

Research on the Reform of Aesthetic Education Curriculum System of Art Design Major in Colleges and Universities under the Guidance of Core Literacy

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Abstract: In the cultivation of art and design talents in colleges and universities, aesthetic education not only undertakes the task of aesthetic education, but also relates to the formation of students' value judgment, cultural understanding, and design responsibility. At present, some colleges and universities still regard aesthetic education as a knowledge supplement, and the connection between curriculum objectives, content organization, teaching activities, evaluation methods, and professional core literacy is not sufficient. Guided by core literacy, this paper studies three aspects: theoretical basis, practical problems, and reform path. The research holds that the reform of the aesthetic education curriculum should take aesthetic perception, cultural understanding, creative expression, and social responsibility as the main objectives, and form a curriculum system that runs through basic learning, professional training, and comprehensive practice through curriculum module reorganization, professional project integration, real task teaching, and process evaluation improvement. The reform can promote the transformation of aesthetic ability into design judgment and action ability, and provide executable ideas for colleges and universities to improve the education mechanism of art design specialty.

Keywords: Core literacy, Aesthetic education in colleges and universities, Art design major, Curriculum system, Teaching reform

Online publication: June 26, 2026

1. Introduction

The art design major is directly involved in social and cultural production ^[1]. The quality of its talents depends not only on software skills and formal expression, but also on whether students can understand life experience, identify aesthetic value, and assume design responsibility ^[2]. With the development of digital media, the object and scope of design activities continue to expand ^[3]. If students lack cultural judgment

and public awareness, it is easy to simplify design into visual packaging, and the works are also prone to problems such as form imitation, vague meaning, and value imbalance. Aesthetic education in colleges and universities should have made up for the limitations of single-skill training, but there are still phenomena such as curriculum marginalization, content fragmentation, and evaluation results in actual teaching, which make it difficult to support the formation of professional core literacy. Therefore, it is necessary to re-examine the relationship between aesthetic education curriculum and talent training, and implement the goal of aesthetic education into curriculum structure, teaching process, and learning evaluation.

2. The theoretical basis of the reform of aesthetic education curriculum system of art design major in colleges and universities

2.1. Core literacy and the basic connotation of aesthetic education in colleges and universities

Core literacy emphasizes that students form character and key abilities in real learning and social life ^[4]. For art design majors, it is not a simple addition of skill items, but a comprehensive embodiment of aesthetic perception, cultural understanding, creative expression, and a sense of responsibility. Through artistic experience, aesthetic activities, and cultural learning, aesthetic education in colleges and universities guides students to understand the laws of beauty, form healthy tastes, and embody value positions in judgment and expression ^[5]. The two are consistent in the goal of educating people. Core literacy defines the ability of an aesthetic education curriculum, and an aesthetic education curriculum provides perception and practice channels for core literacy. Therefore, the aesthetic education of art design specialty should not stay at the level of appreciation of works or knowledge teaching, but should enter the whole process of professional learning, so that students can form the internal ability of sustainable development in observation, analysis, creation and reflection ^[6].

2.2. The educational function of art design professional aesthetic education curriculum

The aesthetic education of art design specialty has both basic and professional functions. The basic function is to improve the way students perceive, so that they can find relationships among form, color, material, and space, and form a more stable aesthetic standard. The professional function is to transform aesthetic experience into design judgment and help students understand the relationship between form selection and use needs. Aesthetic education can also expand students' understanding of traditional culture and contemporary life, and avoid designing expressions that only pursue novel effects ^[7]. Through continuous analysis of excellent works, living environment, and social issues, students can understand the impact of design on people's behavior, emotions, and public life ^[8]. Therefore, aesthetic education not only serves the quality of works, but also participates in the cultivation of personality, so that students can take into account functional, cultural, and social values in professional practice.

2.3. The internal relationship between core literacy and the cultivation of art design professionals

There is a close relationship between core literacy and the cultivation of art design talents. Art design learning takes problem-solving as the basic process. Students need to observe the object, understand the situation, put forward a plan, and complete the verification. Each link is inseparable from aesthetic

judgment, cultural cognition, and cooperation ability. Core literacy can change the practice of evaluating students from focusing only on software operation and finished product effects to turning the training goal into comprehensive ability. Aesthetic education courses can transform these requirements into learnable content. Aesthetic perception can be formed through visual observation training, cultural understanding can be deepened through local resource research, creative expression can be developed in theme projects, and social responsibility can be implemented in public design tasks. After the combination of the two, aesthetic education is no longer an additional part of professional courses, but an important curriculum foundation connecting knowledge, ability, and value.

