

Exploring the Influence of Integrating the Essence of Traditional Chinese Culture into Teacher's Comprehensive Art Education

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Abstract: The excellent traditional Chinese culture has a long, extensive and profound history. It has been a rich source of nourishment and valuable wealth for the continuous growth and growth of the Chinese nation, and also a spiritual guarantee for us to build cultural identity and enhance cultural confidence. As normal students in the new era, it is necessary for us to deeply understand the great significance of Chinese traditional culture for teacher's comprehensive art education. This requires us to actively respond to the call of the country, take the excellent Chinese traditional culture into art education as our own duty. Moreover, it also might be a good idea for us to actively explore the essence of Chinese traditional culture, the practical value of integrating the essence of Chinese traditional culture into teachers' comprehensive art education, as well as how the essence of Chinese traditional culture influences the formation and development of teachers' comprehensive art education ideology.

Keywords: Traditional Chinese Culture; Aesthetic; Teacher's competence; Comprehensive Art Education.

1. Introduction

1.1. Background

The excellent traditional Chinese culture has a long, extensive and profound history. It has been a rich source of nourishment and valuable wealth for the continuous growth and growth of the Chinese nation, and also a spiritual guarantee for us to build cultural identity and enhance cultural confidence. As can be seen from the release of the Ministry of Education in recent years, "cultural education" has become an important goal of the current national education. As the government said in its policy, we should foster the concept of academic integration. We should strengthen the integration of aesthetic education with moral education, intellectual education and physical labor education, and fully tap and use the rich aesthetic education resources contained in various disciplines, such as the beauty of soul, the beauty of rites and music, the beauty of language, the beauty of behavior, the beauty of science, the beauty of order, the beauty of health, the beauty of diligence and the beauty of art, which reflect the spirit of Chinese aesthetic education and the national aesthetic characteristics. It is not difficult to see from this document that the state has clearly stipulated the status, nature and task of art education in school education. Since the 18th CPC National Congress, the CPC Central Committee has attached great importance to the inheritance of excellent traditional Chinese culture. On the one hand, it is emphasized that carrying forward excellent traditional Chinese culture is the road to a strong country. On the other hand, it is stated that inheriting and developing excellent traditional Chinese culture should start from young students. In the report of the 19th National Congress of the Communist Party of China, it was proposed that "culture will revitalize the country, and culture will strengthen the nation. Without a high degree of cultural confidence and a flourishing culture, there will be no great rejuvenation of the Chinese nation."

Therefore, in school classroom construction, teachers

should introduce the excellent traditional Chinese culture into the campus, and actively practice the construction action of carrying forward the excellent traditional culture and promoting the development of students. At the same time, it is the duty of educators to strengthen their cultural confidence, do a good job in spreading, revitalizing, developing and inheriting the excellent traditional Chinese culture, and let Chinese youth experience and grow up in the local excellent traditional culture.

1.2. Purpose

It is the unshirkable responsibility of a teacher who teach students art education courses to love the motherland, education and art. Art education is an important part of school education, and also a key link in the implementation of "aesthetic education". As a teacher who has requirements for art teaching research, he should take the initiative to explore more new things on the road of art, and combine his own advantages to conduct art education research. Chinese ancient art forms are rich and diverse, poetry, opera, calligraphy, painting, dance and literature these traditional cultural classics all carry the rich Chinese literary spirit, the traditional culture contains precious value must be found in the modern art education in an appropriate way to make these ancient cultural treasures in the new era of art education to play her brilliant light. Therefore, Chinese excellent traditional culture must enter today's school art education with a new attitude, and find an appropriate curriculum mode.

