

An Analysis of the Cultivation of Students' Aesthetic Literacy Through Ballroom Dance Courses from the Perspective of "Aesthetic Education"

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Abstract. Against the backdrop of the new era, China's aesthetic education policy system has been continuously improved. Ballroom Dance, which integrates sports and art, serves as an important carrier for cultivating students' aesthetic literacy. However, current Ballroom Dance courses have certain limitations: there is insufficient understanding of the aesthetic education function of Ballroom Dance, and most courses focus on skill learning and training. This leads to the underutilization of aesthetic education effects, which is not conducive to the cultivation of students' aesthetic literacy through Ballroom Dance courses. Therefore, using research methods such as literature review and case study, this paper takes the analysis of the cultivation of students' aesthetic literacy through Ballroom Dance courses from the perspective of "Aesthetic Education" as the research object. It explores the three-stage aesthetic education functions of Ballroom Dance courses for students—from the basic stage of aesthetic perception initiation, to the advanced stage of aesthetic understanding and cultural identity, and finally to the high-level stage of aesthetic creation and personality cultivation. The paper also summarizes strategies for cultivating students' aesthetic literacy and proposes feasible methods for Ballroom Dance aesthetic education courses, covering course design, teaching methods, and course promotion.

Keywords: Aesthetic Education, Ballroom Dance Courses, Aesthetic Literacy, Case Analysis

1. Introduction

1.1. Research background

In China's education system, quality-oriented education has always been promoted and implemented. However, influenced by the long-standing exam-oriented education, art education has not been valued. In the overall social education environment, art education often gives way to the learning of major subjects, depriving students of opportunities to improve their aesthetic literacy and resulting in students' lack of aesthetic ability. Against this social background, China's aesthetic education policy system has been continuously improved in recent years. The Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era, issued by the General Office of the Communist Party of China Central Committee and the General Office

of the State Council, clearly states that aesthetic education should be integrated into the entire process of talent cultivation in schools at all levels and types, run through all stages of school education, and the concept of interdisciplinary integration should be established to strengthen the integration of the five educations (moral, intellectual, physical, aesthetic, and labor education) [1]. The Regulations on School Art Education Work issued by the Ministry of Education further defines art education as "an important approach and content for schools to implement aesthetic education". The Compulsory Education Art Curriculum Standards (2022 Edition) has constructed a four-in-one curriculum objective system of "aesthetic perception, artistic expression, creative practice, and cultural understanding", providing specific standards and requirements for the implementation of aesthetic education courses [2].

Ballroom Dance is a sub-category of sports dance. It integrates sports and art, serves as an important carrier for cultivating students' aesthetic literacy, and has the dual functions of physical fitness and artistic edification, making it a model of the integration of "health" and "beauty". However, current Ballroom Dance courses still have limitations in terms of teaching philosophy, content selection, and evaluation methods. There is insufficient understanding of the aesthetic education function of Ballroom Dance, and most courses focus on skill learning and training, which leads to the underutilization of aesthetic education effects and is not conducive to the cultivation of students' aesthetic literacy through Ballroom Dance courses.

Existing studies mostly focus on the skill teaching of Ballroom Dance. Although they mention the aesthetic education function, there is a lack of research that uses cases to empirically verify the cultivation path of the three elements of aesthetic literacy (knowledge, ability, and awareness). Moreover, a closed-loop strategy for adapting to different school stages has not been formed. This paper clarifies the aesthetic education function of Ballroom Dance courses, summarizes the cultivation strategies and paths of aesthetic literacy, and provides a theoretical basis and practical reference for subsequent research.

1.2. Research purpose

At present, there are shortcomings in China's research on the cultivation of students' aesthetic literacy through Ballroom Dance courses—courses often focus on technical learning while neglecting the cultivation of aesthetic literacy. Based on a more comprehensive understanding of the current status of Ballroom Dance course cultivation, this paper analyzes the aesthetic education function of Ballroom Dance courses and explores strategies for cultivating aesthetic literacy through Ballroom Dance courses, in order to provide a theoretical basis for the cultivation of aesthetic literacy via Ballroom Dance.

