

The Enlightenment Significance and Value Function of Aesthetic Psychological Structure Theory to Contemporary Aesthetic Education

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Abstract: In today's quality education, aesthetic education has become an important subject of modern education. Combined with the practice of aesthetic education, this paper discusses the nature, function, process and method of the construction of aesthetic psychology comprehensively. Using the "intermediary" of aesthetic psychological structure, cultivate and improve students 'aesthetic imagination, as the key point and breakthrough of aesthetic education teaching, and improve students' aesthetic psychological structure, so as to create a new situation of "hard teaching" into "happy teaching" and "hard learning" into "happy learning". The paper discusses the internal relationship between aesthetic education and the construction of aesthetic psychology. Only when the aesthetic psychological structure of the learning subject is constantly improved, the power of aesthetics will gradually emerge. In the construction of aesthetic psychology, the learning subject can be self-shaping, self-perfection until self-realization. Through aesthetic education to change people's way of thinking, create the comprehensive and harmonious development of human beings, teach people how to have the ability to appreciate and create beauty, and at the same time is closely related to everyone's aesthetic psychological structure. Therefore, aesthetic education is actually the educational process of how to construct people's aesthetic psychological structure at a higher level. Therefore, the aesthetic psychological structure is a very important concept, which not only affects the improvement of individual aesthetic ability, but also has enlightening significance on how to conduct aesthetic education. It is the most fundamental task and purpose to promote students to construct their own aesthetic psychological structure and improve the

national quality.

Keywords: Psychology; Aesthetic Psychological Structure; Intermediary; Stimulate; Reaction; Aesthetic Education; Construct

1. The Theoretical Origin of the Aesthetic Psychological Construction

Psychological construction was proposed and founded by Jean Piaget, a Swiss psychologist. He extensively absorbed and accepted the two ideological sources of natural science and social science, and created his own structuralist ideas. At the level of natural science thinking, The philosophical movement accompanying cybernetics, confidence theory, systems theory (system method) and model method, Became one of Piaget's ideological origins; At the level of social science thought, He offered different opinions and views on the claims, views and methods of existentialism called "the subject freely creates everything," Piaget, on the basis of utilizing and adopting the respective advantages of structuralism and existentialism, Formed the Piaget theory, Another great man in the history of psychology besides Freud, His epistemology of occurrence is not only the theoretical basis of the Geneva School, It is also a major development of European functionalism. He opened up a new way of psychological research, which has extremely important theoretical value and significance to the development of psychology and educational reform of contemporary East and West, and his influence is pivotal. The so-called psychological construction refers to the establishment, structure and composition of people's psychological structure, cognitive structure and knowledge structure. He thinks that everyone has a psychological pattern (also known as "schema"), (also called aesthetic psychological structure[1]) .It enables people and external

things to communicate and connect, and plays a role of bridge. It is the medium for all natural things and social things outside people and themselves, the intermediary for effective information transmission, and is the premise and basis of cognition and reaction of things. Piaget proposed that "stimulus" and "reaction" are the result of the two-way interaction between the subject and the object, that is to say, the subject receives the "stimulus" of the object, which is the relationship between action and reaction, and the subject is the human sensory organ and brain. The object is the external world. After the object stimulates the sensory organ of the subject, the brain responds and reflects to the object stimulus, and the understanding is the result of the interaction between the host and the object." Stimulation $\Leftrightarrow$ response" ($S \Leftrightarrow R$) is the formula for the bidirectional motion. The "construction" of the relationship between subject and object makes people's aesthetic psychology structure developed and improved first, and makes people have the psychological pattern (schema) that should be had for the next higher level of aesthetic activities, which lays a psychological foundation for further understanding of the world.[2] In the early stage of development, human psychology has a certain structure that can accept information, such as the time and space structure that Kant said. In his book *The Psychology of Aesthetic Education*, Cai proposed that the construction of aesthetic psychology is a "potential" kind of "aesthetic quality".[1]

1.1 The Philosophical Connotation of the Aesthetic Psychological Structure

Aesthetic psychological structure refers to "the structural system of people that can reflect the aesthetic characteristics of things and the interrelated internal knowledge, emotion, meaning system and the combination of various psychological forms and movement when they appreciate and create beauty".[3] The aesthetic psychological structure mainly contains two aspects, namely, the psychological form and the psychological content. In terms of psychological form, it refers to aesthetic perception, aesthetic emotion, aesthetic imagination, aesthetic understanding, aesthetic creativity and other related contents. Psychological content refers to the aesthetic concept, aesthetic taste, aesthetic ideal, aesthetic personality and other related content. As is known to all, aesthetic is the

feeling, perception and induction of the subject to the aesthetic characteristics of the object, as well as the aesthetic experience and aesthetic evaluation produced by the aesthetic judgment of the subject to the object, which causes the active creation process of the subject's aesthetic appreciation of the object, reflecting a special relationship between the subject and the object.[4] It can be seen that there must be a medium link between the relationship between the two, that is, the intermediary of the subject and object. So the aesthetic relationship between the subject and object is through the subject aesthetic psychological structure as connecting the mediation and established, as the aesthetic main body of aesthetic relationship with the construction of the real world, must through the subject of the psychological basis for "mediation" and realize the correlation with the actual real life.

"Intermediary" refers to the indirect connection of different things in philosophy. Hegel believes that the intermediary is the bridge from the "absolute truth" to the other side, and is the intermediate link of communication and indirect connection with each other in different categories. Similarly, aesthetics must go through the process of "mediation", which is the structure of aesthetic psychology. The object and the subject are originally opposite sides, but through the intermediary effect of the aesthetic psychological structure, the beauty of the object has changed from "free thing" to "self thing", becoming the aesthetic object of people, the object of human essence, and achieved the mutual integration and unity of the subject and object.

Therefore, the construction and development of aesthetic psychological structure is the basic condition and inevitable premise for transforming man from natural man to man with aesthetic consciousness and aesthetic appreciation ability. As one of the important components of the overall psychological structure and cultural psychological structure, the aesthetic psychological structure influences, permeates and interacts with the cognitive structure and ethical structure, and its own structural system has the characteristics of integrity and complexity. Therefore, the aesthetic psychological structure is a network structure composed of multi-factors, multi-elements, multi-level and multi-dimensional composite. It is composed of

aesthetic cognitive (cognitive) structure, emotional structure and will structure, that is, people often say that the composition of aesthetic psychological structure is formed by the integration of knowledge, emotion and meaning produced by the human brain. It contains the surface and deep processes of consciousness and subconscious, intuition and thinking, reason and emotion, internal and external psychological content, psychological form of continuous collection, processing, processing and integration of information. It has the function of constantly improving information processing, and is still a dynamic dynamic structure. It not only has the relative invariance, stability and fixability, but also has the variability, renewal, dynamic and historical development. As the fundamental factor and condition of the construction of aesthetic psychology are the acquired behavior of the aesthetic subject and the constantly developing aesthetic activities of richness and diversity. The aesthetic psychological structure of the subject depends on the diversity of aesthetic activities, so that it can be constantly updated, enriched and gradually improved.

1.2 The Understanding of the Aesthetic Psychological Structure in the Ancient Chinese People and Its Classics

The aesthetic psychological structure is the embodiment of human nature. Although the ancient Chinese did not specifically put forward this concept, nor did not rise to the theoretical level of interpretation, analysis and discussion, it does not mean that the ancient Chinese did not have aesthetic and aesthetic creation activities, but the ancient people early realized the significance of aesthetic and its activities.

