightenment and modernization of the Chinese nation. The cultural celebrities of modern and contemporary China, such as Wang Guowei, CAI Yuanpei, Lu Xun, Guo Moruo, Tian Han, Feng Zhi, Zhu Guangqian, Zong Baihua, have been directly influenced by Schiller, and his name has also been spread throughout the land of China by them.” In a word, the process of the sinicization of Schiller’s aesthetic education thought is actually a process of applying theory to practice. For example, Zhao Lingli and Wang Hong classified the aesthetic education views of Liang Qichao, Wang Guowei and CAI Yuanpei as “habit Tao’s aesthetic education view” in “One Hundred

Years of aesthetic Education in China”. Liang Qichao School advocated transforming the national character with aesthetics and literature, and saving the country with literature and art; Wang Guowei advocates saving human nature with aesthetics, advocating a transcendent spirit and pursuing a metaphysical realm of life; The CAI Yuanpei school advocated replacing religion with aesthetic education, saving the country through education, and cultivating new people with creative spirit and dedication.

### **3. The Inheritance and Practice of Contemporary Dance Education to Modern Aesthetic Education Thoughts**

Contemporary dance education takes “sensibility” as the premise of starting from the body, in order to emphasize its unique value for the improvement of human body function as one of the forms of physical aesthetic education. As mentioned above, as far as the characteristics of embodied practice in dance education are concerned, it is embodied practice education with the body as the main body, and aesthetic education activities with the unique form and aesthetic style of dance body language as the main body reference. In the process of educational activities, the subjectivity of the body is emphasized,

that is, the wholeness of “physical and mental integration”.

In dance activities, the body is not only the subject of aesthetics, but also the object of aesthetics: on the one hand, it is the dominant subject in the process of aesthetic experience; On the other hand, it is also the object in every link of aesthetics, that is, the object of contemporary dance education. Both of them have the body's subjectivity. Therefore, when this body with subjective consciousness is regarded as an aesthetic practice process, it becomes a “living, sensitive, dynamic and perceptive body” from the perspective of “body aesthetics”. When the body is incorporated into the subjective logic to be observed, the practice form of contemporary dance education must be fully, fully and effectively constructed to reflect the subjective value of human's own creativity and subjective initiative. In other words, contemporary dance education uses the rhythmic nature of dance art to forge the body and improve the stability and coordination of body functions; Dance activities make the body with subjective consciousness return to its standard—the body not only occupies the basic position in the dance art, but also contains the indissoluble inner connection between “body” and “heart”, thus forming the holistic educational view of the unity of body and mind. The logical starting point of this whole educational view is that dance, as a “physical manifestation of consciousness” and a “physical and mental unity of the body”, constitutes its subjective characteristics. “The most important aesthetic education meaning of dance art is to perfect personality and make a person become a truly sound person... It should be open to all students”. Therefore, the participant of contemporary dance education activities is everyone, and its significance not only refers to the simple artistic aesthetic, but also points to the body consciousness of each person to reshape or perfect individual personality cultivation.

From the perspective of body aesthetic education, the overall value pursuit of contemporary dance education lies in “training the body in the way of feeling, improving people's intelligence; To exercise the body in the form of rhythm, to enhance people's physical strength; To liberate the body in an aesthetic way and tap people's creative potential; To train the body with the coordinated movement of the body and mind, and to shape the perfect personality.” Specifically speaking, in the practice of contemporary dance education, more and more highlights the enthusiasm and initiative of the educates' physical participation and acceptance; As an aesthetic subject, all the perception of the body to the outside world has become the premise of educational activities; Through the summing up of body consciousness and body experience in the process of accumulating perceptual experience in physical training practice, people's physical and mental cohesion can be promoted to realize individual personality maturity and perfection. In this way, it can be seen that the value concept of contemporary dance education should point to the educational path of parallel development of human body theory and practice. It is not only an experience process of individual consciously pursuing life spirit that emphasizes the internalization of body in mind and appearance in form, but also an integrated two-way interactive dialogue aesthetic education activity.

In view of this, contemporary dance education should pay attention to the subjective status of the body, and its overall value is as follows: On the one hand, dance practice is carried out in the body with both

“body” and “heart”, and the inseparable internal connection between the two is strengthened; On the other hand, in the process of contemporary dance education, the different identities of the body as an aesthetic object should be developed and educated in a targeted way. How to realize the aesthetic education goal of “Everyone can dance”? It is to give full play to the subjective consciousness in the body of physical and mental unity. In other words, through dance education activities, the integration and communication between human body and the outside world are constantly promoted, so as to realize the aesthetic pursuit of beauty in “heart” and “body”. Therefore, as a means of education, contemporary dance education is a branch of body education, a category of art education, and a pulse of human culture.

#### 4. Epilogue

Just like Plato’s pursuit of establishing a true, good and beautiful country and society in the “Republic” constructed in ancient Greece, Schiller’s aesthetic thought is also trying to build a bridge between science’s pursuit of truth and religion’s pursuit of goodness and art’s pursuit of beauty, so as to inherit and inherit Kant’s attempt to bridge

the relationship and bridge between reason and sensibility, cognition and will, and understanding and affection and truth, good and beauty through the establishment of aesthetics. The establishment of a true, good and beautiful country and society is precisely in line with the political aesthetics thought of Confucius, a Confucian sage in the Spring and Autumn period of China—the unification of the six arts and the unity of the world; Rites and music adults, social prosperity. Therefore, the acceptance, dissemination and development of western aesthetic education in China essentially corresponds to the educational theory in Chinese traditional culture, and logically completes its application and creation in China. It is a movement of cultural and ideological collision that transcends national borders and connects the cultural interaction and exchange between China and Europe. At the same time, it draws on the theories of others to inspire the modernity of China’s traditional culture and thinking. It is not only the value of self-certification by others, but also the beginning of re-establishing one’s own culture. At the same time, it plays a major organizational role for the establishment and development of modern Chinese society.

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