

Research On The Development Of Aesthetic Cultivation In Vocational Colleges And Universities In The New Era Under The International Paradigm Perspective Of The Sydney Agreement

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Abstract:

The problem facing China's higher vocational instruction now is to take a connotative development path of student-centered, results-oriented, and professional construction, and in this sense, the Sydney Agreement has strong reference significance. With the gradual development and continuous changes of the trend of the new era, the aesthetic education work of higher vocational colleges and universities must also conform to the requirements of the international paradigm of educating people, and can closely follow the footsteps of the times, carry out reform and innovation, improve and perfect them from the aspects of guiding content, guiding methods, guiding design, guiding means, etc., follow the development law of the country and the needs of society in the new era, meet new challenges in the future, and meet the inheritors and creators of socialist goals.

Keywords: *Internationalization, Paradigm, Aesthetics, High post, Study*

I. INTRODUCTION

The Sydney Agreement is a professional construction paradigm for the internationalization of vocational colleges and universities

"Sydney Agreement" is a number of developed countries in the West of various types of engineering education associations jointly signed the international engineering education qualification mutual recognition agreement, "Sydney Agreement" is not a standard, but the agreement between the member states of the mutual recognition of academic qualifications, and for undergraduates "Washington Agreement", are following the "substantial equivalent" construction standards and "continuous improvement" construction concept, Princeton, Massachusetts Institute of Technology, Cambridge, Oxford and other famous schools of the well-known professional have passed the latter certification, its authority and advanced nature is self-evident [1].

The Sydney Agreement proposes a standard scope, and each member state needs to submit its own set of standard systems when joining. Professional construction, the full implementation of OBE education, reverse design of talent training programs, the implementation of student-centered, according to the professional advantages and regional characteristics of each school for the formulation of training goals, and through the curriculum system, teaching staff, facilities construction, support conditions of quality monitoring and continuous construction, effectively ensure the achievement of graduation requirements.

1.1 Student-centered

The "student-centered" educational reform is a paradigm shift that must be promoted comprehensively, holistically and in a coordinated manner. First of all, we should change the concept of education, from "teaching" as the center to "learning" as the center, and set teaching objectives, teaching content and teaching methods and methods around the cultivation of students. The evaluation of teaching should also focus on indicators that reflect the learning status and learning effect of students, and must take into account all students [2].

1.2 Results-oriented

Outcome Based Education (OBE) professional development requires majors to establish a sound assessment system that sustainably evaluates students, majors, and schools in multiple dimensions. Multi-dimensional evaluation can ensure the objectivity, comprehensiveness and effectiveness of the assessment results, on the one hand, to test the existing achievements of professional construction, on the other hand, to point out the direction for future reform. At the same time, sustainable process assessment and full tracking are important guarantees for the continuous development and improvement of the profession. Through the establishment of the evaluation system, the profession can test the integration of educational goals with the market, and can also examine whether the professional curriculum teaching can achieve the set goals.

1.3 Advocate Continuous Improvement

In the past, teaching focused on static, closed quality assurance systems, while educational certification systems such as the Sydney Agreement promoted dynamic, open and continuously improved quality assurance systems. Only by continuously feedbacking and evaluating the effect of education and teaching work, discovering the teaching links that need to be improved and making timely corrections, can we fundamentally ensure the maintenance and improvement of the quality of training. By establishing a sound continuous improvement system, reflecting the quality requirements of the training goals, and indeed implementing this system stably, supplemented by an effective tracking and feedback mechanism for continuous improvement, can we truly promote the connotative development of professional construction.

1.4 Respect Professional Individuality

The professional certification standards set by the Sydney Agreement focus on the determination of training objectives and the setting of the curriculum system, but these are only the framework and guidelines for professional implementation, and there is still a loose room for development in the educational process itself. The certification standard refers to the thinking of the large professional field and divides the scope of professional certification, but does not interfere with the specific professional settings. This method of classifying by professional field and certifying similar majors in each professional field in accordance with the same set of certification standards fully respects the autonomy of the professional settings of colleges and universities, supports each major to run its own characteristics, and helps each major to set its own development strategy in combination with market demand and the professional conditions of the school.

II. THE CURRENT SITUATION OF AESTHETIC EDUCATION IN VOCATIONAL COLLEGES AND UNIVERSITIES

2.1 The Current Dilemma Faced by the Aesthetic Education Work of Higher Vocational Colleges and Universities

In September 2015, the "Opinions on Aesthetic Education Work" proposed that by 2020, a "modern aesthetic education system with Chinese characteristics" should be initially formed, and it is necessary to "root in the deep soil of China's excellent traditional culture, draw on the outstanding achievements of human civilization, and lead students to establish correct aesthetic concepts, cultivate noble moral sentiments, cultivate deep national feelings, stimulate imagination and innovation awareness, and have a broad vision and a broad mind." [3] "This is the first proposal issued by the General Office of the State Council since the founding of the People's Republic of China to strengthen the work of aesthetic education in schools." In March 2019, the "Opinions of the Ministry of Education on Effectively Strengthening the Aesthetic Education Work of Colleges and Universities in the New Era" emphasized: "School aesthetic education is the work of Bacon to cast the soul, improve students' aesthetic and humanistic literacy, and comprehensively strengthen and improve aesthetic education is an important task of higher education at present and in the coming period." [4] The policy support of the state, provinces, municipalities and local governments at all levels for aesthetic education has reached an unprecedented height.