1.2.1 Mencius's understanding of the aesthetic psychological structure

Mencius mentioned in his Mencius Chapters's Gao Zi article on Mencius: So Longzi said: "'Without measuring the length of the feet, and then making a pair of shoes, I will not make the shoes into a basket because of the measurement.' The appearance of the straw sandals is generally similar, because the feet of the world are roughly the same. He had the same hobbies for taste. Yi Ya, a favorite of Duke Huan of Qi, was the best cook in Qi during the Spring and Autumn Period. According to legend, he was the first person who mastered people's tastes and had common hobbies. If the mouth for the taste, everyone is

completely different, just like the bull, horse and sheep dogs and we are completely different class, then how can the world like the taste of easy teeth cooking? When it comes to taste, people in the world hope to make the taste of easy teeth, which shows that the taste of people in the world is generally similar. The same is true for ears. When it comes to music, people all over the world hope to be like Shi Kuang, a famous musician in the Spring and Autumn Period, which shows that the hearing of the world is basically similar. The same is true for the eyes. When Zson, the world thinks he is the most beautiful person. If you think the son is not beautiful, then acknowledged that this person is a person without eyes. Therefore, the mouth has the same taste for taste; the ear has the same hearing for sound; the eye has the same beauty for color." [5] From the perspective of aesthetic psychological structure, the commonality of beauty comes from the commonality and similarity of human physiological sensory organs. Mencius' clever and powerful language logic, the negative and negative language, indicates a strong affirmation. It compares the taste, sound and color from the taste, hearing and vision, showing the similarity of people's understanding of feeling. Mencius has realized that people's aesthetic psychology is common and common, but due to the limitations of the study of the cognitive structure of the human body in ancient society, Mencius does not understand the reason why human body organs have common and similar aesthetic perception in perception, which is the result of the role of the aesthetic psychological structure of human beings.

1.2.2 Xun Zi's understanding of the aesthetic psychological structure

Xun Zi said in Zheng Ming believes that "according to the same and difference in the names of things, according to the natural natural organs of man. For things of the same type and feelings, their natural organs are the same, so they feel the same for the outside. Through all kinds of analogies, the approximate things together, roughly consistent, similar can be understood. In this way, we can communicate with each other, which is the reason why we agree the names of things to understand and understand each other. Shape, body, color, texture, material should be distinguished by the eyes; The clear sound and the dull sound of the sound, Tuning to sweet sounds, mixed sounds,

Use the ear to distinguish it; Sweet, bitter, salty, light, spicy, sour and all kinds of strange flavors, To use the mouth to distinguish; Aroma, fragrance, fragrant, fragrant, fragrant, smelly smell, smell, smell, smell, horse odor, cattle odor, mutton, mutton and all kinds of strange smell, Use the nose to distinguish it; Bitter, cold, hot, lubricating, crude, heavy, Use the body touch to distinguish; Happiness, anger, anger, sorrow, joy, love, disgust, hatred, and all kinds of desire, Be be perception to distinguish. The heart can verify, recognize, and perceive the external things. With the perceptual response, then relying on the ear as an auditory organ can know and identify the sound, relying on the eye as a visual organ can identify the shape and appearance of things. However, outside of the mind, we must rely on the sensory organs to touch the object of perception, and this perception must rely on the natural sensory organs to meet those things, and then we can perceive the things. If the contact of the facial features is not cognitive, the heart to feel and verification is still unable to say, then no one does not say that this is unwise. This is the reason why the name is different. From Xun Zi's discussion, we can see that he is a step further than Mencius in the cognitive level of aesthetic psychological structure.”[5] Xun Zi has realized that people's perceptual organs can feel the beauty of things, and the heart plays an intermediary role.

1.2.3 Understanding of the aesthetic psychological structure in Yue Ji

According to Yue Ji, all music comes out in man's heart. Emotional agitation in the heart, through the voice. The combination of the height and the length of the sound is called music.[5] In Music Records, it is very clearly pointed out that music is the product of the human mind. The Wei, Jin and Southern and Northern Dynasties in China was an era of the conscious development of literature and aesthetics. A large number of masters of literature and art theory appeared, and a large number of literary and artistic works were created, who had a very profound understanding and understanding of the aesthetic psychological structure.

1.2.4 Cao Pi's understanding of the aesthetic psychological structure

Cao Pi emphasized the role of innate endowment in the aesthetic and psychological structure of the subject, which determines the fundamental reason for the superiority of this article. He

thought: "The article is dominated by 'Qi', and the gas has two kinds of 'Qing Qi' and 'Zhuo Qi', which can not be obtained with great strength. Using music as a metaphor, the rhythm of music has the same standard, but the line of luck is not the same neat, the usual skills are also good and bad, although the father and brother, can not be taught to the son and brother.”[5] He put forward that the article is a literary aesthetic proposition dominated by "Qi", and the creation, appreciation, evaluation and aesthetic value of literary works should conform to the core thought of "Qi". The "Qi" here not only refers to the qi of the works with vigor and vitality displayed in literary works, but also refers to the qi of the author contained in the spirit of the author's temperament, talent, acquisition, interest, and moral exercise. It can be seen that the aesthetic value of literary works is directly related to the quality of literary spirit. At the same time, the spirit of the work and the spirit of the author should be unified. The author's qi is his natural qi, and qi is divided into two kinds of clear and turbid qi, so the author's talent temperament is also dark and clear, which can not be obtained with strength. With music for metaphor, music tune of height, the rhythm has the same criteria and regulations, but luck line, different, has the uniformity and consistency, skills have advantages and disadvantages of the difference, the influence of the aesthetic psychological structure, he emphasized the uniqueness of creative personality and unchangeable, even the father and brother, also can't teach his son and brother. There are different talents, different styles of creation, and different types of works, so they cannot be changed by people or accepted in a human way. This is also one of the reasons for the formation of a hundred flowers and diverse literary forms, so that the works of Cao Cao, his father and son, which belong to the representative figures of Jian'an literature, the same clan, and even such similar blood relationship, also have their own different artistic characteristics. Zhong Rong in "poetry" said: "cao cao's poem artistically vigorous, ancient straight sad, and xellos's poem is graceful and graceful, different from the stirring of his father, cao zhi's poetry is high, rhetoric mining huamao is different from cao cao's ancient straight sad, and different from xellos is graceful and graceful, and both the father and brother, to achieve the perfect combination of character and grace." Cao Pi

perfectly applied the aesthetic psychological structure of "literature is based on qi" to the practice of realistic criticism. Just as "Wang Can is good at ci fu and Xu Gan's articles, sometimes it also has the soothing habit of Qi people, but it is also comparable with Wang Can", which is its application and embodiment in reality. Liu Xie in fully affirmed xellos "Wen Qi" said on the basis of the emphasized can through learning training, life experience and life experience, the construction of the main aesthetic psychological structure also has the important role and significance, he thought that "Study is hard work", "the constant essence of the gas needs to be maintained" ("Wen Xin Diao Long in Yang Qi"), "Wen Qi" can through "keep accumulating and learning" and "continuous research and extensive reading" cultivation and learning, make up for the xellos theory of strengthening innate temperament and the absolute and understanding the limitations of the level. In the Song Dynasty, Su Dongpo put forward the famous aesthetic propositions of "to have complete bamboo on one's mind" and "body and bamboo", which is the practical application of the body and mind of the dual integration of the subject and object.

