

Study on the Design Strategy of Children's Aesthetic Education Curriculum Based on Experience Design

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Abstract: *Along with the continuous promotion of the "double reduction" policy and the reform process of quality education, children's aesthetic education has received widespread attention. However, in China's current aesthetic education for children, children's own curriculum experience has not yet been taken seriously by educators, and problems such as "formal aesthetic education", curriculum consolidation and ineffectiveness generally exist. One of the priorities of the current aesthetic education reform is to solve the problem of "senselessness" in teaching, and design, with its interdisciplinary and professional coverage, can add to the aesthetic education reform. Therefore, through the theoretical elaboration of experience design, this paper analyses the meaning of "experience" in aesthetic education, and through a detailed analysis of the current situation of children's aesthetic education and the composition of the curriculum in China, on this basis, it proposes the idea of experience design intervening in the design of children's aesthetic education curriculum, providing new thoughts for the reform of aesthetic education and related curriculum design.*

Keywords: *experience design; children's aesthetic education; curriculum design; sense of experience; teaching reform*

1. Introduction

With the development of society and the goal of cultivating talents for all-round development, the Ministry of Education is paying more and more attention to the work of aesthetic education. the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era, released on 15 October 2020, is in which it is pointed out that aesthetic education is aesthetic education, education of sentiment and education of the mind, and is an important source of spiritual enrichment^[1]. It is also proposed to further strengthen the role of aesthetic education in schools and build a comprehensive quality education system that integrates morality, intellect, physique, aesthetics and labour. With the increasing reform of the college entrance examinations and the infiltration of advanced educational concepts (STEAM, etc.), the limitations of the nine-year compulsory education have been broken, and modern education places more emphasis on independent and lifelong learning and on the all-round development of children. Aesthetic education is a product of deep integration with culture, spirituality and education, and it has a special role in enhancing the scope and efficiency of cultural transmission and deepening the development of education, and is a top priority in deepening and strengthening the connotations and methods of contemporary moral education^[2].

However, along with the wave of educational reform, the problems of "formal aesthetic education", the seriousness of curriculum consolidation and the ineffectiveness of the curriculum have emerged one by one in front of the public, making the reform and development of aesthetic education approaching a bottleneck and in urgent need of upgrading and improvement. This paper proposes the idea of experiential design in the design of children's aesthetic education courses. It elaborates on the theory of experiential design, analyses the significance of "experience" for children's aesthetic education courses, conducts specific research on the current situation of children's aesthetic education and its curriculum design components, and proposes design strategies.

2. Background of the research on the intervention of experience design

2.1. "Experience" and "experience design"

"Experience" is a term used in the modern philosophy of life in the West, and has been termed since the late 1870s. The concept of "experience design" was formed naturally in response to the development of the experience economy, and is a new design concept, design philosophy and design method. In philosophy, experience is "the subject treating itself as an object and thus gaining information about the object", while in the field of education it is interpreted differently: experience is emotion, a person's feelings about wishes and requirements. Some scholars see experience as a special and complex activity, i.e. "constructing meaning and creating value". Other scholars believe that experience is a complex and interwoven process and activity on many levels, and that it is the inner experience, recognition and evidence of the subject's perception, consciousness, behaviour, emotion and thought, and that it is a holistic and contradictory movement that consists of a combination of physiology and psychology, sensibility and rationality, emotion and thought^[3].

It is generally believed that "people" are the main subject of design, and "experience" is the primary goal of design, so when designing, we should focus on the consideration and practice from the subjective feelings of people. It was first applied to tourism management, product marketing and industrial design, but nowadays, with the rapid development of information technology and the Internet, its connotation and structure have been greatly expanded, and now includes psychology, education, human-computer interaction and other related fields^[4]. Experience design is not only concerned with the product level itself, but also at all points throughout the user's use and service^[5]. The basic nature and fundamental feature of aesthetic education is emotional experience, i.e. the process of subliminally infusing children with knowledge in the course of aesthetic curriculum activities such as drawing, singing and playing.

2.2. Explanation of the need for experience design in children's learning

Gadamer explains it this way: "Any so-called experience is based on memory, and we usually think of experience as a connotation of meaning, an experience, something that can make one's experience eternal, and therefore what we call an experience is something that is unforgettable and irreplaceable^[6]."

