

The Aesthetic Literacy of China Normal University Students by Demographic Profile

Qi Zhiling, and Wong Siew Ping

Abstract – Normal university students from China are poised to become educators across various educational institutions and serve as a reservoir of future teaching talent. The promotion of aesthetic education and the fostering of aesthetic literacy among these students are vital aspects of their holistic development. Students' demographic profile such as gender, academic level, field of study and origin play pivotal roles in shaping their aesthetic education and overall growth. Employing a questionnaire-based survey methodology to gather data on these variables from normal university students facilitates a systematic analysis, leading to more precise insights into the efficacy of aesthetic education programs. Findings reveal that female students demonstrate a notably higher proficiency in aesthetic expression compared to male students. Seniors exhibit significantly greater aesthetic literacy than lower-grade peers, while students majoring in humanities outperform those in science and engineering disciplines. However, no substantial disparities in aesthetic literacy exist among students from diverse origin. Furthermore, students who hold leadership roles within their classes exhibit higher levels of aesthetic literacy than their non-leadership peers. Leveraging these findings, strategies can be devised to enhance the aesthetic literacy of normal university students effectively.

Keywords – China normal university students, Demographic profile, Aesthetic literacy, Aesthetic education

I. INTRODUCTION

As the main source of future primary and secondary school teachers, normal university students' aesthetic qualities and professional abilities are crucial for the development of the education industry. This study randomly selected students from Tianjin Normal University in China to investigate their aesthetic literacy. According to Zhang (2024), aesthetic literacy is an important component of talent cultivation, and it is of great significance to cultivate the next generation's aesthetic concepts and humanistic literacy. Therefore, according to Deng (2022), studying the population structure of normal university students, including gender, grade, subject, and origin, and their impact on aesthetic literacy, is of great significance for improving the aesthetic literacy of normal university students and cultivating future excellent teachers. These factors will have varying degrees of impact on the cultivation of aesthetic literacy among normal university students. By referring to previous data analysis results and combining them with the actual situation of Chinese normal universities, suggestions and countermeasures are proposed to improve the aesthetic literacy of normal university students.

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II. PROBLEM STATEMENT

According to Guan (2023), aesthetic education, also known as aesthetic education, refers to an education that cultivates college students' aesthetic concepts and improves their aesthetic abilities through aesthetic activities such as art, culture, and nature. Art education aims to enable individuals to develop a sound aesthetic psychology, moral character, and personal qualities in the process of experiencing, understanding, and creating beauty. According to Yao (2025), normal university students are undergraduate students studying education majors in normal universities, with the important mission of cultivating future teachers. In the future, it will be a reserve force for primary and secondary school teachers to engage in educational and teaching work in schools or educational institutions at all levels and types. How to improve the comprehensive quality, especially aesthetic literacy, of normal university students has become a focus of attention in the current education industry. This study investigates the structure of undergraduate students from freshman to senior year at China Normal University, including gender, grade level, discipline, and place of origin. Based on the analysis and conclusions of these four points, an attempt is made to develop effective strategies for improving the aesthetic literacy of normal university students, including: paying attention to the characteristics of male and female students, conducting educational activities in different grades, combining aesthetic education with disciplinary backgrounds, and considering regional cultural differences. This will help cultivate more future teachers with high aesthetic literacy and contribute to the development of China's education industry (Zhao,2023).

III. LITERATURE REVIEW

In today's society, aesthetic literacy is considered an important component of the comprehensive quality of college students. The Ministry of Education has explicitly required the integration of aesthetic education into the entire process of higher education, indicating that the improvement of aesthetic literacy is aimed at all college students and is not limited by factors such as gender, grade level, subject, or place of origin. In recent years, the influence of gender, grade, subject, and origin on the aesthetic literacy of normal university students has attracted widespread attention.

According to Zhang (2024), in traditional beliefs, due to different gender roles, men and women may exhibit different aesthetic tendencies. For example, men may be more inclined towards rational and objective aesthetic standards, while women may be more focused on emotional and delicate aesthetic experiences. But this difference is not fixed and unchanging. With the progress

of society and the development of education, the influence of gender on aesthetic literacy is gradually weakening. From a gender perspective, there are certain differences in aesthetic literacy between male and female college students. According to Deng (2022), the gender of normal university students does not have a direct impact on their aesthetic literacy, but may indirectly affect it through socio-cultural factors. Gender is often associated with specific aesthetic concepts and value orientations in social and cultural contexts. Generally speaking, girls pay more attention to details and are sensitive in terms of aesthetics. They have a relatively strong ability to perceive and express beauty. Boys, on the other hand, may have more rough and practical aesthetic concepts, and they pay more attention to the practical value and function of aesthetic objects. This gender difference to some extent affects the aesthetic literacy of normal university students.