1.2.5 Su Shi's understanding of the aesthetic psychological structure

Chao Buzhi was very good at painting bamboo. Su Shi wrote in one of his poems: "The characteristic of painting bamboo is that we only saw bamboo but saw no one. When writing and can draw bamboo, not only do not see people, and even forget themselves. Text and can be so invested in the painting of bamboo, of course, is a new idea. In today's world, Zhuangzi does not know the method of "sitting and forgetting", so who can do so deep concentration?" The characteristic of bamboo is that only bamboo.) "Focus on writing and painting bamboo;" not only missing people, even forget oneself." Show his painting bamboo;" the body and bamboo together, of course very creative." It shows his physical and mental integration of bamboo, so his bamboo can constantly bring forth the new, and the new works are endless;" in today's world, no one knows the way of "sit and forget" Zhuang Zi, so who can do so deeply concentrate?" Sigh in the world there is no such people as Zhuangzi, who knows the mystery of such concentration! Show the artistic conception of the entry gaze. Su Shi through "the body is integrated with the bamboo" aesthetic thought,

in the aesthetic activities of literary and artistic creation process, attention is highly concentrated, no distraction, long state, so that forget the secular interests and gain and loss, I forget, devoted to the creation of aesthetic object, actively and consciously mobilize the subject aesthetic emotion, empathy in the object, and object aesthetic properties fit each other, feel the object is I, I am the object, I same, in the aesthetic experience.[6] Su Shi praised Chao Buzhi (Wen Yuke), which wrote: "At the beginning of bamboo growth, it was just a small bud, but it had all sections and leaves. From the cicada belly, snake scale like small bamboo shoots, grow to a straight a few feet tall giant bamboo, is always have leaves. But painting bamboo, is a glance, each leaves looking at the object painting, so painting is not called bamboo, so before painting bamboo, must have a complete bamboo aesthetic image in the chest, before painting, see want to describe the bamboo image in the heart, then quickly follow the appearance of the bamboo in his heart, to capture the image of see. Just like the rabbit just jumped up, the Uighur rushed down, a little relaxation to miss. This is with can teach me. I can't do it, but I know it. Since I understand that I should do this, but I can not do it, this is the understanding and action are not unified, the understanding of the truth and the actual operation can not be consistent, this is the problem of insufficient proficiency in learning and practice." Therefore, I often know things and cannot do them skillfully. I think I know them very well, but I suddenly don't understand the things. Not only is it for painting bamboo, but also others. For example, dismember an ox as skillfully as a butcher, instead of watching the part of the cow, he had the whole image of the cow in the chest to understand the body structure of the cow, how each part of it is decomposed and how to transport the knife. And to do this, is not an overnight work, but to long-term repeated training and continuous practice can be done. Even if you know this principle, not everyone can do it so with ease, because the heart knows the principle, but it does not mean that it can be applied. The reason is the lack of repeated learning, practice and practice. The heart has seen the bamboo, but the operation is not skilled; usually think you have a plan, already know in the heart, but the matter is not to show. In order to solve this problem, we should not only be clear in the heart, but also clear in the mouth and

hand, can "ci da", which is an important aesthetic thought of Su Shi.[7] Su Shi said "to have complete bamboo on one's mind", to create before the mind basically have a relatively mature conception model, when created by "pen" as a good model of the mind, with the hand on paper, this is writing painting or article creation, first mature, and then the principle of writing, has a complete aesthetic image before the paper show prior exists in the brain, avoid painting, without order a leaf scattered patchwork, and no sense of overall generation. The model is the aesthetic psychological structure, which is the idea in advance and the generating mechanism of the aesthetic psychological structure. This is also the only way for any work of art to create it. The characteristic of human labor is: "the result obtained at the end of the labor process is already in the appearance of the laborer at the beginning of the process, that is, already conceptual existence." As an aesthetic image, it is more necessary to exist in the brain before the creation. But, All the images and blueprints in the mind can only be a general outline, Even if it includes the details of the various components that can be presented, It can not be a comprehensive and complete presentation of things in the real world, In real things (for example, Art works) when it is true, It must be born with the text (along with the article), Take shape with things (give shape with the object), Change with emotion (change with emotion), Add, add, cut, imagine, play, change, and change, So, from the a priori image blueprint to the processing of realistic images, It will be more vivid, rich and profound than the original blueprint. How the blueprint and the reality of the work, no a change, one is not in conformity with the reality, because can't be a leaf are not more, then if exactly the same for thinking blueprint and reality picture after contrast, also lost for the creative works of art, this is what Su Shi against . "Nowadays, people who draw bamboo draw it one by one, and pile it up, so where will there be complete, living bamboo?"[7]

Su Shi's aesthetic theory of "to have complete bamboo on one's mind" was developed by Zheng Xie in the Qing Dynasty. He emphasized that "bamboo in the mind" was not "bamboo in the eyes" or "bamboo in the hand": "He taught at a private school by the river and often gets up in the morning to observe bamboo. At this time,

smoke, sun shadow, dew gas, are floating between the sparse branches and dense leaves flow. Thus, the chest of the emotion moved, there is the idea of painting. In fact, at this time in the mind of the bamboo, is not the eyes to see the bamboo, so quickly take the ink ink, spread out the paper, enjoy the pen, enjoy the brush, immediately ha into a picture. At this time, the bamboo painted in the pen is not the bamboo reflected in my mind. In short, it is an indisputable law that the idea arises before it is written; but when the interest flows beyond the law, it is only a personal operation. Is this just painting? "Zheng banqiao" bamboo in one's mind" is not in the eyes of the reality of this view is very important, because "bamboo in one's mind" is permeated into the writer aesthetic image, the aesthetic image is formed in the writer's mind, is with a writer, which is aesthetic subject subjective consciousness and imagination, and then on the paper, and in the process of painting and "in" and "heart" in the different, is again after processing and deformation of bamboo, this is what Su Shi said after even in the mouth and hand is not easy. It is an important development of Zheng Banqiao's theory of "taking the bamboo in the mind" to distinguish it from that in his eyes and that in his hand. And "to have complete bamboo on one's mind" is exactly the intermediary of the aesthetic psychological structure. As the creator, the aesthetic subject shows the aesthetic object as the object through the intermediary of the aesthetic psychological structure of one of the "to have complete bamboo on one's mind".

1.2.6 Zheng Xie's redevelopment of the theory of aesthetic psychological structure

Zheng Banqiao's "confidence without bamboo" is the supplement and development of Su Shi's "to have complete bamboo on one's mind", "I have ten thousand poles in the chest" and "bamboo with ease", there is no rigid pattern in the chest, but there are ten thousand dry for change into bamboo. Based on this understanding, he said "confidence without bamboo" and Su Shi's "to have complete bamboo on one's mind" is interlinked. Zheng Banqiao in the poem "painting bamboo" in the poem: "text and painting bamboo, bamboo; Zheng Banqiao painting bamboo, without bamboo. Or thick, or light, or thin, or dense, or long, or short, or fat, or thin, conveniently take the flower, natural formation, its verve and physiology natural abundant. After learning,

how dare to deceive the former sages. However, there is no bamboo bamboo, in fact, it is just a truth. "Zheng Banqiao" confidence without bamboo" theory just to against rigid pattern, not against" writing painting or article creation, first conception mature, then write the principle", which is still sure in creation is the existing blueprint and model in the mind, and Zheng Banqiao also advocated the principle of "writing painting or article creation, first conception mature, then write the principle", not confident, but extended to the chest can present thousands of bamboo blueprint and model, is the excellent application of psychological aesthetic structure, than of Su Shi "to have complete bamboo on one's mind" development, and the spirit is completely consistent. From their poetry and painting reflect the aesthetic psychological structure, whether Su Shi's "to have complete bamboo on one's mind", "body and bamboo" or Zheng Banqiao's "to have complete bamboo on one's mind" did not leave the aesthetic psychological structure, and made a positive affirmation, are the interpretation and analysis of the aesthetic psychological structure from different dimensions.