2.4. The basic principles of the reform of the aesthetic education curriculum system of art design major in colleges and universities

The reform of the curriculum system should follow the principles of guiding the goal of education, integrating professional learning, integrating the practice process, and adapting to the development of students. First of all, the curriculum goal should point to core literacy and avoid writing teaching requirements into a list of knowledge points. Secondly, the content of aesthetic education should be related to the professional direction of art design, which not only retains the artistic foundation but also responds to professional situations such as visual communication, environmental design, and product design. Thirdly, the curriculum organization should pay attention to the learning process and form a complete task chain by observing, discussing, creating, and displaying. Finally, the difficulty of teaching should conform to the law of students' growth^[9]. The basic stage focuses on perception and understanding, the professional stage focuses on judgment and expression, and the comprehensive stage focuses on responsibility and innovation. These principles can ensure that the reform is not a curriculum name adjustment, but a systematic change in objectives, content, and implementation methods.

3. The practical problems of aesthetic education curriculum system of art design major in colleges and universities

3.1. Insufficient connection between curriculum objectives and core literacy training

Although some colleges and universities have set up aesthetic education courses in the training program, the curriculum objectives mostly stay in broad expressions such as improving aesthetic ability and enriching artistic accomplishment, and lack specific requirements corresponding to professional core literacy. It is difficult for teachers to determine the focus of teaching, and students do not know what design behaviors should be reflected in learning outcomes. Public art courses and professional courses often set their own goals. The former focuses on the popularization of common sense, while the latter focuses on skill training. There is a lack of a progressive relationship between the two. The curriculum objectives of different grades also reflect fewer stage differences, and there is no continuous training between basic learning and graduation design. The lack of convergence of objectives makes it difficult for aesthetic education results to enter professional evaluation. Even if students complete the course, they may not be able to transform aesthetic experience into design judgment, and the educational role of the course is limited^[10].

3.2. The content of the course lacks systematicity and contemporaneity

The existing aesthetic education curriculum content is often based on art history knowledge, work

appreciation, and general theory. The knowledge coverage is wide, but it is not closely related to the learning task of art design. Some courses are taught in sections according to art categories, and there is no main line of problems between chapters. Students obtain scattered conclusions, and it is difficult to form analytical methods. The course pays insufficient attention to local culture, contemporary life, and digital media. The case update speed is slow, and the design scenes familiar to students are less likely to enter the classroom. Public aesthetic education and professional courses still have the problem of content duplication or mutual vacancy. Some basic knowledge is repeatedly explained, while design ethics, public aesthetics, and cross-media expression lack stable arrangements. The incomplete content structure makes it difficult for the course to respond to professional development, and also weakens students' ability to apply cultural knowledge to design practice.

3.3. The integration of teaching methods and professional practice is not deep

Some aesthetic education courses are still mainly based on teacher lectures and picture presentations, and students' learning activities focus on lectures, records, and submissions. The classroom lacks continuous observation, material experience and design verification, and aesthetic knowledge and creative process are separated from each other. Even if practice is arranged, one-time assignments are often used. The task background is relatively simple, and it is impossible to present user needs, cultural constraints, and collaborative relationships in real design. There is a lack of common lesson preparation between aesthetic education teachers and professional teachers, and it is difficult to form a linkage between curriculum projects and professional studios, off-campus practice, and graduation design. The students' understanding formed in the aesthetic education class cannot be transferred to the professional tasks in time, and the professional courses lack the support of aesthetic education when they encounter the problem of value judgment. The integration of teaching methods and professional practice is not deep, which eventually keeps the course at the cognitive level.

3.4. Curriculum evaluation does not match the effectiveness of education

The current curriculum evaluation mostly relies on final papers, appreciation reports, or single works, and the evaluation time is concentrated at the end of the course. Teachers usually pay attention to knowledge recall, visual impact, and homework integrity, and lack records of students' observation process, scheme selection, and value judgment. The aesthetic nature of the evaluation criteria is often dealt with in a general way. Different teachers have different understandings of excellent work, and it is difficult for students to obtain clear feedback. Some courses are directly scored by the number of attendances and assignments. Although it is easy to manage, it cannot explain whether core literacy has improved. Students' self-evaluation, peer evaluation, and industry feedback are less used, and the evaluation subject is relatively narrow. Because the evaluation results cannot show changes in ability, nor can they track students' performance in follow-up professional learning, curriculum adjustment lacks a reliable basis, and the effectiveness of education is difficult to test continuously.