Normal university students have different academic levels depending on their grade level. Academic level is an important factor affecting the aesthetic literacy of college students. According to Shen, Li, He, She, &Liu (2023), high academic level college students typically delve into knowledge from multiple disciplinary fields. In contemporary times, aesthetic education emphasizes interdisciplinary integration. College students with high academic levels are more likely to integrate knowledge from different disciplines to understand aesthetic phenomena. High academic level college students often possess strong logical thinking and aesthetic appreciation abilities, enabling them to better understand and grasp the essence of beauty. Among college students with lower academic levels, the improvement of aesthetic literacy may be limited to some extent. Therefore, in normal universities, improving academic level helps to enhance the aesthetic literacy of college students.

The knowledge fields studied in different professional disciplines are different, and the influence of learning fields on the aesthetic literacy of college students cannot be ignored. According to Guan (2023), there are significant differences in aesthetic concepts and abilities among college students with different professional and disciplinary backgrounds. For example, students majoring in humanities have a high sensitivity and creativity in aesthetics, and they have a clear advantage in aesthetic literacy. And students majoring in science and engineering may be relatively weak in aesthetics, but they focus on practicality and innovation, which also reflects their aesthetic literacy to a certain extent.

The influence of origin on the aesthetic literacy of college students cannot be ignored. According to Yao (2025), college students from different regions have varying perceptions and pursuits of beauty due to factors such as regional culture and family background. Urban students may be more open and diverse in aesthetics, while rural students may be relatively conservative in aesthetics. This difference has to some extent affected the aesthetic literacy of normal university students. But after studying in formal schools, the difference in aesthetic ability is not very obvious.

According to Li (2023), the gender, grade, subject, and place of origin of normal university students have some impact on their aesthetic literacy. In order to improve the

aesthetic literacy of college students, it is necessary to pay attention to these factors and take corresponding measures. Taking into account the actual situation of universities and various aspects related to improving the aesthetic literacy of normal university students, we will comprehensively consider and jointly achieve the goal of educating students.
Chapter 4 Methods

IV. METHOD

This study aims to explore in depth the impact of the population structure of Tianjin Normal University students on the specific field of aesthetic education literacy, using quantitative research methods to ensure that the research results have high objectivity and reliability. In this study, scientific and reasonable opinions and suggestions were provided for the research question by distributing questionnaires, collecting data, and using statistical methods to quantitatively describe and analyse the data.

V. FINDINGS

The research results show that compared to boys, girls exhibit significantly higher proficiency in aesthetic expression. The aesthetic literacy of senior college students is significantly higher than that of junior college students. Art majors have higher aesthetic literacy than humanities and science majors, while humanities majors are slightly better than science majors. However, there is no significant difference in aesthetic literacy among college students from different backgrounds.

A total of 400 questionnaires were distributed this time, and 387 valid questionnaires were collected, with a questionnaire effectiveness rate of 96.75%. The demographic profile of the respondents is shown in the table below.

TABLE I: DEMOGRAPHIC PROFILE OF RESPONDENTS

Project	Category	Number of People	Percentage
Gender	Male	82	21.31%
	Female	305	78.69%
Grade	Freshman Year	122	31.54%
	Sophomore Year	116	29.92%
	Junior Year	83	21.34%
	Senior Year	66	17.20%
Subject	The Humanities	115	29.69%
	Science and Engineering	118	30.56%
Source Location	Art and Sports	154	39.75%
	Town	233	60.12%
	Rural Area	154	39.88%

There are relatively more female college students in normal universities, and among the randomly selected college students to participate in the questionnaire activity, there are more female students than male students. The number of freshmen, sophomores, juniors, and seniors is randomly selected, with more freshmen and sophomores, slightly fewer juniors, and the least seniors. The number of college students in different subjects is not significantly different. The difference in the number of college students

participating in questionnaire activities between urban and rural students is not significant.