1.2.7 Ye Xie's systematic elaboration of the aesthetic psychological structure

Ye Xie, a famous scholar in the late Ming dynasty and early Qing dynasties, made a systematic elaboration on the aesthetic psychological structure. He believed that artists' aesthetic appreciation and their ability to create beauty were determined by many factors. Ye Xie has clearly pointed out that "talent, courage, knowledge and power" constitute people's aesthetic psychological structure, and is the source of aesthetic beauty creation. Most of the ancient Chinese people's understanding of the aesthetic psychological structure is perceptual. As a scientific theory of aesthetic psychological structure, western aestheticists and psychologists have made fundamental contributions to it.[5]

1.3 The Aesthetic Psychological Structure Serves as the Conceptual Source of Scientific Theory

Think that "schema" is the intermediate link between sensibility and knowledge. He stressed: " There must be a third party, which must be homogeneous on the one hand to the category and the phenomenon on the other, and make it possible to apply the former to the latter. The representation of this intermediary must be pure

(without any experience), but intellectual on one hand and perceptual on the other. Such a representation is an a-priori schema." [8] Although Kant's "schema" does not belong to the same concept as the aesthetic psychological structure, he has realized that the thinking ability and imagination ability have important significance and value for human understanding and understanding of things. The German aesthetician Heidegger and Kant have a similar understanding: all human understanding and understanding of the external world should be achieved through active and active participation, rather than passively and blindly accepted with a blank mind. The so-called explanations are the premise and conditions of existing prior, prior, prophet, foresight and mastery in the human brain. The British literary theorist Gongbrich called it the "initial schema", and the American cognitive psychologist Jerombrer put forward the theory of cognitive psychology, and called it the "world model". He believes that a person's cognition of the world is based on and based on the model of the real world conceived in his mind, and the internal conditions based on which the construction of this model are absorbed from the cultural education received by each individual. He believed that people's cognition of the knowledge of the world is not just a mapping and reflection of a certain sequence structure, but a program or a model drawn in their mind, so as to correctly predict the structure and appearance of the world. The "world model" enables people to predict, push in and extrapolate more knowledge. Therefore, it is possible to predict and predict the form and content of things. The French aesthetician Meldufheina called it "knowing first". The structuralist psychologists and the Gestalt psychologists put forward a scientifically complete theory of aesthetic psychological structure. Structural psychologists Feng De, Tiechina and others believe that human psychological structure is a complex composed of feeling, perception, unified perception, image, imagination, judgment, emotion, will and other psychological elements. Gestalt psychology believes that if the parts of things are characterized by similarity, proximity, continuity, simplicity and closure, it is easy to combine the various elements together to form a holistic unit. The German word "gestalt (gestalt)" means "form", "whole" or "gestalt", Because the human brain's perception of objective things always

tends to the laws of integrity, briefly, Is the role of human psychological organization in dealing with the external stimuli received by the senses, Always tend to be neat, symmetrical, simple, balance and other perfect characteristics, So gestalt psychologists see the psychology as a whole, Thought that people generally perceive the whole rather than the isolated component, The gestalt structure of the whole, And to give people a holistic, systematic reflection, And form a gestalt psychological structure; If there is a certain gap and an incomplete situation in the whole of the perceived object, The observer's mind automatically fills the gap, Build a graph with a complete structure, The gestalt mental structure will consciously supplement, complete, integrate according to the gap of the graph, and finally improve the graphic image, This is the psychological structure of the gestalt under the "gestalt law", "Galt" reflects the natural sense of whole, It both produces an insight, Grasp the overall system of the objects, And make the psychological structure integrated, systematic, complete shape.

The famous Swiss psychologist Piaget absorbed the theories of structuralism and Gestalt psychology and put forward the "construction" of psychological structure. He believes that normal people have an existing psychological pattern (schema), which is the intermediary of human beings's feeling and understanding of external things, and is the basis of human reaction and understanding of things. In 1970, piaget proposed a " $S \rightarrow (AT) \rightarrow R$ " psychological formula, the formula shows the specific object of stimulation (S) is subject assimilation, with (A) internalized in the original psychological structure (T), and through the original psychological structure of filtering, processing, processing, people to object stimulation (S) to make the corresponding response (R). This formula is of great significance to reveal the law of human psychological activities, and lays the theoretical foundation of psychology for the aesthetic concept of aesthetic psychological structure.[9]

2. The Attributes and Characteristics of the Aesthetic Psychological Structure

Due to the diversity of objective and subjective factors of aesthetic objects and the complexity of combination modes, each form of aesthetic psychological structure has its own unique attributes and characteristics, including the

necessary conditions, elements and functions for the formation and development of aesthetic psychological structure.

2.1 The Necessary Conditions for the Formation and Development of the Aesthetic Psychological Structure

Human congenital genetic necessary condition for the formation and development of the aesthetic psychological structure, people's perception, imagination, thinking influenced by genetic quality has proved for many physiological and psychologists, because people's aesthetic psychological structure as the psychological ability of overall reaction and mapping, so each person's aesthetic ability is inevitable innate differences.[10] In 1690, the famous British thinker Locke put forward the famous "whiteboard theory" in the Theory of Human Reason, believing that the human mind is born like a white board and white paper, and all the image imprints are derived from the daub and engraving of acquired sensory experience.[9] Locke's theory belongs to the theory of acquired reflection, which has its reasonable elements, but also unreasonable. For example, even an orangutan who has lived with human beings since childhood, no matter how it is trained and cultivated, there will be no human psychology and thinking. Similarly, human psychological differences cannot be ignored. For example, Mozart plays the piano well at a few years old, which most children of his age cannot do. Therefore, we agree that the structure of aesthetic psychology is acquired, and at the same time, we cannot deny the great energy and important influence of innate quality, just as Kant said that the famous judgment that "art originates from genius".

2.2 The Elements of the Formation of the Aesthetic Psychological Structure

The formation of the structure of aesthetic environment, history of aesthetic psychology, national culture customs, the comprehensive influence of personal art practice, due to the generation of human living environment conditions, naturally shape the different character and psychological structure of customs. For example, living in northern China grassland, plateau area of folk songs, most of them are bold, bold, informal temperament, and living in China's jiangnan of people temperament for wen wan tenderness, mind is more delicate. The

north and south are very different, there are huge differences. However, we must not generalize, and only demonstrate and explore the existing differences from a single geographical division. After learning and training, the northerners can also sing the sentimental Jiangnan tune, and the southerners can also sing the lofty folk songs of the north. For another example, westerners who attach importance to realism can also draw Chinese lyrical and freehand landscape. The Chinese can also draw a tragic, realistic, Luo neutral "Father" painting. Both the temperament of the north and south and the difference between Chinese painting and Western painting are the result of comprehensive factors. In ancient society, the ethnic groups were relatively closed, and the religious beliefs, living customs, practical activities, philosophical thoughts, and artistic forms were different and influenced among different nationalities, forming their own unique aesthetic psychological structure and aesthetic psychological mechanism. In today's era, there are few Oriental artists who do not understand western art. Otherwise, the Oriental artists who specialize in western art are largely influenced and restricted by the eastern and Western cultures and customs.[11]

2.3 The Main Functions of the Aesthetic Psychological Structure

Aesthetic psychological structure has the function of "identity", in the process of aesthetic creation for the embodiment of "beauty", aesthetic subject of the original transcendental aesthetic psychological structure as the blueprint of the heart, the aesthetic object screening, processing, creation, aesthetic subject selection basis is conform to the matching structure and or pattern of objective stimulation, and they again classification, induction and integration for the new whole, thus, the aesthetic subject reflects the innovation after the reflection of the new whole. For example, at the beginning, the Han nationality did not identify with the costumes of the ethnic minorities. With the great integration of the ethnic groups and the Han nationality, the continuous processing and transformation of the clothing could meet the aesthetic psychological needs of the Han people, so that it became the clothing style leading the fashion trend.

The aesthetic psychological structure also has the function of self-regulation. In the process of the continuous development, learning and practice of aesthetic creation, the process from

quantitative accumulation to qualitative leap, through the processing and integration of the internal system and the replacement of the new structure instead of the old structure. In the aspect of reading of current literary works, with different stages of age, appreciating the same literary work will have different aesthetic experiences. This is the reason why we understand that "a thousand readers, there are a thousand Hamlet" and "a thousand Dream of Red Mansions in a thousand people".