Experience is the 'memory' that remains in the consciousness of the human subject, and this 'memory' contains the emotions, feelings, intuition, cognition, reasoning and logic that are involved in the process of experiencing this experience. For example, when a student copies a sketch, the student's intuition and perception of the object shown in the teacher's model painting are combined with the student's subjective and rational thinking and reasoning, and the whole process of imitation is based on a stage of memory when the student witnessed the teacher's model painting.

Therefore, this 'immediacy' is used to process, interpret and communicate, to provide experiences and clues in the experience, and to provide material for creation. The second is the result of the 'immediacy' that survives, the acquisition of the gains made in the direct. Early research has shown that art experiences not only provide children with a pleasurable emotional state, but also lead to multiple benefits such as maths, reading, critical thinking, cognitive ability and oral skills. Guided by clear art education objectives, specific contexts and atmospheres are created for teaching content, so that students are placed in specific roles and perspectives, and experiences are formed in order to achieve a proper understanding of knowledge and reach a reasonable grasp of it^[7].

Numerous studies have shown the necessity of 'experience' for children's learning. Pedagogical theory suggests that "learning is first and foremost embodied learning, in which students express themselves, understand others and know the world through physical, primitive and vivid bodily actions"^[8]. Embodied cognitive theory also suggests that education outside of the 'body' is harmful and that children have a tendency to 'learn through movement or through interaction with other people and objects in their environment'^[9]. Therefore, this paper argues that experience design is the design of a medium through which to link to a certain experience, so that the user gets a kind of cognition, a kind of feeling, based on the experience design of children's aesthetic education courses whose effect is subtle and "silent".

3. Behavioural bias in children's aesthetic education programmes

Aesthetic education, also known as aesthetic education and education for the sense of beauty, was first proposed by the famous German poet and philosopher Schiller in *The Book of Aesthetic Education* as an essential part of the process of fostering the all-round development of the human being, aiming at discovering a new art of tapping into human possibilities, perceiving and experiencing the external world around us through various artistic means, liberating the mind, stimulating creativity and avoiding the bondage of programmed norms and regulations for the purpose formal perspective, thus realizing more possibilities^[10]. Aesthetic education for children, as a form of enlightenment, should be centred on nurturing children, focusing on their physical and mental development and on the aesthetic cultivation of children through aesthetic curriculum activities^[11]. With children as the core, we focus on their individual experiences, cognition and expression to achieve the goal of education through richer and more meaningful teaching.

The Aesthetic Education curriculum plays an irreplaceable role in promoting the all-round development of the human being and is an important element in the national implementation of quality education in the classroom. Based on students' interests, the children's aesthetic education programme stimulates their enthusiasm for learning and develops their ability to discover, recognize and create beauty, which plays an important role in developing students' aesthetic abilities and potential. In fact, children's aesthetic education is not only about imparting knowledge, but also about the aesthetic creation of art. This process should break with the traditional educational model, increase students' interest in learning in an innovative and interesting way, touch their emotional experience, stimulate their imagination and creativity, and enable them to enjoy beauty in the classroom, thus achieving the goal of aesthetic and creative development for children.

Quality education requires the strengthening of children's aesthetic education. Along with the comprehensive implementation of quality education, aesthetic education is gradually attracting attention^[12]. From the perspective of the current development of preschool education and the development of aesthetic education in China, the theory of children's aesthetic education has been established, but the practice is not as satisfactory as it should be. It is not difficult to find out through visits and research that the children's aesthetic education curriculum in practice still has some mistakes, namely, the curriculum objectives oriented to knowledge output, teaching strategies that ignore children's experience and classroom ecology that lacks independent thinking.

3.1. Bias 1: Curriculum objectives oriented towards knowledge output

For a long time, driven by the traditional consciousness and forms of 'knowledge is power', 'emphasis on results rather than process' and the inertia of subject teaching, there is still a prevalence of knowledge output-oriented curriculum objectives in the teaching of children's aesthetic education courses. The main, or even the only, objective of the curriculum is to enable students to acquire more knowledge and skills. In essence, as an 'experiential curriculum', the educational value of aesthetic education is more about emotional experience and the development of practical skills. The misapplication of the traditional non-aesthetic curriculum objectives to the aesthetic curriculum clearly contradicts the characteristics of the aesthetic curriculum and deviates from its original intent. In aesthetic education, emotional experience and empathy have a certain humanistic connotation and are the process of realizing the value of aesthetic education.