Analysis of Gender Differences in Aesthetic Literacy of Normal University Students.

TABLE II: GENDER DIFFERENCES IN AESTHETIC LITERACY DIMENSIONS OF NORMAL UNIVERSITY STUDENTS

	Male	Female	F	Sig.
	M±SD	M±SD		
Aesthetic Literacy	95.92±3.01	99.89±2.10	7.497	0.100
Aesthetic Consciousness	24.16±0.70	24.95±0.38	15.112	0.106
Aesthetic Expression	26.89±0.82	29.24±0.41	5.87	0.038*
Aesthetic Experience	27.13±0.69	26.85±0.49	6.025	0.331
Aesthetic Creation	20.23±0.68	20.93±0.37	7.021	0.131

As shown in Table II, the P-value of aesthetic literacy among normal university students of different genders is $0.100 > 0.05$, indicating that there is no significant difference in the level of aesthetic literacy among normal university students in terms of gender. The P-values for the three specific dimensions of aesthetic consciousness, aesthetic experience, and aesthetic creation are 0.106, 0.331, and 0.131, respectively, all greater than 0.05, indicating no significant difference; However, the P-value of the aesthetic performance dimension is $0.038 < 0.05$, indicating there is a significant difference in aesthetic literacy of normal university students by gender, with female students ($M=99.89$; $SD=2.10$) scoring higher than male students ($M=95.92$; $SD=3.01$).

Analysis of Differences in Aesthetic Literacy of Normal University Students in Grades.

TABLE III: GRADE DIFFERENCES IN AESTHETIC LITERACY DIMENSIONS OF NORMAL UNIVERSITY STUDENTS

	Freshman	Sophomore	Junior	Senior	F	Sig.	LSD
	Year	Year	Year	Year			
	M±SD	M±SD	M±SD	M±SD			
Aesthetic Literacy	102.04±2.17	98.96±2.74	98.52±1.78	111.95±5.31	2.849	0.031*	4>1,2,3
Aesthetic Consciousness	25.14±0.58	23.89±0.71	24.21±0.62	29.13±1.41	4.290	0.005**	4>1,2,3
Aesthetic Expression	29.93±0.6	26.89±0.67	27.85±0.61	29.40±1.41	1.801	0.110	4>2
Aesthetic Experience	28.31±0.59	27.23±0.6	27.15±0.58	30.14±1.23	2.162	0.074	4>2,3
Aesthetic Creation	19.80±0.57	21.31±0.57	18.85±0.72	24.81±1.29	3.271	0.021*	4>1,2,3

As shown in Table III, according to the overall test, the corresponding P-value is $0.031 < 0.05$, indicating significant differences in aesthetic literacy among teacher trainees of different grades. According to LSD's photomultiplier comparisons, there are significant differences in aesthetic literacy levels between senior normal students ($M=111.95$; $SD=5.31$) and freshman-year ($M=102.04$; $SD=2.17$), sophomore ($M=98.96$; $SD=2.74$), and junior normal students ($M=98.52$; $SD=1.78$). The differences between the other two groups have not reached a significant level, indicating that the aesthetic literacy level of senior normal students is significantly higher than that of the other three grades of normal students.

The aesthetic literacy of senior normal university students is the highest, and the specific manifestations in each sub dimension from high to low are aesthetic expression, aesthetic experience, aesthetic consciousness, and aesthetic creation. Among them, there are more significant differences in aesthetic consciousness and aesthetic creation among normal university students of different grades. The aesthetic consciousness level of senior normal university students is significantly higher than that of sophomore and junior normal university students; The aesthetic creativity of senior normal university students is significantly higher than that of junior normal university students. Overall, various types of knowledge accumulate continuously with age, undergoing a process from quantitative change to qualitative change.

Analysis of Differences in Aesthetic Literacy of Normal University Students in Disciplines.