The research on the integration of Chinese excellent traditional culture into the comprehensive art curriculum is a teaching exploration of the creative transformation and innovative development of Chinese excellent traditional culture in the art curriculum. National art and culture are the typical generalization and refinement of traditional real life and the creative expression of the beauty of traditional art and culture. The essence of national art culture is traditional art aesthetics, which has special value in improving students'

aesthetic ability and national sense of identity. The comprehensive art curriculum at the stage of compulsory education should aim at letting students experience a variety of art and culture, stimulating the understanding of the national art and culture, and improving the aesthetic taste. In the process of overall design of the comprehensive art curriculum of compulsory education, traditional art materials with typical local characteristics should be fully explored and infiltrated into the basic subjects. On the basis of carrying forward excellent traditional culture of our country to learn from foreign art essence, it not only strengthens national confidence and expands global vision, but also strengthens students' national cultural identity under the background of multi-cultural development in the world. This is not only the cultural foundation for realizing the correct social value orientation, but also the foundation for enhancing the cohesion and centripetal force of the Chinese nation. Therefore, inheriting the excellent traditional Chinese culture should become the cultural vane of art education in the stage of compulsory education.

2. The Essence of Traditional Chinese Culture

2.1. Unity of Nature and Man

The theory of the unity of nature and man has long been the dominant idea in the history of Chinese culture. Ancient people have been thinking and exploring the question of "what kind of relationship should be maintained between man and nature" in depth. From the very beginning, people blindly worshiped heaven and earth and believed that heaven and earth dominated all things in the world. Later, their ideas changed to closely connecting gods and morality and revering nature and heaven and earth. Later, they maintained sincere respect for nature and paid attention to the value and potential of human beings. Ultimately, people's cognition returned to the connection between human beings and nature.

The unity of heaven and man is a unique ethical spirit of China, which is the Chinese nation's unique experience and perception of the universe as well as the proper order of the world. It advocates the overall harmony, mutual understanding in combination with harmony among heaven, earth, man, thing and self, which is the original wisdom of the Chinese nation in conjunction with the unique belief of the Chinese nation. The unity of heaven and man does not merely refer to the interconnectedness and interdependence of heaven and man, nor does it simply refer to the idea that man comes from nature and can never leave its embrace. In fact, the unity of heaven and man is important to show that people need to use the soul to talk with heaven, and communicate with heaven, so this kind of communication is not material but spiritual, is the "divine exchange" between man and heaven.

2.2. Harmony without Uniformity

The thought of "harmony without uniformity" has profound traditional philosophical foundation and cultural deposits. In traditional Chinese philosophy, "harmony without uniformity" is not only a worldview, but also a value for governance and behavior. It has exerted a profound influence on people's way of thinking and has become an important cultural gene of the Chinese nation. This thought originates from the dialectical cognition of the "wholeness" of nature. People not only believe that nature is an integrated

and symbiotic whole, but also fully recognize and respect the difference of all things in the world, and further believe that "harmony without uniformity" is a necessary prerequisite to promote the development of things while "harmony" is built on the basis of "uniformity".

The expression of "harmony without uniformity" originated from the *Analects of Confucius · Zi Lu 13*, "The superior men harmonize without demanding conformity; the base men demand conformity but not harmonize". Here "he" means to live in harmony, and "tong" means to settle differences and to be obedient. It conveys the value that a gentleman can live in harmony with others, but he does not blindly agree with them. A small man appears to be consistent with others, but in fact does not emphasize the real harmony. Confucius advocated "harmony without uniformity" and extended it from philosophy and natural laws to the social field to explain the way of people and things.

To sum up, through the interpretation, application and development of Confucian culture, the philosophical concept of "harmony without uniformity" was gradually promoted and enlarged, which had a profound influence on the political construction, cultural conflict resolution and social communication mode of Chinese feudal society. On the one hand, "harmony without diversity" is regarded as an important content of strengthening self-moral cultivation. On the other hand, the idea of "harmony without uniformity" was gradually extended into the establishment of the relationship between the king and the minister as well as the mode of national political governance.

It can be seen that "harmony without diversity" is a philosophical theory system with clear internal logic and rich and complete extension. It contains not only the dialectical cognition of the universe and the world in natural science, but also the precise design of the level of interpersonal relations in social science, and the wisdom of the construction of social and political pattern and governance model.

2.3. Integration of Knowledge and Practice

The relationship between knowledge and action is an important proposition in traditional Chinese philosophy. It involves people's cognition of nature and human society on the one hand, and emphasizes moral knowledge and moral practice on the other. In the relationship of knowledge and action, ancient thinkers paid more attention to the role of action and emphasized implementation and practice.