3. The Relationship between Aesthetic Education and the Theory of Aesthetic Psychological Structure

The structure of aesthetic psychology is the unified system of human knowledge, emotion and meaning, so to improve people's aesthetic appreciation, the ability of creating beauty can not rely on unilateral artistic techniques training. Therefore, all subjects should be combined with aesthetic education teaching, and constantly strengthen the shaping and construction of students' aesthetic psychology. First, the aesthetic psychological structure is the product of the "the internalization of the object beauty system". The so-called internalization refers to the transformation of external material and human external activities to internal psychological activities. It is manifested as the psychological objectification. The result is that the object is into the soul, the soul is dissolved into the object, to achieve the unity of the heart and the heart. In order to make the object and the soul integrate into each other, to achieve the unity of the heart, the unity of the heart, there must be aesthetic activities to participate in the process. The aesthetic education permeates the teaching link of each subject, and makes the effective aesthetic connection between the subject and the object. Enriched as students' aesthetic subject cognition, change the traditional sense for the use of the object (teaching material), expand the object form, the form of object more mobile and flexible, confined to the form of classroom teaching materials, to lead students feeling teaching, experiential, immersive teaching mode, cognition of real life, the baptism of traditional culture of natural aesthetic education teaching link. Subject and object to achieve harmony in the interaction. Students gradually and consciously establish the communication and connection between themselves and the external

world, and constantly strengthen the cognitive process of the external world, and gradually move toward socialization. It is enough to prove the important value of aesthetic education practice to promote the healthy development of students. Second, the aesthetic psychological structure is also the product of the internalization of the aesthetic practice system structure. People's aesthetic practice is not only the activity of perceiving the external world and contact with the external world, but also internalized and precipitation in people's heart in the form of experience and ideas, thus forming people's aesthetic psychological structure. The practice of aesthetic education communicates the relationship between history and reality in ancient and modern times, so that students know and transform the object, and understand and transform themselves. Under the continuous stimulation of this process, it awakens students' self-consciousness and promotes self-consciousness to awaken consciously. At the same time, aesthetic education makes students' aesthetic psychology have the social content, function and significance, and become the psychological structure of accumulating social history, culture and real life content. Through the practical teaching of aesthetics, students' internal aesthetic needs are stimulated. With the continuous increase of aesthetic needs, the form of aesthetic psychological structure is constantly enriched and diversified, and at the same time, it promotes the composition, establishment and development of aesthetic psychological structure. In aesthetic education and other disciplines combined teaching mode and practice, the students' aesthetic psychological structure is constantly deepening and upgrade, from the primary, intermediate, senior, so that to the direction of higher development and change of progressive process, from imperfect to relatively perfect until perfect the evolution and evolution process, from comprehensive to relatively comprehensive until comprehensive ladder upgrade process. It can be seen that aesthetic education is actually the accumulation process of aesthetic psychological structure. Qiu Mingzheng believes: " The accumulation of aesthetic psychology includes six aspects: First, the accumulation of aesthetic psychological mechanism, such as the perception of eyes, ear, nose, tongue, body, the central function of the brain, and the accumulation of effect skills, which are the physiological basis of

psychological accumulation. The second aspect is the accumulation of image information and mode, such as the accumulation and storage of aesthetic representation, image and acceptance of various image complex modes. They are the perceptual forms of accumulation. The third aspect is the accumulation of aesthetic concepts. Such as the aesthetic point of view, the concept of words, knowledge and experience of the accumulation, storage. They are the rational content of aesthetic psychological accumulation; the fourth aspect is the accumulation of emotion. Such as aesthetic emotion, emotion, sincere feeling, attitude, desire, interest accumulation. They are the core content of aesthetic psychological accumulation and the drive of aesthetic beauty. Fifth, the accumulation of the will. Such as aesthetic purpose, motivation, ideal, perseverance, self-control accumulation. They are the conscious form of aesthetic psychological accumulation and the driving force of aesthetic appreciation and the sustainable behavior of creating beauty. Sixth, the accumulation of aesthetic creativity. Such as aesthetic association force, imagination, empathy force, image construction force, the accumulation of expression force. They are the dynamic system of aesthetic creation." [3] In the practice of aesthetic education teaching, with the continuous deepening and strengthening of the aesthetic relationship between students and the object, the perception of aesthetics is not immediately recognized and realized overnight, but the process of gradually excessive from simple to profound, step by step, so that the elements of aesthetic psychology can be effectively accumulated. Qiu Ming is a special note to the six aspects, he emphasized that the six aspects of accumulation are not alone and independent, between them, intertwined, mutual penetration, each other, one, jointly build the aesthetic psychological network structure complex, and with the elements of explicit or externalized as an aesthetic, create "inner mechanism" of beauty. [3] It can be seen that the accumulation of aesthetic psychological structure provides the necessary conditions for the construction of aesthetic psychology. Aesthetic education into the teaching system, its purpose is to cultivate students with noble aesthetic quality, aesthetic temperament and interest, aesthetic ability, shape healthy personality and cultivate excellent moral character, fully affirmed the aesthetic education

to the students' body and mind development, this is the main basis of the school comprehensive aesthetic education practice. Because aesthetic education can give great care to human nature, it is the most correct educational form and method to educate students according to the aesthetic laws and requirements. By enlightening the mind to enhance people's aesthetic appreciation and cultivation ability, it is necessary to adopt a series of activities in line with the aesthetic standards, so as to construct the aesthetic psychological structure, as the psychological basis of the next aesthetic activity. Construct good aesthetic psychological structure, established the aesthetic connection between aesthetic subject and aesthetic object, provides the necessary basic conditions for the construction of aesthetic psychology, that is to say the aesthetic subject of students and professional content is not passive state, but with professional established the internalized emotional connection, subject can through the aesthetic psychological structure of the mediation to complete the professional course learning process, which contains the professional teaching content of aesthetic activities. However, without the aesthetic psychological structure as the intermediary, the aesthetic relationship between the subject and the object can not be established, and the aesthetic activities can not be completed. From the present stage, if discipline construction is not into aesthetic education content, professional discipline is easy to boring skills, now school still exists to aesthetic education teaching, is pure art courses for students, it is wrong to understand the tenet of aesthetic education teaching, the aesthetic education with art courses, into the myth. It causes the awkward situation of "hard teaching" and "hard learning"; in the long run, the professional discipline cannot achieve the goal of promoting humanistic spirit and cultivating new talents with humanistic quality without integrating aesthetic education. Therefore, the construction of aesthetic psychological structure is the purpose and fundamental element of realizing aesthetic education.

To sum up, we understand the content, causes, characteristics, elements, functions and significance of the aesthetic psychological structure, which provides a broader idea for the aesthetic education. Firstly, aesthetic education must construct, develop and perfect aesthetic

psychological structure; secondly, we should accumulate the content and form of aesthetic psychological structure through rich and colorful aesthetic education practice, so as to realize the goal of constructing aesthetic psychology. The structure of aesthetic psychology is a complex, diverse, diversified, multi-dimensional and three-dimensional network system, so the structure of aesthetic psychology is a whole construction, rather than the construction of local psychological form and content. Aesthetic education should pay special attention to start from the whole, avoid one-sided, single, so that students' aesthetic psychology is incomplete.

4. The Perfect Aesthetic Psychological Structure is Conducive to the Implementation of Aesthetic Education Methods and the Establishment of the Mode

Beauty is one of the most important factors in human life. Liang Qichao said, "If you spare the ingredients of 'beauty' from the whole content of life, I am afraid you will live comfortably or even fail." "Fun is the driving force of life. When the interest dies, life becomes meaningless." CAI Yuanpei said: "Aesthetic education, and intellectual education complement, in order to achieve the completion of ethics education." The ethics education function of aesthetic education, just like the function of promoting intelligence and physical health, is the premise and situation function of creating ethics education, intellectual education and physical education, which is not equal to ethics education, intellectual education and physical education itself. The beautiful environment makes people happy physically and mentally, and more benefit from the harmonious and free development of people.[12] Scientific and rigorous teaching style is a kind of beauty, conducive to knowledge transmission and ability cultivation; rich and diverse teaching activities is a kind of beauty, reflects the concern for life and humanity. Aesthetic education is to aim at cultivating students' ability to feel, express, appreciate and create beauty, so as to promote students to pursue the interest and ideal state of life. The task of aesthetic education can be summarized as establishing the correct aesthetic view and cultivating the ability to appreciate and create beauty. The real aesthetic education is the education formed after infiltrating the aesthetic principles into the teaching of all subjects. Therefore, the perfect aesthetic psychological

structure is conducive to the implementation of aesthetic education methods and the establishment of aesthetic education mode.