TABLE IV: DISCIPLINARY DIFFERENCES IN AESTHETIC LITERACY DIMENSIONS OF NORMAL UNIVERSITY STUDENTS

	The Humanities	Science and Engineering	Art and Sports	F	Sig.	LSD
	M±SD	M±SD	M±SD			
Aesthetic Literacy	102.8±1.95	94.62±3.24	108.96±3.80	2.610	0.051	1>2,3>2
Aesthetic Consciousness	24.78±0.46	21.85±0.59	25.84±1.16	2.795	0.040*	1>2
Aesthetic Expression	29.79±0.49	24.95±1.38	31.12±0.83	2.592	0.048	3>2
Aesthetic Experience	28.15±0.51	24.94±0.56	28.92±1.12	2.591	0.092	1>2
Aesthetic Creation	20.92±0.42	19.95±1.45	23.14±1.38	1.573	0.158	

As shown in Table IV, a variance analysis was conducted on different subjects of normal university students. The corresponding P-value in the homogeneity test was 0.158, which is greater than 0.05, indicating homogeneity of variance and the ability to perform a variance analysis on the dependent variable. According to the overall test with a P-value of $0.051 > 0.05$, The Humanities ($M=102.8$; $SD=1.95$), Science and Engineering ($M=94.62$; $SD=3.24$), Art and Sports ($M=108.96$; $SD=3.80$). It can be concluded that there is no significant difference in aesthetic literacy among normal university students from different disciplines. However, according to LSD's post hoc multiple comparison analysis, the P-value between the aesthetic literacy level of liberal arts normal students and that of science and engineering normal students is $0.036 < 0.05$, indicating a significant difference. This suggests that the aesthetic literacy level of liberal arts normal students is significantly higher than that of science and engineering normal students. Art and sports majors have the highest aesthetic literacy among normal university students, followed by humanities majors, while science majors have the lowest aesthetic literacy. In terms of specific dimensions, there are significant differences in aesthetic consciousness among normal students from different disciplines, manifested in the fact that the aesthetic consciousness level of liberal arts normal students is significantly higher than that of science normal students, indicating significant differences.

Analysis of Differences in Aesthetic Literacy of Normal University Students in Source Areas.

TABLE V: DIFFERENCES IN THE ORIGIN OF AESTHETIC LITERACY DIMENSIONS AMONG NORMAL UNIVERSITY STUDENTS

	Town M±SD	Rural Area M±SD	F	Sig.
Aesthetic Literacy	100.78±1.67	100.58±2.99	0.227	0.914
Aesthetic Consciousness	25.81±0.36	23.85±0.87	0.512	0.528
Aesthetic Expression	27.69±0.38	28.12±0.57	0.294	0.582
Aesthetic Experience	26.92±0.31	26.91±0.57	2.568	0.516
Aesthetic Creation	21.24±0.38	21.04±0.74	0.021	0.791

As shown in Table V, the P-value of aesthetic literacy among normal students from different sources is $0.914 > 0.05$, indicating that there is no significant difference in aesthetic literacy level among normal students from different sources. The aesthetic literacy of urban normal students is slightly higher than that of rural normal students, with P-values of 0.528, 0.582, 0.516, and 0.791 in the four specific dimensions of aesthetic consciousness, aesthetic expression, aesthetic experience, and aesthetic creation, all greater than 0.05, indicating that there is no significant difference among normal students from different origins in specific dimensions.

VI. DISCUSSION

Among the demographic variables surveyed in this research questionnaire, including gender, grade, subject, and place of origin, there are significant differences among normal university students in different grades. The main manifestation is that the aesthetic literacy of senior normal university students is significantly higher than that of first-year, sophomore, and junior normal university students, especially in the dimension of aesthetic consciousness, while there is no significant difference between first-year, sophomore, and junior normal university students. Female college students have higher aesthetic literacy than male college students, and art majors are higher than liberal arts and science majors, with liberal arts slightly better than science majors. The aesthetic literacy of college students from urban areas is slightly higher than that from rural areas, but the difference is not significant.

Characteristics of Population Structure of Normal University Students.

Gender structure: According to Li (2023), the proportion of women among normal university students is relatively high, which may be related to traditional gender roles. Women tend to be more refined in aesthetic activities, which may have a certain impact on their aesthetic literacy. The phenomenon of female aesthetic literacy being higher than male among normal university students is due to various factors such as physiological and social roles, as

well as educational and family factors. According to Huang, Huang, & Xu (2023), by strengthening aesthetic education, cultivating interests and hobbies, and emphasizing family atmosphere, it is expected to narrow this gap and enable normal university students to achieve comprehensive development in aesthetic literacy.