However, the teaching and research of aesthetic education in China's higher vocational colleges and universities is relatively weak, domestic vocational colleges and universities are affected by the shortage of teachers and venues, aesthetic education and teaching are mainly based on traditional Chinese studies and art, the construction of aesthetic education courses is not much to ensure continuous investment, and the stability and sustainability of the curriculum are limited to a certain extent; the evaluation methods of aesthetic education courses between colleges and universities are quite different, the curriculum system is not perfect enough, and the construction of aesthetic education related systems is not complete enough.

2.2 The Current Teaching Methods of Aesthetic and Moral Education in Vocational Colleges and Universities are too Monotonous and Rigid

Aesthetic education and ideological and political education in vocational colleges and universities must not only unswervingly adhere to the correct guiding direction and form a solid ideological stance, but also enlighten contemporary college students and gradually penetrate into their own latent ideology, which is actually a huge challenge and tempering for ideological and political educators in higher vocational colleges and universities.[5]As society enters the era of intelligent and self-media development, college students in colleges and universities have become more and more diversified, and they pay more attention to visual culture, scientific and technological culture, mass culture, and even today's consumer culture. The aesthetic education and ideological and political moral cultivation courses of some vocational colleges still adopt a comprehensive indoctrination teaching method, and this backward educational model has insufficient educational interaction, monotonous and rigid lecture methods, which eventually leads to students' lack of interest in the curriculum and passive acceptance, so that the teaching of the whole classroom lacks interaction and affinity, and cannot achieve the desired teaching effect. Although in recent years, some vocational colleges and universities have reformed the curriculum of aesthetic education and ideological and political education, strengthened the ideological and political theory content of various disciplines and professional courses, and also increased the teaching of information means and experiential teaching, but it is still impossible to truly integrate aesthetic education and ideological and political education into knowledge, and truly internalize in the heart and externalize in practice.

III. THE CURRENT AESTHETIC EDUCATION OF HIGHER VOCATIONAL COLLEGES AND UNIVERSITIES IS FACING NEW OPPORTUNITIES AND NEW CHALLENGES

3.1 OBE Teaching Mode

In the Sydney Agreement, the OBE education model is proposed, in concept, OBE is a "student-oriented" educational philosophy; in practice, OBE is a training model that focuses on what abilities and what students can do after being educated; in terms of methodology, OBE requires that all educational activities, educational processes and curriculum design are carried out around the realization of expected learning outcomes (ILOs-Intended Learning Outcomes). Educators must have a clear vision of the abilities and levels that students should achieve upon graduation, and then seek to design appropriate educational structures to ensure that students achieve these desired goals. The fact that students produce non-textbook or teacher experience as a driving force for the functioning of the educational process is clearly in stark contrast to traditional content-driven and input-oriented education. In this sense, the OBE education model can be considered an innovation in the educational paradigm.

3.2 The Clever Application of OBE Education Concept in Aesthetic Education

Aesthetic education in higher vocational colleges always has the prominent problems of being instrumentalized and marginalized, and there is an urgent need for teaching reform of aesthetic education

to improve the aesthetic education of higher vocational colleges. As a unique way of education, aesthetic education has its own special connotation and purpose, and combined with the educational concept of OBE, it can better highlight its own significant educational characteristics.

3.2.1 The Needs of Students are Emotional

The most important thing in aesthetic education is emotional education. Emotional education, generally with emotion as a bridge, through emotional experience and feelings, but also plays an important role in the education of aesthetic education, it can not only stimulate emotions but also cultivate temperament and move people's hearts.

In the process of aesthetic education, there are many ways to express emotions, if the emotions are not clearly conveyed to the individual, it is impossible to ignite the hearts and emotions in people, but in the face of young college students, once their emotions are stimulated, they will form a force, which is a new force, which can open the door to the world of aesthetic education, of which the role of emotions cannot be ignored, it can bring emotional excitement to college students, the call of the heart, to achieve the realm of moving, emotional, and moving. Emotional aesthetic education can be full of vitality and can infect the people and things around it, so this emotional memory is much more profound than ordinary memory. For example, a personal experience described by the aesthetician Jiang Kong yang in an article is a vivid example: "In 1937, when the War of Resistance Against Japan first broke out, I was studying in junior high school. One day, two members of the anti-enemy propaganda team came. They gathered the whole school together, did not say a word, just sang the "Exile Trilogy", first sang "On the Songhua River", and the whole audience laughed and cried bitterly. Singing again (playing back to the hometown), the emotions of the whole audience were immediately lifted, and all the students boiled up, eager to kill the battlefield immediately."