2. Definition of core concepts

2.1. Connotation of aesthetic education

"Aesthetic Education" was first proposed by the famous German poet Friedrich Schiller. In China, the famous educator Cai Yuanpei was the first to use this term. Mr. Cai Yuanpei once said: "Aesthetic Education is the most important and fundamental education for outlook on life" [3]. Aesthetic Education, or "Meiyu" in Chinese, has two concepts: broad sense and narrow sense. Broad-sense Aesthetic Education generally refers to the educational functions of conscious and unconscious aesthetic activities themselves, which infect, influence, and edify people, as well as various educational activities in which society, schools, or families consciously use the

characteristics of aesthetics to shape people. Narrow-sense Aesthetic Education specifically refers to a unique educational method parallel to intellectual education, moral education, and physical education [4]. Aesthetic Education is an education that cultivates students' correct outlook on aesthetics, develops their ability to appreciate and create beauty, and at the same time focuses on cultivating students' noble sentiments and civilized qualities. Through art, as well as beautiful things in nature and social life, it guides students to recognize beauty, feel beauty, appreciate beauty, and create beauty, and ultimately helps students form a complete and harmonious personality [5]. As an important part of quality-oriented education, Aesthetic Education has been integrated into all links of educational and teaching activities. In this process, it subtly demonstrates the effect of educating people, improves students' aesthetic literacy, stimulates students' innovation and creativity, and promotes the all-round development of students' moral, intellectual, physical, aesthetic, and labor abilities [6].

2.2. Scope of ballroom dance

The Imperial Society of Teachers of Dancing (ISTD) in the UK organized the techniques of the popular Ballroom Dance in dance halls, standardized the dance postures, steps, techniques, and position terms of various dance styles, unified the standards, formed teaching materials, and named it "International Standard Ballroom Dance" (abbreviated as "Ballroom Dance") [7]. It takes the form of individual, pair, or group performances, and through the accompaniment of music with different styles and characteristics, it demonstrates various forms of beauty such as body shape, music, rhythm, and costumes. Through the design and arrangement of dance movements and technical movements, it conveys the culture, lifestyle, and ideological connotations of different ethnic groups. Among them, Ballroom Dance includes Waltz, Tango, Foxtrot, Quickstep, and Viennese Waltz. It integrates the connotation of cultural entertainment and the characteristics of sports competitions, representing a high integration of competitiveness and artistic performance.

2.3. Constituent dimensions of aesthetic literacy

Aesthetic literacy refers to the aesthetic qualities and cultivation accumulated by individuals based on aesthetic experience. It is not only the sum of an individual's aesthetic experience, aesthetic taste, aesthetic ability, and aesthetic ideal, but also manifests as the ability to receive and appreciate beauty, as well as the ability to identify and create aesthetic culture [8]. Aesthetic literacy mainly consists of three elements: aesthetic knowledge, aesthetic ability, and aesthetic awareness. Among them, aesthetic knowledge refers to the aesthetic knowledge and artistic knowledge required for carrying out aesthetic activities, which is the foundation of aesthetic literacy; aesthetic ability is the core of aesthetic literacy, including the abilities of experience, appreciation, judgment, and creation; aesthetic awareness is the soul of aesthetic literacy, which can guide individuals to maintain keen perception and in-depth understanding in aesthetic activities [9].

2.4. Conceptual correlation

The aesthetic content and aesthetic characteristics of Ballroom Dance are the foundation and prerequisite for taking Ballroom Dance as an approach to Aesthetic Education. Zuo Zhiyun, in *An Analysis of the Aesthetic Characteristics of Sports Dance*, argues that the aesthetic content of Ballroom Dance includes physical beauty (physical quality beauty, body shape beauty, and sports costume beauty), sports beauty (technical beauty, rhythm beauty, and creative beauty), and spiritual

beauty. Ballroom Dance also has four aesthetic characteristics: standardization of aesthetics, infectiveness of the aesthetic process, diversity of aesthetic forms, and lyricism of aesthetics [10]. To sum up, the body shape beauty produced by the body posture and movement lines of Ballroom Dance is a concrete embodiment of the "principles of formal beauty" in aesthetic knowledge. Rhythm and melody are the basis for dancers to judge dance styles; therefore, the beauty of music relies on the in-depth activation of aesthetic perception. The beauty of culture is essentially a collective unconscious projection of cultural identity. The understanding of the regional customs and culture contained in different dance styles is a process in which the aesthetic subject establishes identity resonance with specific cultural traditions.