Grade structure: According to Wang (2021), normal university students are mainly concentrated between the ages of 19-22, which is a critical period for the formation of their outlook on life, values, and worldview. The younger generation of normal university students may have more open and diverse aesthetic concepts. The older the grade, the higher the level of aesthetic education literacy. With the increase of age, the aesthetic education literacy level of normal university students is also constantly improving. The older the grade, the more aesthetic education practical activities students experience, and their perception and understanding of beauty become more profound. They can more sensitively capture the elements of beauty when appreciating art works and participating in aesthetic activities, thereby improving their aesthetic ability.

Discipline structure: Normal university students' majors involve multiple disciplinary fields, such as art, humanities, science, etc. The integration of aesthetic concepts and learning methods from different disciplines among normal university students enriches their aesthetic literacy. Art majors have higher aesthetic literacy than other majors. Humanities majors are higher than science majors. Art major students demonstrate particularly outstanding performance in aesthetic education literacy. According to Du (2021), art majors not only include traditional art forms such as music, painting, and dance, but also encompass modern art fields such as design, film and television production, and digital media. Students in these majors can not only systematically study art theory and skills, but also exercise their aesthetic ability, creativity, and expressiveness through practice. Therefore, students majoring in art have significant advantages in aesthetic education literacy. Meanwhile, according to Zeng (2020), liberal arts majors also exhibit higher levels of aesthetic literacy compared to science majors. This is because humanities majors place greater emphasis on exploring human culture, art, and aesthetic values, allowing students to naturally encounter more elements of beauty in the learning process. Although science and engineering majors emphasize scientific methods and rational thinking, they may be relatively weak in cultivating aesthetic literacy.

Source structure: Normal university students come from different regional backgrounds, which may result in differences in their aesthetic literacy. The cultural traditions and aesthetic concepts of different regions have had a profound impact on the aesthetic literacy of normal university students. Students from urban areas have slightly higher aesthetic education literacy than those from rural areas, but it is not very obvious. According to Wu and Wu (2020), generally speaking, urban students have a slight advantage in aesthetic education due to living in bustling cities and being exposed to more art forms and aesthetic resources. They are more likely to come into contact with elegant works of art, such as concerts, art exhibitions, dramas, etc., which have a positive effect on improving aesthetic literacy. However, rural students, due to their

remote location, have relatively fewer opportunities to access art resources, resulting in a slight lack of aesthetic literacy. However, this gap is not very significant. The reason is that with the continuous development of China's education industry, the educational conditions in rural areas have also been greatly improved. Many rural students can also access rich artistic resources and improve their aesthetic literacy through their own efforts. In addition, normal universities also focus on selecting students with high comprehensive qualities in the enrollment process, which makes normal university students from rural areas not significantly lower in aesthetic literacy than urban students.

The Influence of Population Structure of Normal University Students on Aesthetic Literacy.

The influence of gender structure: Gender structure has a significant impact on the formation of aesthetic literacy among normal university students. Female normal university students pay attention to details and emotional expression in aesthetic activities, which enables them to have a more comprehensive and in-depth understanding of aesthetic literacy; Male normal university students, on the other hand, pay more attention to rational and logical thinking, which makes them more inclined towards rationality in aesthetic literacy. This gender difference not only demonstrates their respective advantages in the cultivation of aesthetic literacy, but also brings about the possibility of complementarity (Xie & Sang, 2025).

The influence of age structure: Normal university students have their own unique ideas in aesthetic concepts based on the length of time they have studied aesthetic education, and they prefer to break through. They pay more attention to personalized expression and innovative thinking, which makes them more contemporary in aesthetic literacy. The sense of the times in aesthetic literacy among normal university students stems from their pursuit of innovative thinking methods. In the process of learning aesthetic education, they constantly try new aesthetic concepts and art forms, and are brave enough to break through traditional aesthetic boundaries. This innovative spirit makes them more forward-looking in aesthetic literacy and able to keep up with the trend of the times (Tan, 2025).