In studies of children's aesthetic education programmes, some scholars have turned the art classroom into a "technical training ground", focusing only on teaching knowledge and skills, making aesthetic education lose its original teaching meaning^[13]. A true aesthetic education should focus on aesthetic sensations and experiences, rather than simply limiting itself to the input and output of techniques and knowledge.

3.2. Bias 2: Teaching strategies that ignore children's experiences

An important task of children's aesthetic education is to enhance the aesthetic ability of young children, which is developed not through external training, but through the accumulation of aesthetic experience for the students. In other words, apart from the process of aesthetic creation and appreciation, the experiences, experiences, perceptions and imaginations that arise in this process cannot be enhanced. Precisely because aesthetic education is about emotional experience to achieve educational goals, the practice of aesthetic education must evoke emotional experience in students so

that they are engaged in aesthetic activities, rather than being indifferent spectators^[14].

In many contemporary aesthetic teaching practices, it has become common to ignore children's experiences, with teachers striving to make the issues clear and understandable to students, while omitting the step of leaving space for students to imagine, investigate and create, so that students can figure out the issues they want to study without going through the process of exploration, practice and experience. In fact, the child-centred aesthetic curriculum should pay more attention to 'experiential learning', advocating that students experience the process of knowledge production, cultivating a personalized learning spirit, emphasizing students' own subjectivity, and allowing them to feel the 'unspoken' experience in the aesthetic curriculum activities. The students' own subjectivity is emphasized, allowing them to experience the "unspoken" in the aesthetic curriculum. In such a subtle way, although students are not forced to accept certain educational content and values, it is far more effective than direct instruction and goes deeper into people's hearts, thus making the educational value of aesthetic education truly realized.

3.3. Bias 3: Classroom ecology lacking independent thinking

The aesthetic teaching ecology is a special ecological system, including the philosophy of schooling, the goal of education, the classroom teaching ecology, the school management ecology and the school logo, school song and school motto with distinctive aesthetic personality. As one of the most important parts of the whole teaching ecology, the role of the classroom ecology cannot be ignored. Classroom ecology, with teachers and students as the main body, is subject to both the constraints of the hardware and software environment and the interaction of various objective conditions. To change classroom teaching and learning patterns, it is necessary to start from the essence of classroom ecology and bring the curriculum to life.

Aesthetic education itself is both sensual and rational; it requires the subject to experience in a specific sensual context and to think according to specific problems, which is essentially a basic way of practicing eco-experiential education^[15]. In the reality of various children's aesthetic-type courses and activities, what courses students attend and what course content they choose are mostly decided and assigned by teachers in advance, and students generally have little choice, and in this case they cannot talk about actively creating and playing Li. It is not surprising that students have expressed dissatisfaction with the phenomena of "underwriting", low participation, and "insensitivity" in aesthetic education classes, resulting in widespread negative participation and diminished interest among students^[16]. It is widely believed that children automatically develop a sense of beauty in a good classroom ecology. Therefore, this paper argues that recognizing the importance of a positive classroom ecology in aesthetic education reform and developing a classroom ecology of independent thinking are prerequisites for the establishment of a truly fundamental position for aesthetic education.

4. Components of a children's aesthetic education programme based on experiential design

From the design to the teaching of aesthetic education courses is to cultivate students to know how to enlighten themselves with beauty, to know how to use the standards of beauty to demand themselves, to constantly discover beauty, know beauty, pursue beauty and create beauty in life, such as the design of their own image, the orientation of their goals, their contribution to society, etc., all can reflect the important role of aesthetic education, which is also an important purpose of the design and practice of aesthetic education activity courses^[17]. Children are at an important stage of physical and mental development and have greater plasticity.

However, due to social and family factors, some students have psychological disorders such as low self-esteem and loneliness of varying severity, and these psychological problems and character defects are even unnoticed by themselves and their parents. The children's aesthetic education program infects each student with its unique artistic charm, so that they can experience the program to achieve emotional sublimation, spiritual purification, and longing for a bright and beautiful future, which can avoid or alleviate the above problems to a certain extent. Enriching the experiences in children's aesthetic education programs is an urgent issue for educators and design practitioners in recent years. To this end, this paper will re-conceptualize the components of children's aesthetic education programs through the following four dimensions of practice.