3. Aesthetic education functions of ballroom dance courses

3.1. Basic function: initiation of aesthetic perception

Ballroom Dance has a unique aesthetic education function. It can meet people's aesthetic needs, cultivate aesthetic ability, and has the function of cultivating the sense of beauty in various human systems [11]. Accompanied by music with specific rhythms, Ballroom Dance allows students to feel natural, relaxed, and graceful movements, thereby continuously improving students' ability to feel, grasp, and understand the rhythms and styles of different music. In this way, it subtly exerts a positive influence on students' aesthetic values during exercise. The movements in Ballroom Dance are vigorous, straight and extended, unrestrained, and graceful, setting off an image of beauty. In teaching, emphasis is placed on the beauty of movements, the beauty of modeling, and the beauty of demonstration. The charm of beauty guides students' tendency of aesthetic awareness and improves their ability to appreciate beauty [12].

In the learning of Ballroom Dance, students are first guided to observe the dancer's body posture, lines, and the sense of harmony in pair coordination. Then, music of different dance styles is played to let students describe the characteristics of the music. After that, students learn basic elements of Ballroom Dance such as rising and falling, and swinging, to experience the dynamic beauty of the body. Through the "form, sound, and emotion" of Ballroom Dance, students' intuitive perception of beauty is cultivated.

A survey conducted by the Shanghai Pudong New Area Youth Activity Center found that traditional Ballroom Dance teaching often falls into the dilemma of "emphasizing technique over beauty". Therefore, the project team proposed a reverse teaching method of "establishing aesthetic cognition first, then learning technical details". Through different perspectives such as vision, hearing, and touch, students' aesthetic perception ability is cultivated (see Table 1). In terms of vision, *The Kiss* by Gustav Klimt (with decorative lines) and Waltz videos are projected side by side. Students trace the curves in the painting with glow sticks in a darkroom while observing the S-shaped flow of the dancer's spine. In terms of hearing, sound wave imaging software (such as Audacity) is used to compare and analyze the "wave-shaped" sound spectrum of the three beats of Waltz and the "sawtooth-shaped" sound spectrum of Tango syncopation. In terms of touch, students are divided into pairs; one student is blindfolded, and the other guides the blindfolded student to complete basic steps through hand contact. In the post-test, 100% of the students could distinguish the core aesthetic characteristics of Waltz/Tango, and the frequency of keywords such as "elegance" and "control" increased by 4.7 times. The transformation of students from simply imitating techniques to being able to describe the beauty of movements proves that even beginners can quickly establish an in-depth understanding of Ballroom Dance through systematic aesthetic perception initiation, laying an aesthetic foundation for subsequent technical learning.

Table 1. Cases of aesthetic perception initiation and corresponding aesthetic elements

Case Activities	Corresponding Aesthetic Literacy Elements	Specific Evidence (Supplementary)
Analyzing the similarities between the lines in paintings and dancers	Aesthetic Initiation (body shape, lines, pair coordination)	The Kiss by Gustav Klimt and Waltz videos are projected side by side; students trace the curves in the painting while observing the S-shaped flow of the dancer's spine.
Intuitively perceiving the rhythm and characteristics of music of different dance styles	Aesthetic Perception (rhythm and characteristics of music of different dance styles)	Sound wave imaging software (e.g., Audacity) is used to compare and analyze the "wave-shaped" sound spectrum of the three beats of Waltz and the "sawtooth-shaped" sound spectrum of Tango syncopation.
Experiencing pair coordination in Ballroom Dance through interaction	Aesthetic Experience (tactile perception, pair coordination, body perception)	Students are divided into pairs; one student is blindfolded, and the other guides the blindfolded student to complete basic steps through hand contact.

Ballroom Dance is not just a collection and combination of technical movements, but a comprehensive embodiment of music, body expression, cultural connotation, and artistic aesthetics. In the learning of Ballroom Dance, establishing cognition of the beauty of dance first, then delving into dance techniques, is more conducive to enhancing interest in basic learning and the possibility of long-term persistence. Through vision, hearing, and then body perception, students' intuitive perception of beauty is cultivated, promoting the improvement of students' aesthetic perception ability in Ballroom Dance.