The influence of disciplinary structure: Normal university students from different disciplines have their own influences on aesthetic literacy. Normal university students majoring in art exhibit significant uniqueness in aesthetic literacy. They pay more attention to the cultivation of aesthetic concepts and strive to find and express the connotation of beauty in their works of art. Art students usually possess strong creativity and imagination, and their aesthetic concepts are constantly enriched and improved, laying a solid foundation for future educational and teaching work. Normal university students majoring in humanities pay more attention to language and emotional expression in terms of aesthetic literacy. The humanities major covers disciplines such as literature, history, philosophy, etc. The research objects of these disciplines are closely related to the human spiritual world, constantly improving one's language expression ability and emotional

literacy. Normal university students majoring in science pay more attention to formal and mechanical expression in aesthetic literacy, with rigorous logic and regularity. Students majoring in science often seek the regularity and sense of order of beauty from the perspectives of form and mechanics in the aesthetic process (Lin, 2025).

The influence of origin structure: There are also certain differences in aesthetics between urban and rural students. Generally speaking, urban students may have slightly higher aesthetic standards due to living in more prosperous and diverse environments, being exposed to more art forms and aesthetic concepts. Rural students, on the other hand, may be more influenced by regional culture and possess unique aesthetic perspectives. These two different aesthetic backgrounds collide with each other among normal university students, providing rich materials for the improvement of their aesthetic literacy. However, this difference does not necessarily mean the superiority or inferiority of a certain aesthetic concept, but rather reflects the diversity of Chinese regional culture. In the context of this diversity, normal university students should learn to respect and understand the aesthetic concepts of different regions, actively learn from and integrate them, in order to enhance their aesthetic literacy (Wei, 2024).

Strategies for Improving the Aesthetic Literacy of Normal University Students.

As the backbone of future education, normal university students have a profound impact on aesthetic education and the overall growth of college students due to factors such as gender, grade level, subject, and origin. Research has found that female students, senior students, and students majoring in art are more prominent in terms of aesthetic literacy. This article aims to explore the impact of these factors on the aesthetic literacy of normal university students and propose effective strategies for improvement.

The role of gender in the aesthetic literacy of normal university students.

Girls have higher aesthetic literacy. Women have advantages in sensory cognition, delicate emotions, and aesthetic intuition, which makes them more insightful in cultivating aesthetic literacy. Therefore, according to Zhao (2024), normal universities should attach importance to aesthetic education for female students and explore their potential. The improvement of male aesthetic literacy is equally important. For boys, emphasis is placed on cultivating their interest and appreciation ability for art. By offering courses in art, music, dance, etc., male students can improve their aesthetic level while appreciating artistic works. For girls, focus on cultivating their aesthetic emotions and creativity. Through courses such as literature, drama, photography, etc., girls can enhance their aesthetic literacy in creation and appreciation. Although boys have relatively weaker aesthetic literacy, they possess unique aesthetic perspectives and creativity. Colleges should pay attention to the aesthetic education of male students, guide them to discover beauty in life, and enhance their aesthetic abilities.

The role of grade in the aesthetic literacy of normal university students.

Senior normal university students have higher aesthetic literacy. As their studies deepen, senior students are exposed to more aesthetic knowledge and practical activities, which helps to improve their aesthetic literacy. Improving academic level is the key to enhancing aesthetic literacy. Normal universities should pay attention to cultivating students' academic literacy, and improve their aesthetic appreciation ability through rich and diverse curriculum settings. For freshmen and sophomores, emphasis is placed on imparting fundamental knowledge. By offering courses such as aesthetics and art history, students can improve their aesthetic abilities based on an understanding of aesthetic theory. For junior and senior students, emphasis is placed on cultivating practical operational skills. Various practical activities can be organized, such as art creation, aesthetic lectures, exhibition visits, etc., to enable students to enhance their aesthetic literacy through practice (Zhao, 2024).

The role of majors in the aesthetic literacy of normal university students.

College students majoring in art have higher aesthetic literacy. Improving the aesthetic literacy of students majoring in humanities and sciences is an important measure to achieve balanced development of educational resources. By strengthening the curriculum of aesthetics and art, carrying out aesthetic practice activities, integrating interdisciplinary education, strengthening the construction of teaching staff, and establishing a sound evaluation system, it is expected to narrow the gap in aesthetic literacy between art disciplines and humanities and sciences, and cultivate college students with comprehensive qualities. For humanities students, emphasis should be placed on cultivating their humanistic literacy. By offering courses in classical literature, philosophy, history, etc., students can improve their aesthetic level based on a deep understanding of human civilization. For science students, focus on cultivating their scientific understanding of beauty. Natural science, technological innovation and other courses can be offered to allow students to experience the existence of beauty while exploring the mysteries of science (Lin, 2025).