4.1 The Construction of Aesthetic Psychological Structure is Conducive to the Implementation of Aesthetic Education Methods

Constructing a perfect aesthetic psychological structure is more conducive to promoting the implementation of aesthetic education methods, guiding students to have the ability to discover beauty (natural beauty and social beauty), teaching students to have the ability to appreciate beauty, and stimulating students to have the ability to create beauty.

4.1.1 Guide students to find the ability of beauty Education in aesthetic education activities is the real aesthetic subject, in the practice teaching to improve students' aesthetic ability is the premise of teachers in daily teaching for aesthetic education penetration, cultivate students' aesthetic accomplishment, using aesthetic material, aesthetic elements, stimulate and stimulate object (the educator, students) feelings, guide it into the aesthetic state for deep emotional experience, and eventually cultivate their feelings." With emotion" is the basic law and method of aesthetic education activities. Among them, the first "love" refers to the emotional content and its external expression in the aesthetic education material, followed by the feelings of the teacher (teacher). The second "affection" refers to the feelings of the student (the student). Therefore, the "emotion" of aesthetic education is the feelings of aesthetic education materials to move the feelings of the trainees. Teachers use their own practice to influence and motivate students, so the premise of teachers' aesthetic education for students is to use the aesthetic psychological structure to stimulate students to actively intervene to find and find the aesthetic education materials in social practice activities.

First, feel the gorgeous beauty of nature. The magnificent scene of nature, the magical changing natural phenomenon, provide rich nourishment resources for the practice teaching of aesthetic education, with the structure of aesthetic psychology as the "intermediary", so as to provide students with diverse aesthetic images and aesthetic feelings. China has a vast territory and territory, and rich and colorful nature, which contains the natural beauty of the spectacular

"forest and snow fields" in the northwest, the "desert smoke", the beauty of the "small Bridges and rivers", and the magnificent "snow peaks"... the motherland is everywhere, famous mountains and beautiful waters are like a picture. Teachers rely on the materials of natural aesthetic education, with full passion, vivid explanation, with real teaching, practice observation experience, guide students through the appreciation of natural beauty, will spontaneously for the motherland mountains and rivers praise, consciously produce patriotic feelings, love the heart and national pride.

Second, experience the exquisite beauty of humanity. In the teaching process of letting students perceive the beauty of nature, it is necessary to continuously penetrate the beauty of social humanities, and to organically combine the two. The integration of natural landscape and cultural landscape is the biggest feature of China's tourist scenic spots. Only when the natural landscape of Mount Tai is combined with the cultural landscape, can it highlight its long-standing cultural heritage and produce greater attraction to people. For example, in 1981, Feng Jikai's essay "Mountain Picking Works" recorded Mount Taishan, which was successively selected as the Chinese textbook for high school and primary school. "Mountain Picking Works" is one of his stories on Mount Taishan in 1981, and also one of the famous essays on Mount Taishan. In 1983, he was selected into the national high school Chinese textbook, and then selected into the primary school Chinese textbook, praising the indomitable spirit of mountain climbing. This essay is a very powerful proof that the beauty of nature and human beauty should be combined to produce lasting and far-reaching aesthetic power. The majestic, winding, majestic Great Wall, Sigh at the world miracle created by the ancient working people, Admire the extraordinary wisdom of the ancients; The high gorge, flat lakes, red walls and yellow tiles tell the rise and fall of the dynasty and the craftsmanship of the royal gardens, Experience of the rich and unique culture and a long and brilliant history, Clever designed dai bamboo house... All this gorgeous and exquisite modern beauty is the crystallization of human wisdom, Is a combination of natural beauty and artistic beauty, Can trigger students' associations, stimulate students' imagination, Constructing its aesthetic psychological structure, In the heart of beauty,

Give people a positive spiritual encouragement. Third, experience the beauty of the geographical laws of development and change. Everything develops and changes, and the development and change of most geographical things can be recognized by people with regular perception. The movement of the atmosphere, the flow of water, the eruption of volcanoes, the balance of the ecology, the replacement of the day and night, the change of the seasons are all regular. For example, when explaining the location selection of the — Three Gorges Project, teachers can use the help of literary poetry. Li Yu's "how much sorrow can you have, just like a river of spring water flowing eastward" to explain the image of "spring water" flowing eastward in a poetic way. As the saying goes, "the water flows to the lower place", and the "flowing east of a river of spring water" can just reflect the characteristics of China's high terrain in the west and low in the east. It is also because of this rolling east river "spring water" to facilitate the traffic, connection and trade between the East and the West, at the same time, but also formed a huge water energy at the junction of the ladder. This not only let the students feel the magnificent beauty of the motherland mountains and rivers, so that the students' patriotism arises spontaneously, but also played to improve the students' literature appreciation ability. "Wild Fang hair and delicate fragrance, beautiful wood and shade, wind and frost, the water" (Ouyang Xiu "Drunken Weng Pavilion"), in the face of this continuous interactive cycle in the "scene of the four times", Ouyang Xiu issued "the scene of the four times is different, and the joy is infinite" feeling! This is a typical "emotional", such examples, as long as the aesthetic education workers can dig deeply, carefully observe, in the social practice teaching of the special teaching mode, in the practice of recreation, cultivate students' interest in learning at the same time, also expand the students' knowledge and understanding, high quality social practice is for students to establish aesthetic consciousness, aesthetic taste and aesthetic experience effective form. The traditional, forced and cramming knowledge indoctrination to guide, inspire and encourage students to explore the mystery and desire of beauty, to arouse the heart of students to aesthetic needs and yearning, and then with the help of aesthetic psychological structure, so as to achieve the purpose of aesthetic education

to inspire life and open the mind.

4.1.2 Teach students the ability to appreciate beauty

From the epistemology of positive materialism, we can see that people's feelings of beauty are not produced naturally, but a process that needs to be cultivated through acquired educational learning. In other words, appreciation is not only an aesthetic psychological activity, but also a kind of aesthetic practice activity. Through it can improve the students' physical and mental edification, artistic edification, moral cultivation and ideological sentiment.[13] In fact, in the practice of aesthetic education teaching, let the students contact with nature, not only feel the nature with personal good emotion, but also have the effect of purifying people's mind, when not very good aesthetic education, although the body in nature, but the heart without perceived nature, we often stop to watch some natural beauty, will hear some sweet, impatient voice. For instance, "What is there to see?" "No meaning, No more than next time, Won't come again." "Just carved a few words up the mountain, A few poems", "there are several couplets in the pavilion", "some trees and grass grow on the mountain" and so on, This shows that they do not understand the poet's life history and creative background, The cliff carvings reflect the vicissitudes of the history of The Times and have an important historical value, When the harsh sound was heard, As an aesthetic education worker, Don't blindly bring yourself yourself, Is not a very good establishment of the aesthetic psychological structure of the intermediary and bridge link, Cause the lack of aesthetic education, Lead to the lack of aesthetic consciousness, the loss of aesthetic perception, The consequence is a reduction in aesthetic appreciation, This has also sounded the alarm for the school aesthetic education, Therefore, it is imperative to cultivate students' aesthetic ability, Should start with the dolls, Starting with preschool education, It is an urgent and urgent task, Must strengthen the implementation of aesthetic education in the link of school education, in the family education and even the whole society to assist the school to do a good job of aesthetic education, To do a good job in comprehensive aesthetic education. School education bears the brunt, and the family and society also have a great responsibility and mission. In the link of practical teaching of aesthetic education, we should fully grasp all

aesthetic education materials and carry out the infiltration of aesthetic education. For example, in the combination of aesthetic education and other majors and technical disciplines in the classroom, according to the requirements. In guiding students to appreciate the natural landscape, we should always carry out aesthetic education teaching.