3.2.2 The Process of Learning is Aesthetic

Aesthetics, by its deeper nature, is the self-consciousness of human life consciousness and the manifestation of full human nature. Therefore, the utility and significance of aesthetic education are prominently manifested in the fact that it can cultivate people's love of life, a sense of nobility and compassion, which is the deepest soil for cultivating noble virtues. However, aesthetic education has a variety of forms of content and teaching methods, which is also the teaching characteristics of aesthetic education, hoping to lead college students to actively participate in aesthetic activities, aesthetic experience, and adopt interactive teaching methods. For example: song and dance and film and television works appreciation, not only in education if we only teach students the melody, rhythm, mode and other music theories in the classroom, it is obviously impossible to achieve our educational goals, therefore, the teachers always through their own mathematical design, policy and organization, guide students to experience, to discover, to take the hat in the specific interpretation of the work, it is in the appreciation of the work, we immerse ourselves in the aesthetic world, under the full action of intuition, emotion, reason and other elements, Integrating the author's heart, touching the soul of the work, creating the realm of the

work, Irisori as his own sense of enhancement and inner world, and finally achieving the goal of aesthetic education. Take the 2021 Henan Provincial Spring Festival Gala "Tang Palace Night Banquet" out of the circle of fire as an example.

Henan's Spring Festival Gala, relying on a dance, grabbed the headlines, but also by the People's Daily at the expense of praise, the major video websites, from the bullet screen can be felt, "Tang Palace Night Banquet" this intentional work, really amazing everyone, known as "watch ten times is not tired" this year's Spring Festival Gala best program [6]. "Tang Palace Night Banquet" tells the funny story of the female musician who is in her youth on the way to the banquet and dance. In a visual feast of just five minutes, fourteen professional actors imitated the court dancers of the Tang Dynasty, and presented to the audience in turn were pre-departure preparations, interesting things on the way, and performances in the main hall, which contrasted the unknown cute and naughty image characteristics of female officials with the court life under confinement. This classical dance was performed by the dancers with graceful and graceful dance postures, through playful fighting, dignified elegance, vivid and vivid presentation of the traditional cultural image of the Tang Dynasty on the stage, through the performance without lines, vividly showing the psychological state of life of the low-level people in the Tang Dynasty Palace at that time.

In terms of costumes and makeup, choreographer Chen Lin completely imitated the shape of Tang figurines for design, in order to make the public look closer to the women of the Tang Dynasty, to achieve realistic effects, the actors need to wear a sponge-stuffed jumpsuit, with cotton in their mouths to perform on stage, and the two crescent-shaped makeup at the corners of the eyes completely reproduces the "oblique red" of the female facial trend makeup that was popular in the Tang Dynasty. In terms of modeling, it adopts very characteristic three-color elements, and it is very likely to restore history, and each prop that appears in the stage set not only carries a heavy history and culture, but also integrates into various cultural relics and symbols unearthed in Henan, such as the women's good owl, the lotus crane square pot, the Jiahu bone flute, the mashing diagram, the hairpin flower lady diagram, the riding map, the thousand miles of rivers and mountains and other seven national treasures A visual feast integrated with culture and science and technology, the stage of the great beauty of the Central Plains culture, the brilliant cultural relics and national treasures, all came alive and left a deep impression.

Nowadays, although those mottled historical colors and rich aesthetic standards have left us, the thick history and culture should not only be displayed in museums, and how to use multi-element artistic techniques to process and refine and spread is left to the literary and art workers in the new era and the aesthetic education educators of colleges and universities. Teacher Chen Lin, the choreographer of this work, said: "The purpose of creating this work is to carry forward the excellent traditional culture of the Chinese nation and call on young people in the new era to protect historical treasures together." "The Night Banquet of the Tang Palace" not only substitutes the viewer into the unique aesthetic space of the Tang Dynasty, but also shows the great beauty of the three-color art in the Central Plains and the great beauty of Huaxia.

3.2.3 The Results of Learning are Comprehensive

Cultivating new talents with moral, intellectual, physical, aesthetic harmony and all-round development is not only the fundamental requirement of social development on education, but also a new concept put forward by China's education in the context of globalization. People are increasingly deeply aware that education is not simply "copying" work, that is, simply transferring the achievements of civilization of predecessors to the educated, making them a tool to adapt to the requirements of special occupations, but more importantly, it should take the cultivation of people with humanistic feelings, innovative consciousness, critical spirit and independent personality as their lofty mission, which is a people-oriented concept of education oriented to the future[7].

IV.CONCLUSION

Aesthetic education in the new era is an inevitable product of the new socio-historical background, and as a new educational paradigm has its own content and purpose, which is different from the past educational paradigm. This article should learn from the Sydney Agreement, emphasize the student-centered, OBE education diversified teaching model and the three core concepts of continuous improvement, break through the traditional teaching mode of aesthetic education, let the aesthetic education warmth, happiness, joy, tolerance, friendliness and moisturize students, and enhance the humanistic quality, aesthetic taste and innovative spirit of professional talents.

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