3.2. Advanced function: aesthetic understanding and cultural identity

Modern Ballroom Dance evolved from original Ballroom Dance. While retaining the symbolic meanings of its original characteristics, it gradually integrated the group concepts of modern society and regional cultural characteristics, forming a symbolic cultural connotation with unique characteristics and being endowed with modern aesthetic concepts. This aesthetic concept is rooted in British social culture. The UK integrated European folk dances and social dances using ballet, which had already become a European aesthetic consensus at that time. It incorporated ballet aesthetic principles such as harmony, progressiveness, and stability (e.g., enhancing the geometric proportions of the limbs, maintaining the stability of the torso) into the re-creation of Ballroom Dance, providing a strong methodological premise for various folk dances and social dances to conform to the "international standards". When the gentlemanly demeanor derived from chivalry eventually evolved into cultural cores such as equality, freedom, and the rule of law and spread widely in the Western world, the technical metaphors of Ballroom Dance for British mainstream values gained cultural motivation [13].

In her research on intervening in Waltz teaching activities for female sophomores majoring in preschool education at Yancheng Preschool Education College, Zhang Xueyi played competition videos to the subjects many times to help them better master the elegant and gentle dance style of Waltz. Through these videos, the subjects could learn about and pay attention to the beauty of European noble-style costumes, which they rarely came into contact with in daily life, promoting their ability to perceive the beauty of costumes. During the training and learning process, the subjects' appreciation ability was improved through repeated video watching and teacher lectures [14].

The Ballroom Dance course of the Art Class in The High School Affiliated to Beijing Normal University takes Tango as the carrier to systematically achieve the advanced aesthetic education goals of aesthetic understanding and cultural identity (see Table 2). The learning process forms a closed loop: starting from basic movement training (such as catwalk and pause skills), moving to the decoding of movement semiotics (analyzing the cultural metaphors of Tango ocho steps), then to cultural curation and theme-based choreography (e.g., expressing immigration issues through Tango), and finally completing the learning through performance and multi-dimensional evaluation (40% for technical assessment + 40% for curation defense + 20% for team collaboration). This series of learning processes enables students to gain a certain understanding of aesthetic perception ability and strengthens the cultural expression of students' choreographed works.

Table 2. Cases of aesthetic understanding and cultural identity and corresponding aesthetic elements

Case Activities	Corresponding Aesthetic Literacy Elements	Specific Evidence (Supplementary)
Analyzing the cultural metaphors of Tango ocho steps	Aesthetic Knowledge (cultural semiotics)	In their assignments, students cited A History of Argentine Immigration and explained "cross steps" as "the exploration and persistence of immigrants in an unfamiliar environment".
Choreographing Tango works on "immigration issues"	Aesthetic Ability (artistic transformation)	The work used "urgent pause steps" to express immigration conflicts and "slow embrace movements" to symbolize cultural integration, winning the "Best Narrative Award" in the school-level performance.
Comparing Chinese and Western dances in curation defense	Aesthetic Awareness (cultural tolerance)	Students proposed that "the hesitation of Tango and the stance of Peking Opera are both visual expressions of the power of life", reflecting multi-dimensional aesthetic identity.

The advanced stage of aesthetic education in Ballroom Dance courses is a process from basic body perception to cultural discipline. When learners come into contact with Ballroom Dance for the first time, they are often attracted by its elegant form and rigorous standards. As learning deepens, they will gradually discover that each dance style carries unique historical memories and cultural connotations. By interpreting the cultural background of Ballroom Dance, students' understanding of multi-dimensional beauty can be cultivated.

3.3. High-level function: aesthetic creation and personality shaping

The etiquette education in Ballroom Dance is first and foremost a moral basic education for sound personality, and then an education for politeness. The etiquette education in Ballroom Dance can strengthen ideological and moral cultivation, help maintain one's own image, and improve teaching quality [15].

Ballroom Dance plays a variety of positive roles in cultivating students' artistic literacy. It not only improves students' aesthetic ability and artistic expression, but also stimulates their creativity and imagination, shapes their team collaboration spirit, and edifies their artistic cultivation [16]. Ballroom Dance teaching can edify students' sentiments, contribute to their physical and mental development, and improve their aesthetic ability. Efficient Ballroom Dance teaching is conducive to enhancing college students' physical fitness, improving their ability to appreciate and create beauty, and helping them form a correct aesthetic outlook on values [17].