"Integration of knowledge and practice" is an important theory put forward by Wang Yangming, a thinker in Ming Dynasty. He believed that "knowledge", as the core, if separated from "action", there would be a phenomenon of no action after knowledge, and eventually cause the two to be disjointed. Only by achieving "integration of knowledge and action" and closely linking them together, can we achieve the state of knowing and doing while doing.

He once said, "Knowing is the beginning of doing, and doing is the end of knowing." This shows that practice is the necessary way to acquire cognition, and only practice can produce true knowledge. From the perspective of pedagogy, "knowledge" can be regarded as theoretical knowledge, while "action" is practical activity. The dialectical relationship between the two requires that education should follow the principle of combining truth with reason, guide practice with theory, and test and apply theory in practice.

Introducing the concept of "integration of knowing and doing" into today's school art education is a process of

introducing art theory into art experience. The most important part of aesthetic education is aesthetic experience. Art education must obtain aesthetic experience through students' participation in artistic aesthetic activities, so as to achieve the purpose of aesthetic education. Art is not only a knowledge, but also an inner experience, a kind of aesthetic perception. Teachers need to realize that without the participation of students, teachers can not complete the real art teaching. At the same time, participatory aesthetic experience is also an important prerequisite for realizing artistic creation. Only in the process of participating in artistic activities can students better perceive art, stimulate aesthetic emotion, arouse aesthetic resonance, deepen aesthetic understanding and realize aesthetic value.

2.4. "Holistic" and "Dialectical" Thinking

Chinese culture emphasizes the organic whole connection between things, which is a holistic thinking based on the organic cycle theory. "Holistic thinking" refers to the way of thinking in which ancient Chinese regarded heaven, earth, man and society as an interconnected and closely connected whole. Different from the West, Prigozin, founder of the theory of modern dissipative structure in the West, believes that the western classical science emphasizes elementary particles, biological macromolecules, nucleic acids and proteins, and focuses on the decomposition of objects into simple elements for research, while the traditional Chinese academic thought focuses on the study of integrity, coordination and harmony. The Chinese way of thinking regards the world as a living organic system. This way of thinking shows the thinking ability of the Chinese people to pursue high generalization and unity without regard to sensibility and image. It also reflects the thinking characteristics of the ancient Chinese people who "view the distance from the near" and "see the big from the small", as well as the thinking method that emphasizes the unity of heaven and earth.

"Dialectical thinking" is a way of thinking that reflects the essence of things with the concept or category of unity of opposites, which is essentially consistent with the diversified unity and unity of opposites of "harmony". Neutralization emphasizes not only the moderation of emotions, but also the integration of different and changeable things to achieve neutralization. Under the influence of this thinking, teachers can learn from western art, but are not allowed to blindly worship and copy it, and should treat Chinese and Western art and culture from an equal perspective. To learn the West, we should also start with understanding China. Surely, although we emphasize again and again to regain the traditional Chinese culture, it is also very important to communicate with the cultures of other countries. The progress of a nation or country cannot be achieved without cultural exchanges. Culture is the common wealth of mankind so that there is no native culture that is free from any external influence. The cultures of all countries in the world have prospered and developed through mutual exchange and influence. In terms of the reconstruction of local art and culture and the exchange of foreign art and culture, we who will enter the teaching industry in the future should deal with the relationship between local culture and foreign culture in a dialectical way of thinking, seek common ground while reserving differences, and seek development in the unity of opposition between the two.

3. Shaping Teachers' Comprehensive Art Education Ideology with The Essence of Traditional Chinese Culture

3.1. Innovating the Teaching Process

Learning and thinking are two links in the learning process. As for the relationship between the two, ancient educators advocated the combination of learning and thinking, the equal emphasis on learning and thinking, and mutual promotion, so as to improve one's cognitive ability. Confucius first proposed the principle of combining learning and thinking. He once summed up the relationship between learning and thinking: "Learning without thinking leads to confusion, and thinking without learning leads to danger." He pointed out that the two should not be neglected. The discussion of Confucius on attaching equal importance to learning and thinking has become the common principle followed by all generations of educators, and the educational thought of combining learning and thinking has been continuously enriched and developed in teaching practice. The Doctrine of the Mean puts forward five learning steps: "learn widely, interrogate, think carefully, distinguish clearly, and practice carefully", which all carry through the spirit of independent thinking.