The role of origin in the aesthetic literacy of normal university students.

There are some differences in aesthetic literacy between urban and rural normal university students. Urban students have higher aesthetic literacy due to their exposure to more aesthetic resources. Rural students are relatively weaker. Narrowing the urban-rural gap and improving the aesthetic literacy of normal university students. Colleges and universities should pay attention to the aesthetic education of rural students and improve their aesthetic literacy through various activities. Narrowing the gap in aesthetic literacy between urban and rural college students requires joint efforts from the government, schools, families, and society. By optimizing the allocation of educational resources, creating a favorable cultural

atmosphere, and strengthening art education, it is expected to gradually narrow the gap in aesthetic literacy between urban and rural college students. For urban students, we focus on cultivating their inclusiveness and openness. Organizing cultural exchange activities can help students understand the cultural characteristics of different regions and broaden their aesthetic horizons. For rural students, focus on cultivating their awareness and perception of natural beauty. Activities such as outdoor sketching and nature observation can be organized to enhance students' aesthetic literacy through the process of getting close to nature (Wang, 2021).

VII. CONCLUSION

Limitations

Sample limitations. This study mainly focuses on students from Tianjin Normal University in China, with a limited sample size, which may not fully reflect the current situation of aesthetic education among students from different types of universities. Due to sample limitations, there are certain limitations to the generalizability of research results. Specifically, this study mainly focuses on the specific group of Tianjin Normal University students, so there is a certain bias in sample selection. Tianjin Normal University students are representative in Tianjin's aesthetic education, but this sample size is limited and may not fully reflect the current state of aesthetic education among students from different types of universities.

Data source restrictions. The data used in this article mainly comes from a questionnaire survey. Although questionnaire surveys can collect a large amount of data, they may have certain subjectivity and limitations due to questionnaire design and subjective judgments of the respondents. The respondents may have biased answers due to personal preferences, cognitive biases, or different understandings of the questions.

Limitations on research methods. This study adopts a quantitative analysis method, although this method has certain advantages, it fails to deeply explore the inherent connections between various factors. For example, the relationship between aesthetic education and various factors such as students' personal background, environment, and social culture may require more complex analytical models and in-depth empirical research to reveal. In addition, quantitative research may overlook certain non-quantitative factors when analyzing data.

Suggestions

Expand the scope of research. In order to make the research more representative and extensive, future research should expand the sample size. At present, the research is limited to normal universities in Tianjin, China. In the future, the research perspective can be expanded to different types of normal universities nationwide, and more normal university students can be surveyed. In this way, we can have a more comprehensive understanding of the current situation of aesthetic education among normal university students, and provide strong support for formulating more targeted policies.

Explore other influencing factors. On the basis of studying the current situation of aesthetic education among normal university students, future research should also focus on other factors that may affect aesthetic education. For example, family background, educational experience, etc. Family background includes factors such as economic conditions and parents' educational level, which may have a certain impact on the aesthetic education concepts and practices of normal university students. Educational experience includes the aesthetic education of college students in preschool education, primary and secondary education, and these experiences may also have an impact on their aesthetic education concepts and practices (Wang, 2021).

Thoroughly analyse the practice of aesthetic education. Current research may focus more on the concepts and cognition of aesthetic education among normal university students. Future research should further analyse the specific methods and effectiveness evaluation of aesthetic education practice based on this foundation. For example, research can explore the specific behaviours of normal university students when participating in aesthetic education activities, such as attending courses in art, music, dance, etc. At the same time, attention can also be paid to the evaluation of the effectiveness of aesthetic education activities, such as the satisfaction of college students with aesthetic education activities and the improvement of aesthetic education literacy (Zeng, 2020). These analyses can provide reference for improving the quality of aesthetic education.

Interdisciplinary research. According to Du (2021), future research on aesthetic education can attempt to combine multidisciplinary perspectives such as psychology and education to explore the impact of aesthetic education on the overall growth of normal university students. For example, a psychological perspective can focus on the impact of aesthetic education on college students' mental health, emotional development, and other aspects. From the perspective of education, we can explore the role of aesthetic education in promoting the comprehensive quality improvement and cultivating innovative abilities of college students. Multidisciplinary research helps to comprehensively reveal the value and significance of aesthetic education, providing theoretical support for the comprehensive development of normal university students.

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