4.1. Curriculum objectives: to gain a sense of experience as the purpose of the curriculum

In the current situation of children's education in China, most of the activities are still dominated by sedentary language activities, and the way of inquiry and expression is too single, which is not conducive to "children's full range of development, expression, and expression of their own rich spiritual world" [18]. And there is a situation that the curriculum objectives ignore the important factor of children's experience, thus abandoning a large part of the curriculum value from the beginning. Therefore, I believe that children's aesthetic education courses should be considered in terms of gaining a rich sense of experience, and that "experience" should be considered as the curriculum purpose, and this should be used to regulate the curriculum practice of aesthetic education courses.

In the design and teaching of children's aesthetic education programs, students should know "how to discover, recognize and create beauty from life" and "how to use the standard of beauty to require themselves and improve themselves", and in the teaching process, the discovery of beauty and creation of beauty should be fully integrated. This is also an important goal in the design of the curriculum of aesthetic education activities. With this goal in mind, students will have sufficient space to develop a deeper experience and understanding of knowledge, and gain the experience of cooperation and sharing in the exchange and discussion among classmates.

4.2. Course content: oriented to the formation of positive experiences

Aesthetic courses are not imagined to be like other academic courses in that the basic objectives and content of the teaching to be achieved are designed and organized in advance by the teacher before the course is implemented. However, in reality, the design of an aesthetic education course should be flexible, variable, and open-ended, and should be based on a general, comprehensive, and more general goal determined before the course is conducted, with many refinements gradually constructed and filled in during the course implementation phase through the process of individual student inquiry and experience. The teachers interspersed some interesting links according to the rhythm of the class, guiding students to actively think, communicate and speak, fully mobilizing students' subjective initiative and participation, ensuring that students get a rich and wonderful course experience, thus giving full play to the special value of children's aesthetic education courses to promote children's physical and mental health development, effectively promoting students' overall development and improving their Humanistic literacy.

4.3. Curriculum implementation: experience to guide independent thinking

An important value orientation of the children's aesthetic education class curriculum is to get active development based on full emphasis on the aesthetic activities of the students' subjects, so that they can experience and reach the educational purpose of self-management, conscious learning and self-development. During the implementation of the curriculum, in order to meet the different situations of individual students and stimulate their motivation to learn, independent thinking should be guided by experience, so as to focus on children's diverse expressions without losing the timely and attentive listening to children's voices, giving children appropriate and quality education based on their interests, experiences, problems and ideas, and promoting and achieving children's holistic development^[19].

4.4. Curriculum outcomes: experiences leading to good outcomes

As Matthew Lippmann, a leading contemporary American philosopher and educator, argues, "In the classroom, what is really going on is thinking and exploring, and that thinking and exploring is a dynamic, accompanying physical activity that occurs." Indeed, we have long neglected the process of inquiry, confining children to the "results of inquiry," in which case students are unable to have aesthetic experiences and engage in independent thinking and learning, with predictable results. In children's aesthetic education courses, as activity courses, no matter what stage of children's aesthetic education courses, if students' active participation is the premise, more inquiry-based learning methods are used, and students are not given too many rules and regulations, but are allowed to try and experience, and in the experience of independent thinking and discernment, students can generate individual experience, and this experience will inevitably bring good learning results.

5. Summary and Prospect

In conclusion, aesthetics is the basic need of human existence and development, and it is through experience that understanding and discernment, creation and invention can be achieved. At present, the state has put forward the development goal and requirement of "improving teaching quality and popularizing quality education" for aesthetic education, which means that the cause of aesthetic education will move from the pursuit of educational equity to a new stage of pursuing quality. The teaching of children's aesthetic education should optimize the expression of more meaningful curriculum experience, develop diversified and more suitable for children's cognitive aesthetic education material resources, so that students can subconsciously cultivate their sentiment, get nourished by beauty, improve humanistic qualities in the process of feeling beauty, and achieve all-round development. Therefore, the design of children's aesthetic education curriculum based on experience design is of practical significance to the success and development of young, primary and junior students.

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