In addition, traditional art classes tend to cultivate students' practical abilities, showing a trend of separation between art theory and art experience. Teachers usually arrange the teaching of painting skills, the appreciation of art works and the learning of art theory into different courses, which leads to the unitary form and flat content of the classroom. At the same time, it is difficult for students to obtain the unity of theory and practice in this process, unable to obtain a richer aesthetic experience through in-depth thinking, and naturally difficult to achieve the educational goal of art education.

The introduction of the above ancient educational thoughts into today's art education curriculum inspires teachers to combine art theory with art experience in art education curriculum. Therefore, "learning-thought-doing" expresses the emphasis on the process of transforming art theory into aesthetic experience, and also implies that teachers should follow the unity of art theory and aesthetic experience, and guide students to think positively in teaching, so as to pay equal attention to learning and thinking.

3.2. Enriching Teaching Principles and Methods

In the long-term teaching practice, the ancient Chinese educators summarized their own experience, gradually deepened the understanding of teaching rules in view of the problems encountered in teaching, and put forward many valuable teaching principles and methods. According to the theme of this study, there are some principles and methods of ancient Chinese education applicable to comprehensive art teaching.

Firstly, teach students according to their aptitude. In order to improve teaching efficiency, it is required that educators choose different teaching contents and methods according to the different characteristics of students and the actual situation of students. Confucius was the earliest practitioner of teaching students according to their aptitude, and many examples of it were recorded in the *Analects of Confucius*.

According to the different talents of his disciples, Confucius divided them into four subjects, namely, virtue,

language, politics and literature. This is the difference of teaching content according to their aptitude. Mencius was also good at adopting different teaching methods from person to person. According to the different characteristics of his students, he believed that for intelligent students, they could understand and grow as soon as rain is enlightened to plants. For some students, the teacher should only pay attention to the cultivation of virtue; For some students, the teacher to their questions to answer in detail; For some students, teachers can teach them privately and indirectly. The method of teaching students according to their aptitude has been widely used by many educators in history. This educational idea is still applicable to any field of education.

Comprehensive art education requires teachers to formulate teaching objectives and plans according to the actual situation of students, and take students as the foundation instead of teachers and textbooks as the foundation. At present, however, the majority of schools and teachers still believe that art education must be taught according to certain textbooks. The educational thought of “teaching students according to their aptitude” inspires us to break this traditional teaching method, to set the teaching content according to the teaching conditions of the school, the teaching level of teachers, and the acceptance ability of students, and to have the ability to adjust the teaching progress at any time in the classroom teaching. For the purpose of inheriting the traditional Chinese culture, mining the humanistic spirit of art, and cultivating students’ noble personality and good sentiment, the school art education should develop the curriculum model suitable for the learning of local art and culture, and actively create and compile excellent traditional Chinese art courses for students according to the characteristics of traditional Chinese culture.

Secondly, step by step. Mencius believed that learning is a natural development process. On the one hand, we should strive for self-improvement without slackening off or stopping. On the other hand, one should not be too impatient. He asked people to be down-to-earth and step-by-step in their work and study. He believed that teachers should not use coercive means, and education should have the charm of nourishing everything like rain. Ideal education is like moistening things silent rain, do not need any coercive means.

This also inspires teachers that the comprehensive art course must pay attention to the implementation process of the course from the simple to the deep, from the easy to the difficult in teaching method, teaching content, teaching links and other aspects. Before designing a comprehensive course of art, teachers need to set class objectives, conceive and guide the overall situation, and then find the connection points between each class link, laying the groundwork layer by layer, step by step.