It can be permeated from the following aspects: First, view its "form" and feel the beauty of the form. All over the world, the motherland great river north and south due to the terrain, climate, vegetation, soil, hydrology and other geographical elements will present different form beauty: split the skyscraper huashan main peak, near and different mountains, winding deep Norwegian fjord, sand long taclamagan desert, and so on these natural early to uncanny, all bring visual beauty, immersive experience of each individual will be different, but for the geological structure brings the aesthetic pleasure is the same, everyone see after there will be impressed by magnificent natural landscape and shock. Second, check its "color", feel the beauty of the color. Different regions of the world, different seasons of the natural landscape will present different colors of beauty. Color is a grace given by nature to mankind. Green water, green mountains, blue sky, white clouds, pleasing to the eye; spring azalea, summer hibiscus, autumn yellow chrysanthemum, winter wintersweet with gorgeous scenery. The color of nature has a great adjustment and coordination effect on the human spirit. No color, no life, no life, there is no way to talk about beauty. For example, the "lotus leaves" in June "and" lotus flowers "in" reflecting the sun", the beautiful and mysterious Emei Buddha light, the jade and clear world of" thousands of trees pear blossom " in August, and the blue lotus and jade bamboo world on both sides of the Lijiang River are all different colors to bring people feel aesthetic pleasure. Third, listen to its "sound" and feel the beauty of the sound. There are many sounds of auditory beauty: there are the "frog sound" and "cicadas" in the middle of the night in the summer night, the sound of surging Qiantang tide, the sound of tigers and apes in the wilderness, all of which bring different sounds to people feel aesthetic pleasure. Fourth, look at its "movement", feel the beauty of clever. Geographic things are moving, thus giving people infinite dynamic beauty: "the moon between the pine, the spring stone upper", "three

thousand feet down, suspected to be the Milky Way falling nine sky", "the sky is green, the wild vast wind blowing grass low see cattle and sheep" are the movement of different things, bring people different feelings of aesthetic pleasure.

In short, under the careful guidance of aesthetic education teachers, build perfect the aesthetic psychological structure, in the practice investigation and explore living course, by mobilizing all kinds of sensory to deep experience, feel all kinds of geographical landscape and teaching images and careful analysis, rich association, give full play to the imagination, savor the inherent beauty of emotion, so as to obtain the best aesthetic effect. Of course, the cultivation of students' good emotions and the establishment of noble sentiment is not achieved overnight, but requires the teacher to "subtly" complete the personality shaping and aesthetic taste. As long as teachers persist in aesthetic education, students' aesthetic level will continue to be improved!

4.1.3 Stimulate students' ability to create beauty
Man is not only the appreciation of natural beauty, but also the creator of humanistic beauty and social beauty. In social practice, we should not only guide students to understand and feel beauty, cultivate students 'ability to distinguish beauty and identify ugliness, cultivate students' noble moral sentiment, establish correct aesthetic view, but also educate students to regulate their own behavior, consciously cherish the surrounding scenery, protect beauty, and fight against all the behaviors that destroy beauty. More to encourage students to start from me, start from the surrounding environment, care for every tree and grass, a flower a tree, start from beautifying our campus, beautify our hometown, with their own practical actions to pursue the United States, create the United States, practice the United States. With their own hard hands to draw a grand blueprint on the picture scroll of the Shenzhou land, for the world art treasure house, for the future training of artistic talents and work together.

Practice teaching is to guide students to observe the society with their own eyes, explore the society with their own thinking, feel the society with their own mind, and realize the combination of learning and thinking and the unity of knowledge and practice. Suhomlinsky said: "Beauty is a kind of gymnastics of the mind — It makes our spirit integrity, our

conscience purity, emotion and faith." In the face of the world of aesthetic material, as aesthetic workers must strengthen their own aesthetic accomplishment, improve their appreciation ability, and actively create and use the aesthetic material, the students feel to further, let students have a heart feel beauty, appreciate beautiful eyes, beauty, beautiful mouth, create beauty, do a moral, intellectual, physical, beauty, labor all-round development, fully demonstrate the powerful function of "practice education".

4.2 The Construction of Aesthetic Psychological Structure is Conducive to the Establishment of Aesthetic Education Methods and Models

From the relevant literature of aesthetic education teaching, there are four implementation modes of primary and secondary schools: natural education mode, life experience mode, cultural investigation mode and exchange learning mode.

4.2.1 Nature education model

The important form of natural aesthetic education teaching is practical teaching, which carries out aesthetic education for students with the help of natural resources and also in the natural environment. Nature itself is everyone's teacher, students accept natural aesthetic education, can hone their will, train their body, shape their temperament, edify their aesthetic and sentiment. At home and abroad, the teaching mode of natural aesthetic education is built on the basis of perfect aesthetic psychological structure, is in order to cultivate and develop students better acquisition for professional skills, knowledge and personal quality, by school regular field quality training, education exploration, natural history tour, natural animal and plant observation and landscape activities of the practice of students travel course form. This model advocates open education, values the utility of environmental education, and gives full play to the educational role of natural aesthetic education. The United States, China, Japan, Russia, Malaysia and many other countries regard the teaching practice of natural aesthetic education as an important part of after-school education.

4.2.2 Life experience mode

Practical aesthetic education teaching is an important way to promote the deep integration of book knowledge and life experience. In the process of integration, the essential

"intermediary" of aesthetic psychological structure is used to cultivate students' aesthetic consciousness and aesthetic emotion. Dewey believes that education is the process of children's life. It advocates learning from life, learning from experience, and learning from doing, so as to make the knowledge gained in schools more vivid and three-dimensional in life experience, and exert more lasting cultural significance on children themselves. In the teaching process of practical aesthetic education, the theory and practice are perfectly combined together, and they construct the aesthetic psychological structure to stimulate people's aesthetic feelings. At home and abroad, the practice teaching of life experience mode is to meet the needs of students to learn to use their brains and learn to survive life. Developers integrate tourism practice resources so that students can directly access to the social life environment, so as to create life education experience for students. The model is different from the campus life situation learning and campus practice, advocate learning in the real situation, make it better experience beauty and perception of beauty, practice in social life, Japan, Romania and other countries of educators development farm study, professional experience, survival challenge life experience mode of the practice of aesthetic teaching form. Students receive life education, practical education, aesthetic education, but also to promote the development and perfection of natural aesthetic education teaching.

4.2.3 Cultural investigation mode

The practical teaching mode of the society is the best way to understand the different cultures. Culture is the sum of material and spiritual wealth created by people in the process of social and historical development. Material culture is visible explicit culture, and spiritual culture is invisible invisible culture. With the acceleration of globalization, cross-cultural communication has become an indispensable part of life. The cultivation of students' cross-cultural awareness, cross-cultural understanding, cross-cultural communication ability and cross-cultural aesthetic appreciation is inseparable from practical aesthetic education teaching. The aesthetic practice teaching of cultural investigation mode enables students to contact the places and things that they cannot normally visit, increase their understanding of various cultures in the short-term stay and investigation,

and improve their cultural understanding, tolerance, communication ability and aesthetic ability. The model advocates multicultural interactive education practice teaching, in China, Japan, the United States, South Korea and other countries, whether history, language, geography, local conditions and customs, diet, life and professional characteristics and traditional customs, literature and art, values, etc., can become a cultural aesthetic studies practice subject form and content, let the students under the rich cognitive, build perfect aesthetic psychological structure, more profound found beauty, perception, understand beauty, appreciate beauty, create beauty.

4.2.4 Exchange learning mode

Exchange learning mode of studies travel enables students to realize urban and urban, rural and rural, urban and rural exchanges and exchange visits and school exchanges, to establish across regions, across national cultural understanding channels to enhance regional language, natural humanities communication and academic exchanges, students in various comprehensive aesthetic experience and establish a relatively perfect aesthetic psychological structure. The connotation of the model is based on urban exchange visits or school exchange project, students leave the current school, to other countries or other city schools to communicate and study, experience other schools and urban aesthetic education mode, accept aesthetic education idea, other schools communicate with each other, learn from each other, learn from each other. In countries like Japan, The exchange learning mode of aesthetic education has a good social foundation, Comprehensive communication, cooperation and interaction with local schools or society can be arranged through the destination education department, To realize comprehensive research learning, In line with the needs of many primary and middle school students, especially senior students, liaison, The model of jointly training students is also very common in many universities in China, Such teaching encourages students to accept exotic customs and educational models from different backgrounds, It is also of great significance and value to improve students' aesthetic understanding, Promote the integration of different cultures across regions and borders, The integration of cross-cultural aesthetic art education.