4. The reform path of the aesthetic education curriculum system of art design major in colleges and universities

4.1. Building a literacy-based aesthetic education curriculum goal system

When constructing the curriculum goal system, we should first transform core literacy into observable learning performance. The college can organize aesthetic education teachers, professional teachers, and

industry tutors to set up curriculum groups and compile the target table according to the four dimensions of aesthetic perception, cultural understanding, creative expression, and social responsibility. Each dimension sets three levels of foundation, development, and synthesis, and explains the specific behaviors that students can complete. The course group then assigns the targets to different semesters to form a target matrix to avoid repeated teaching of the same content. The freshmen focus on observation records and aesthetic expression, the sophomores focus on cultural analysis and program comparison, the juniors focus on value judgments in real projects, and the seniors combine graduation design for comprehensive testing. Each course fills in the target correspondence table according to the matrix and clarifies the teaching tasks, results evidence, and evaluation methods. The target table is included in the training program after being approved by the teaching committee of the college and used as a unified basis for curriculum inspection and teacher training.

4.2. Perfecting the content system of aesthetic education curriculum with professional integration

The reform of curriculum content should adopt a combination of module reorganization and project embedding. The college can organize the existing content into four modules: aesthetic basis, cultural resources, design ethics and media expression, and then establish a case base according to the professional direction. The case library is jointly maintained by the course group. Each case includes background information, core issues, analysis steps, and available materials, and the applicable grades are marked. Visual Communication major can choose tasks such as public information and brand culture. Environmental design majors can choose tasks such as community space and campus renewal. The product design major can choose tasks such as suitability for the elderly and green materials. The public aesthetic education course is responsible for providing common knowledge, and the professional course is responsible for completing the transformation training. The two courses are connected through the same theme. At least one local cultural project is arranged each semester, requiring students to complete data verification, element extraction, and modern transformation to prevent the surface use of traditional symbols. The college should also establish a content update system, replace a certain proportion of cases every school year, and supplement digital media and public issues according to industry changes, so that the course content can maintain continuity and reality.

4.3. Innovating practice-oriented teaching mode of aesthetic education course

The teaching implementation can adopt the real task-driven workshop mode. Teachers first collect design problems of moderate scale from campus, community, or cooperative units, and then form a task book after screening, indicating the use object, cultural background, implementation conditions, and results requirements. The classroom first completes the investigation and analysis, then enters the scheme design, and finally carries out the verification and demonstration. In the early stage, students are required to complete on-site observation and interview records, and use charts to explain aesthetic problems. In the scheme stage, at least two ideas are put forward, and the basis of selection is explained. The outcome phase collects opinions through model or small-scale testing, and then publicly explains the modification process. Aesthetic education teachers are responsible for cultural and aesthetic guidance, professional teachers are responsible for method and technical guidance, and industry tutors put forward application opinions in the middle and final stages. Each project establishes process files, saves sketches, discussion records, and test results. The

college can link the workshop with the professional course week and the social practice week, and approve the joint guidance workload for teachers. Through the fixed task process and collaborative division of labor, aesthetic education content can enter the design decision-making, rather than stay in the classroom discussion.

4.4. Establishing a multi-coordinated aesthetic education curriculum evaluation mechanism

The evaluation mechanism should establish an evidence chain around the learning process and literacy changes. The course group can develop a four-level evaluation scale to evaluate perceived accuracy, cultural explanatory power, expression rationality, and sense of responsibility. Each indicator uses a specific description to avoid writing only excellent and good grade words. The results of the course can be composed of process files, stage results, final works, and reflection reports, of which the proportion of process evaluation is not less than half. Students complete self-assessment at the beginning of the project, conduct peer assessment at the stage of review, and are scored jointly by teachers and industry tutors at the end of the project. Different evaluation subjects used the same scale and reviewed the results, which showed large differences. The college establishes aesthetic education learning files for each student and saves representative works and evaluation records to the graduation stage for observing ability changes. At the end of each semester, the course group counted the achievement of each index. If a certain item is continuously low, the task design and teaching content should be checked. The evaluation results can also be used for curriculum adjustment, teacher training, and graduation design guidance, so that the evaluation can really play a role in improving teaching.

5. Conclusion

The reform of aesthetic education curriculum for art design majors in colleges and universities under the guidance of core literacy should focus on aesthetic perception, cultural understanding, creative expression, and social responsibility, and promote the overall adjustment of curriculum objectives, teaching content, practice methods, and evaluation mechanisms. Colleges and universities should establish a curriculum objective matrix, improve the modular curriculum content, introduce real project teaching, and record the growth of students through learning archives. At the same time, we should also improve the mechanism of teacher collaboration, resource allocation, and workload identification to provide a guarantee for curriculum implementation. In the future, we should pay attention to the differences in different professional directions and student foundations, continuously track graduation design, internship performance and employment feedback, and strengthen the combination of regional cultural resources and digital teaching platforms, so as to continuously improve the adaptability of aesthetic education courses and the quality of education.

Disclosure statement

The author declares no conflict of interest.

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