Thirdly, inspire and guide students. Confucius was a master of enlightening teaching. He believed that when students could not understand thoroughly after thinking, teachers should enlighten and guide them, and students should also be capable of drawing inferences from one another connecting the known with the unknown. The Analects of Confucius recorded some examples of his heuristic teaching, in which he made full use of his students’ existing knowledge and guided them to “review the past and learn the new”. Being good at using simple examples to elucidate profound principles so as to stimulate students’ interest in learning, he laid emphasis on grasping the students’ learning psychology, guide them to think positively and impart knowledge to them

timely so as to achieve the effect of twice the result with half the effort. To sum up, in the teaching process of comprehensive art education, teachers are supposed to pay attention to cultivating students’ ability of independent learning and active thinking.

3.3. Rebuilding the Relationship Between “Teaching” and “Learning” as Well as the Relationship Between “Teachers” and “Students”

In ancient China, there is a long tradition of respecting teachers and valuing the way of teaching, which gives teachers a high status for the simple reason that teachers have a high status and an important role, bearing the responsibility of spreading political thoughts, cultural knowledge and training the future generations, which is related to the rise and fall of the country and the future of the nation. Confucius proposed that teachers should have noble moral qualities, rich and profound knowledge, but also should love education work love students, have superb teaching art. To sum up, it focuses on two points: “Never be contented with your study, never be impatient with your teaching.”

Ancient Chinese education has always had an extraordinary tradition of respecting teachers and loving students. Good teacher-student relationship is embodied in the educational practice of “Teaching and Learning Promote Each Other”. Educators have always advocated that teaching and learning promote each other and teachers and students improve together. Confucius proposed that “one should not give in to the teacher”, and affirmed that “Young People Should Be Highly Regarded”, believed that students can surpass teachers. The proposition of “teaching and learning” was first put forward by the book of Rites, which emphasizes that, first of all, people can know their own lack of knowledge ability through learning; Through teaching, you will find that you are still confused. However, inadequacies and confusion are what motivate people to pursue further education. Secondly, the teaching process is a two-way communication and complementary process between teachers and students. Teaching promotes learning and learning contributes to teaching.

On the whole, the long-established excellent traditional Chinese culture not only integrates in the daily life of ancient Chinese literati, but also has a profound influence on our art education today. Strengthening the education and inheritance of exceptional traditional Chinese culture is of far-reaching significance to guide a more comprehensive and accurate understanding of the historical tradition and cultural accumulation of the Chinese nation. For art education, inheriting the excellent traditional Chinese culture has become the ideological foundation and humanistic orientation of aesthetic education in schools. When teachers in the new era examine art education and seek a new way of art education, they should first base on the excellent traditional Chinese culture, so as to explore the maximum value of the excellent traditional Chinese culture in art education.

4. Embodiment of the Practical Value of The Essence of Traditional Chinese Culture in Teacher's Comprehensive Art Education

4.1. Combining Cultural Education with Aesthetic Education to Improve Students' Humanistic Quality

Leading art education with humanistic spirit is the trend of the development of art education in the world. "Culture" is the sum of material and spirit while art itself is an important part of culture, and Chinese art as mother tongue is the carrier of national spirit. Art education should focus on guiding students into traditional culture, feeling and carrying forward the traditional virtues, humanistic spirit and value pursuit of the nation, so that students can face the society with a more perfect personality and a sound mind.

The essence of Chinese traditional art culture is traditional art aesthetics, which has special value in improving students' aesthetic ability and national sense of identity. "What is beauty" has always been a question that people explore and pursue. In China, traditional culture emphasizes the realization of a kind of real life and thought perception of life aesthetic value, this aesthetic value is vividly expressed by the comprehensive form of "piano, chess, painting and calligraphy". In ancient Greece, people believed that man and nature were opposed, and that beauty was in the world outside of man. As long as we looked for it, we could get the answer of "what is beauty". On the contrary, the Chinese believe that man and nature are a whole, man is an organic part of nature, and the best state of the world is the harmony between man and nature. At the same time, "regard harmony as beauty" and "regard kindness as beauty" are excellent aesthetic thoughts in ancient China.