A university in Shanghai offers the course Sports Dance (Ballroom Dance) Aesthetics and Choreography. In the creative expression module, students are required to take Tango as the basis and integrate at least one element of traditional Chinese art. One group created Oriental Tango, which formed a visual contrast between the angular steps of Tango (e.g., "corte") and the circular movements of "cloud hands" in Chinese dance. In terms of costume creation, female students wore improved cheongsam dance dresses with high slits, while male students wore western-style suit waistbands embroidered with blue dragon patterns. The group choreographed a plot of "the encounter between Chinese and Western merchants" and used the "fist-and-palm salute" instead of the traditional Tango curtain call at the end. Finally, this work won the "Best Creativity Award" in the university's "Cross-Cultural Art Performance". In this process, students' integration of Chinese and Western aesthetic elements in movement choreography and costume design is a concrete manifestation of their aesthetic creation ability. Pair and group dance coordination promotes the formation of aesthetic consensus among students in team collaboration, stimulates students' ability to create beauty, enhances collaboration ability driven by aesthetic consensus, and reflects the personality trait of cultural tolerance (see Table 3).

Table 3. Cases of aesthetic creation and personality shaping and corresponding aesthetic elements

Case Activities	Corresponding Aesthetic Literacy Elements	Specific Evidence (Supplementary)
Integrating Tango with traditional Chinese dance in design	Aesthetic Integration	The angular steps of Tango (e.g., "corte") form a visual contrast with the circular movements of "cloud hands" in Chinese dance; traditional opera gong and drum beats are added to the traditional staccato of Tango to emphasize the "stance" moment.
Innovating costumes by integrating Chinese and Western cultures	Aesthetic Creation	Female students' costumes were changed from traditional dance dresses to cheongsam styles, with high slits on the sides to facilitate dance movements; male students' western-style suit waistbands were combined with Chinese-style waistbands embroidered with blue dragon patterns.
Choreographing dance plots integrating Chinese and Western cultures	Aesthetic Consensus	A plot of "the encounter between Chinese and Western merchants" was choreographed, and the traditional Tango curtain call was replaced with the "fist-and-palm salute" at the end.

4. Summary of strategies for cultivating aesthetic literacy

4.1. Curriculum design strategy for ballroom dance aesthetic education

Current Ballroom Dance teaching mainly focuses on dance element practice and technical movements such as "left-right turn series movements", with the completion and accuracy of movements as evaluation indicators. Although students can complete technical movements, they cannot explain why they dance in this way or what kind of dance is considered beautiful.

The curriculum reform of Ballroom Dance in The Affiliated Secondary School of Beijing Dance Academy takes "integration of technique and art, culture as the foundation, and innovation-driven" as the core, and has realized the transformation and upgrading of professional dance education through systematic curriculum restructuring. The curriculum content is divided into the following modules: First, curriculum structure reorganization. The ratio of theoretical history to practical operation is set at 1:3 to realize the innovation of theoretical courses and the upgrading of practical

courses. In terms of dance history, a two-dimensional teaching method of "timeline + regional map" is adopted: vertically sorting out the development context of Waltz and Tango, and horizontally comparing the differences between European court dances and Asian-African folk dances in the same period. In terms of hierarchical technical training, technical movements are divided into basic, advanced, and high-level levels. At the basic level, the training focuses on the development of muscle memory (e.g., 200 daily repetitions of Cha-Cha-Cha time steps); at the advanced level, the focus is on pair leading and feedback (e.g., pressure sensing training for Tango closed dance positions); at the high-level stage, the training focuses on the strengthening of competitive combinations (e.g., integration training of Samba roll and jump movements). Second, theme-based cultural week design (taking Latin American Culture Week as an example), adopting a four-step cultural immersion method. 1) Cultural origin: watching the documentary *Latin Heatwave* and attending the Salsa Origin Workshop; 2) Artistic deconstruction: using Audacity software to analyze African rhythms in Samba drumbeats for music decomposition, and learning to make Brazilian Carnival feather headdresses in costume workshops; 3) Interdisciplinary integration: combining with geography to analyze the impact of Latin American terrain on dance styles, and interpreting the dance metaphors in Gabriel García Márquez's *One Hundred Years of Solitude* in literature; 4) Creative output: choreographing differentiated Cha-Cha-Cha combinations according to the three geographical characteristics of the Peruvian coast, Amazon rainforest, and Andes Plateau. Third, establishing an original work assessment system. The choreography process is standardized: in the topic selection stage, a "cultural theme bank" is provided (e.g., interpreting the changes of old Beijing hutongs through Foxtrot); in the choreography stage, students are required to include at least three iconic cultural symbols and one innovative movement that breaks through traditional dance frames; in work evaluation, specific requirements are put forward for multiple dimensions such as cultural accuracy, technical completion, narrative logic, and innovation; a result transformation mechanism is established, and excellent works are included in the "Chinese Element International Standard Ballroom Dance Works Library".