Other mountain stone can attack jade. As the

teacher of aesthetic education practice teaching curriculum design, we should understand and learn from the advanced experience of the implementation of aesthetic practice teaching curriculum at home and abroad, combined with the actual situation of local schools, design practical courses that can truly realize the function of education, so as to improve the cultivation and shaping of students' aesthetic quality.

5. The Enlightenment Significance and Value Function of Aesthetic Psychological Structure Theory to Contemporary Aesthetic Education

As an organic part of basic education, aesthetic education is also an important means to implement quality education. Aesthetic education should be combined with various disciplines, give full play to its guiding role, promote the implementation and development of aesthetic education, and satisfy people's spirit, psychology, emotion and other aspects. Therefore, aesthetic education has a special and important significance for the cultivation and promotion of people's comprehensive quality, which is in the core position in both school education, social education and family education. Through the summary and exploration of the characteristics, conditions, elements, functions and other aspects of the theory of aesthetic psychological structure, and according to the characteristics of the theory of aesthetic psychological mechanism, it has an important enlightenment significance and value effect on the development of contemporary aesthetic education.

5.1 Aesthetic Education is a Systematic Project

Aesthetic psychological structure refers to the aesthetic characteristics of the objective things. It constitutes the intermediary of the aesthetic relationship between the subject and the object, and the psychological mechanism of human aesthetic activities. Wen Yiduo and Ai Qing are both poets and painters, and Xu Zhimo has a rich knowledge of society and history. Now when the school talks about aesthetic education is to open more art classes to students, this idea and practice is very ridiculous. Students should absorb the nutrition of beauty in the vast social life, and teachers should consciously help students to construct the aesthetic psychological structure, which is exactly what our education

ignores at present. It is obviously much more valuable to educate students into "beauties" than to educate a top scorer in the college entrance examination.

5.2 Aesthetic Education Should be Valued from an Early Age

The structure of aesthetic psychology is not the transcendental existence of human beings in the mind, but is to be acquired, trained and cultivated, and takes the basic maturity of people's mind as the prerequisite. The conditions for giving aesthetic psychological structure require that aesthetic education must be paid attention to from childhood, and lay a good and solid foundation for the construction of a sound and healthy aesthetic psychological structure. The aesthetic psychological structure of most people without well trained later is formed in the state of unconscious and subconscious. In this way, the level level of the aesthetic psychological structure of this kind of people is relatively low. But if the children are consciously cultivated and trained from an early age, its aesthetic psychological structure level is relatively high. Many outstanding artists with a family tradition, and their descendants also inherit the excellent family tradition of their ancestors. Ancient and modern, Chinese and foreign, all so. The descendants of writers are more likely to become writers, the descendants of painters are more likely to become painters, the descendants of musicians are more likely to become musicians. Although there are biological genetic factors, the grandparents have also played a vital role in the construction of the aesthetic psychological structure of the younger generation. For example, in the Northern Song Dynasty, the three father and son of the Su family occupied three seats of the eight masters of the Tang and Song Dynasties. His father Su Xun's travel and anger gave his brother Su Shi and his brother Su Zhe valuable knowledge, fertile soil of soul and creative inspiration. Su family has been the poetry family, Su Shi's uncle Su Huan, uncle Cheng Jun both high school jinshi. Su Shi's grandfather, Su Xu, was indifferent to fame and wealth and proud of the powerful, and had a deep influence on the two brothers, which reflects the generational inheritance of genes and context. From the psychological point of view, it is the aesthetic psychological structure internalized by the aesthetic activities of the Su family that has an

extremely important and profound influence on their father and son, thus gaining the reputation of "eight masters in the Tang and Song Dynasties, one door and three fathers and son".

5.3 We Should Pay Attention to the Differences of People's Aesthetic and Psychological Structure, and Explore Artistic Talents

Everyone is an independent individual, so there must be various aspects, so the aesthetic psychological structure with individual differences is inevitable, aesthetic education teachers in the teaching link must pay attention to the students' personality characteristics, good at discovering and digging all aspects of the students' specialty and potential, thus targeted according to their aptitude, cultivate excellent artistic talents, to cultivate the foundation of talent talents.

5.4 Attach Importance to the Chinese and Western Aesthetic Art Education

We should not only pay attention to the excellent traditional art education of our nation, but also pay attention to the art education of foreign countries, so that the aesthetic psychological structure of students can constantly accumulate and produce quantitative changes in the artistic atmosphere of Chinese and Western convergence, and finally achieve a qualitative leap. In the conscious application of natural aesthetic education and teaching links, teachers lead students out of the campus, into nature, close to nature, understand nature, experience nature, feel the kaleidoscope of nature. Teachers in the teaching process make full use of and mining aesthetic education material, help students understand the nostalgia, know national conditions, open vision, broaden horizons, knowledge, expand knowledge, improve the students' sense of social responsibility, innovation spirit and practice ability, and cultivate students to form the correct aesthetic, set up the correct aesthetic consciousness, improve students find beauty, beauty, appreciate and create beauty.

5.5 School Education must Design the Compulsory Courses of Aesthetic Education from the Shallow to the Deep

At present China's aesthetic education is still in the weak environment, most parts of the primary and secondary school education for music, art

courses, parents and teachers tend to Chinese, mathematics, English and other professional courses teaching and training, almost no other aesthetic education courses, most students are unconsciously construct their own aesthetic psychological structure. If the school can really pay attention to aesthetic education, students will consciously construct their own aesthetic psychological structure at a high level after mastering their basic concepts and principles of aesthetics, so as to improve their aesthetic ability to create beauty. Aesthetic education for training the artist foundation and preparation, but also made a great contribution, but our aesthetic education should not cultivate the artist as the main purpose, but through the aesthetic enlightenment power to promote students to construct their own aesthetic psychological structure, improve the national quality is the primary task and fundamental purpose.

In summary, Aesthetic psychological structure is the schema, pattern or format of object beauty stored in the human brain knowledge, emotion and mind system: due to the storage of a variety of beautiful schema, When an aesthetic object is present before the eyes, As an aesthetic subject, Will quickly collect, filter and retrieve stored images in your mind, And with the original blueprint in his mind, Screenshot, compare, match the realistic images seen in front of you, If it is considered beautiful, At the same time, the blueprint and physical absorption, merger, assimilation, integration; If it does not conform with the original blueprint in your mind, The aesthetic subject will quickly send out a signal of internal structural adjustment, To match the physical object to meet the needs of the external environment. If the aesthetic subject has no corresponding structure in the mind and the external environment, it cannot compare and match the real things, and the blueprint in the mind cannot stimulate, absorb and assimilate the beauty of new things, so it will be recognized as not beautiful, and then be rejected by the aesthetic subject. Therefore, the aesthetic psychological structure can also be understood as the "promoting" and stimulating the subject to make aesthetic reactions, form a specific aesthetic relationship, and complete the "intermediary" or "filter" of aesthetic activities. It can actively reflect the aesthetic characteristics of things, leading to extremely active psychological activities, forming a unique structural system of aesthetic activities with

aesthetic perception, aesthetic emotion and aesthetic consciousness. This aesthetic structure system is the result of long-term, continuous, repeated and repeated accumulation of human aesthetic practice experience, so it has relative stability and persistence. But not all congenital has its unique structure, but through long-term and professional art training, art training, art edification and art practice in the process, under the background of aesthetic environment, to stimulate an ordinary person, build and develop a relatively perfect individual aesthetic psychological structure and psychological mechanism of aesthetic activities. The ability of human beings to appreciate and create beauty is closely related to everyone's aesthetic psychological structure, so aesthetic education is actually the educational process of how to construct people's aesthetic psychological structure at a higher level. Therefore, aesthetic psychological structure is a very important concept, which not only affects the improvement of individual aesthetic ability, but also has enlightening significance for teachers how to conduct aesthetic education.

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