The value of traditional Chinese culture in modern art education is to enable students and teachers to discover, experience and create beauty from life through art courses, and to develop art courses emphasizing connotation, humanity, experience and reality through various traditional art forms. The essence of art teaching with traditional Chinese culture as the main body is to "educate people with aesthetics" and "educate people with culture". It aims to improve students' humanistic quality, lead them to set up correct aesthetic concepts, cultivate noble moral sentiments and shape a beautiful mind.

In the face of art education, teachers should consciously examine the cultural gene displayed in the text and grasp the trend and theme of teaching from the commanding height of traditional culture as far as possible. In teaching, teachers should give full play to the three values of aesthetic education in the process of cultivating virtues and cultivating people: One is to purify morality and perfect personality; The second is to enrich the spirit, sublimate the soul; The third is to enhance the aesthetic, breed humanistic thoughts. The core value of aesthetic education is educating people. To insist on aesthetic education, teachers should adhere to the socialist core values and excellent traditional Chinese culture as the main line, enlighten students' thoughts in art education, warm students' minds, penetrate cultural education and aesthetic education together, and improve students' humanistic quality.

4.2. Enhancing Cultural Confidence of Students and Teachers

President Xi once said, "Cultural confidence is a more basic, profound and lasting force in the development of a country and a nation." In the present age, cultural confidence has become a hot topic in education and society. It is not only an important task to enhance the cultural confidence of students and teachers in the teaching of comprehensive art courses, but also a necessary condition to realize the great rejuvenation of the Chinese nation.

In the comprehensive art course teaching, teachers should guide the learning and inheritance of excellent traditional Chinese culture, and combine traditional culture with artistic experience in the classroom teaching practice, so as to enhance students' and their own sense of identity and pride of cultural tradition. In addition, teachers should make full use of the profound aesthetic value of excellent traditional Chinese culture, enhance their own aesthetic taste and cultivate students' aesthetic taste at the same time, in order to improve their artistic appreciation and creative ability, so as to enhance cultural confidence.

4.3. Inspiring Students' and Teachers' Creativity

Art is the best way to cultivate creativity. As the famous American educator RON Field said: "The goal of art education is to make people become more creative in the process of creation." Nowadays, quality education in schools requires the cultivation of students' creative thinking as an important content, which is an important measure to cultivate creative talents in the new era. To create activities for students to enhance creative thinking, first of all, in teaching, teachers are allowed to put forward and solve problems in the form of games. At the same time, we should try our best to immerse students in game-like teaching in the whole teaching interaction, mobilize their learning enthusiasm and stimulate their thinking on artistic activities. Secondly, teaching activities should be created in an impromptu way. Teachers need to ask questions impromptu according to students' responses in class, and give impromptu answers to questions raised by teachers in class, including answers in language, action, expression and other aspects.

Nowadays, art education pursues efficiency, pays attention to reason, and ignores process, which makes art learning lose the interest it should have, and also kills the possibility of students' personality development. Art teaching in the real sense is the teaching that can stimulate each student's individual artistic characteristics and allow each child to freely play the artistic personality language. In teaching, students' innovative thinking has strong plasticity. In order to cultivate and enhance students' innovative thinking, teachers must first be required to have broad thinking and strong creativity, make full use of the carrier that can provide creative teaching, improve their own creativity and stimulate students' creativity to the maximum extent.

5. Conclusion

The excellent traditional culture of China is the cultural accumulation and spiritual wealth of the Chinese nation for thousands of years, as well as the soul and cultural gene of the Chinese nation. The excellent traditional Chinese culture includes many aspects, such as Confucianism, Taoism, Buddhism, poetry, calligraphy and painting, music and dance

and so on. All these cultural elements contain profound philosophical thoughts, views on life and values, and are the crystallization of the wisdom of the Chinese nation. In today's society, the flood of sensibility and the destruction of instrumental rationality develop in parallel, utilitarianism prevails and humanistic spirit is missing. Integrating Chinese traditional cultural thoughts into the comprehensive art curriculum has important reference significance for the development of modern society and the shaping of personality, and has important value for the cultivation of teachers' ethics and abilities.

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