From the initial establishment of aesthetic perception ability through the learning of aesthetic knowledge and skills, to aesthetic understanding and cultural identity, and finally to aesthetic art creation, the excellent and good rate of students' cultural interpretation assessment increased from 52% to 79%, and the number of original works winning provincial and ministerial-level awards or above increased by 300%. This reform has changed the tendency of "emphasizing technique over culture" in traditional dance teaching, making Ballroom Dance an aesthetic education carrier that bears cultural memories and stimulates creativity.

Ordinary schools can realize the transformation and upgrading of professional courses through systematic curriculum reform. They can combine theoretical history with practical operation, sort out the development context of various Ballroom Dance styles, and help students understand the connotation of movements and emotional expression. Cultural cards can be used: in each class, one picture and one sentence are used to explain the cultural connotation of dance styles or technical movements, and students are required to integrate cultural connotation and express movement emotions during technical training. In terms of technical teaching, hierarchical technical movement training is implemented, and movements of different levels are integrated into the teaching syllabuses of different school stages, enabling students to conduct systematic learning of technical movements in stages from easy to difficult, which also conforms to the law of movement learning. At the same time, students are encouraged to carry out dance creation and output, which can be combined with literary works, film works, or social phenomena to express through dance metaphors. Through this series of curriculum reforms, students' aesthetic perception ability is established, their

aesthetic knowledge and skill knowledge are enriched, their aesthetic understanding and cultural identity are strengthened, their technical ability is further improved, and finally, students are able to carry out artistic creation. In the process of creation, students' collaboration ability driven by aesthetic consensus is promoted, and the personality trait of cultural tolerance is cultivated.

4.2. Teaching method strategy for ballroom dance aesthetic education courses

The teaching of Ballroom Dance aesthetic education courses can be carried out in three stages: situation creation, experience activities, and reflection and sublimation. The Art Teaching and Research Group of a middle school in Shanghai offers a middle school Waltz aesthetic course, through which students understand the social etiquette and body aesthetics in European court culture. First, situation creation: the classroom is decorated as a simple ballroom, with crystal lights hung and the music *The Blue Danube* played. Students are required to wear formal clothes and self-made masks. The teacher plays a short video to explain how 19th-century Vienna balls standardized behavior through dance. Second, experience activities: when practicing closed hold, students are required to hold a piece of A4 paper between their abdomens and keep it from falling, to strengthen the straight body posture. Situational tasks are set: each group is required to improvise a "first encounter at the ball" scene within three minutes, including invitation etiquette, spinning movements, and thanks gestures. During this process, the teacher intentionally changes the music speed to test students' adaptability. Third, reflection stage: students are guided to conduct cultural comparison and think about the similarities between the stylized movements of Waltz and the traditional Chinese concept of "establishing oneself through etiquette" (e.g., handshake etiquette and fist-and-palm salute). Anonymous questionnaires are also distributed to collect students' opinions on the rule of "male leading and female following" in Waltz. According to the anonymous questionnaires, most students can view this rule from a historical perspective, believing that it is a traditional gender role division with historical context. At the same time, nearly half of the students can go beyond the gender perspective and interpret it as pure "collaboration". 15% of the students put forward critical thinking, believing that it reflects a certain kind of inequality—which is exactly the reflection of the open discussion atmosphere encouraged by aesthetic education courses. On this basis, the teacher guides students to compare the "one leading and one following" characteristic of traditional Chinese Yangko dance. Finally, most students believe that "leading and following lie in the balance of strength in pair coordination, not in gender roles", and independently choreograph the "male-female alternating leading combination". Their aesthetic awareness has transformed from "passive skill learning" to "active criticism and creation". After these three stages, students of this course independently planned a "retro ball" in the school anniversary event, integrating calligraphy exhibition and tea ceremony, reflecting their interdisciplinary transfer ability. Through "immersive" experience, students better understand the in-depth value of art as a carrier of emotions and a mirror of social culture, and their aesthetic awareness becomes more acute, which conforms to the core goal of aesthetic education of "educating people through beauty".

4.3. Promotion strategy for ballroom dance aesthetic education courses

Ballroom Dance integrates artistry, sociality, and culture, making it an ideal carrier for aesthetic education. To promote Ballroom Dance aesthetic education courses, multi-dimensional strategies such as policy support and curriculum development need to be combined to ensure its sustainable development and widespread popularization.

4.3.1. Integration into the construction of aesthetic education characteristic curriculum system

To integrate Ballroom Dance into the aesthetic education curriculum system, in terms of policies, it is necessary to promote the inclusion of Ballroom Dance in the compulsory education art curriculum, clarify its aesthetic education values such as cultivating students' aesthetic perception, multi-cultural integration, and aesthetic consensus, and select economically developed cities or aesthetic education model schools to carry out the "Ballroom Dance Entering Campus" project and provide special fund support. In terms of evaluation mechanisms, Ballroom Dance can be included in the school art quality evaluation, adopting the model of "process evaluation + performance display" to avoid exam-oriented tendencies. In terms of sports-art integration, cooperate with the Dance Sports Management Center of the General Administration of Sport of China to combine the competitiveness of Ballroom Dance with the popularization of aesthetic education, and hold the "Campus Sports Dance Festival".

In 2024, Jiangsu Province included "Ballroom Dance" in the catalog of "Aesthetic Education Characteristic Courses" for primary and secondary schools, requiring no less than 16 class hours per semester. At the same time, special funds were set up to support schools in cooperating with professional dance institutions to develop teaching materials (e.g., integrating cases of "Chinese-style Ballroom Dance" adaptation, such as dancing Waltz to the Erhu version of Butterfly Lovers), promoting the standardization of courses. Compared with traditional music and art classes, Ballroom Dance (including Waltz, Tango, Quickstep, etc.) is very novel to students. Its body movements, pair coordination, and music rhythm are full of attraction, which greatly stimulates students' curiosity and participation enthusiasm and effectively promotes the all-round development of students' comprehensive quality.

4.3.2. Construction of "aesthetic education + ballroom dance" dual literacy training

Ballroom Dance is a carrier of aesthetic education. To give full play to the aesthetic education function of Ballroom Dance and promote the implementation of "Aesthetic Education + Ballroom Dance" dual literacy training, courses can be designed in an age-specific manner, with different course focuses set for different school stages. At the primary school stage, emphasis is placed on dance rhythm sense and etiquette initiation, and dance movements are gamified to arouse students' learning interest. At the middle school stage, emphasis is placed on team cooperation and the understanding of dance cultural connotation. At the high school or higher education stage, emphasis is placed on the emotional expression of dance and dance creation integrating social issues. In addition, international workshops can be set up to invite international Ballroom Dance teachers to carry out Ballroom Dance aesthetic education training.

5. Conclusion

Through the three-dimensional carriers of "form-sound-meaning", Ballroom Dance courses can realize the progressive cultivation of aesthetic literacy: the "situational experience" at the primary school stage (e.g., rhythm games) lays the foundation for aesthetic perception; the "micro-cultural integration" at the middle school stage (e.g., interdisciplinary linkage) deepens aesthetic understanding; the "cross-boundary choreography" at the university stage (e.g., Oriental Tango) realizes aesthetic creation. These three stages form a closed loop through "aesthetic experience accumulation - cultural knowledge connection - innovative expression".

In terms of curriculum design for the cultivation of aesthetic literacy through Ballroom Dance, it is necessary to strengthen the integration of three dimensions: skills, culture, and creation, and gradually change the phenomenon of "emphasizing technique over culture" in art courses. In terms of teaching methods, the three-stage model of situation, experience, and reflection should be adopted to promote students' transformation from passive learning to active perception. In terms of course promotion, multi-dimensional strategies such as policy support and curriculum development should be strengthened to promote the rooting and development of Ballroom Dance aesthetic education courses in quality-oriented education and higher education stages, with a view to laying a solid foundation for lifelong aesthetic education.

This study mainly adopts case studies and draws conclusions through analysis, which may have the particularity of individual cases. Secondly, the research perspective is limited: the design of Ballroom Dance courses involves interdisciplinary issues, but this study only discusses it from the perspective of "Aesthetic Education", which has certain limitations. In addition, the promotion of Ballroom Dance courses is limited to the government and school fields; social promotion needs to be further strengthened, and the digitalization of Ballroom Dance classes and new media communication need to be promoted.

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