

A study on the Evaluation of Aesthetic quality of Visual Art among Middle School students in Western China

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Abstract

The evaluation of aesthetic quality of visual art includes two aspects: aesthetic cognition and aesthetic experience. This study designs two experiments to evaluate aesthetic cognition and aesthetic experience respectively: first, through interviews and questionnaires, the aesthetic vocabulary of middle school students with 40 aesthetic words is constructed. The results show that the aesthetic quality of visual art of middle school students is represented by four dimensions of aesthetic cognition: concinnity, magnificence, comedy and tragedy. In the second study, the relationship between aesthetic words and emotional experience of middle school students was investigated. The results showed that there were obvious differences in the scores of aesthetic feelings, pleasure and awakening in the three dimensions of aesthetic feeling, pleasure and awakening, among which the aesthetic feeling and pleasure of beautiful words and comedy words were the highest, and the awakening degree of magnificent words was the highest.

Keywords: visual art, aesthetic quality, evaluation and research, middle school students

Introduction

The establishment of the evaluation system of art quality in primary and secondary schools is the substantive transformation of China's attention to the quality of school art education from macro control to micro implementation. In 2015, the measures for evaluating the artistic quality of Primary and Middle School students (trial) promulgated by the Ministry of Education of China made guiding opinions on the indicators to be tested in the evaluation of students' artistic quality, including basic indicators, academic indicators, development indicators, and corresponding secondary indicators. This document plays an important role in guiding basic education to attach importance to the cultivation of middle school students' artistic quality, but the connotation and extension of artistic quality, index dimensions and evaluation methods are not detailed, but also relatively extensive. More importantly, the artistic quality of students is not only as simple as the creation of works of art, but also should include the category of aesthetics and so on. For middle school students, art often does not mean any skill (Munro, 1956) Under the influence of the pressure of further study, the artistic skills of middle school students gradually decline. Only when students put the object into "their own spiritual warehouse" to appreciate it from an aesthetic point of view, can students take a step forward in higher standards of artistic quality. Therefore, this study uses aesthetic feeling, which is the key element of aesthetic quality, to explore the aesthetic quality of visual art of middle school students, explore its characteristics, and lay a theoretical foundation for the further establishment of appropriate evaluation tools.

Definition of the concept of Visual Art Aesthetics

The Chinese meaning of Aesthetic is aesthetic and aesthetic, which is derived from the Greek language $\alpha \leq \{\alpha\} \alpha \sim (2 / 2)$. The original meaning is "perception through the senses". From the etymological point of view, aesthetics and aesthetics are consistent, and its usage can be traced back to Baumgarten, who enjoyed the reputation of "Father of Aesthetics", using Aesthetics to name his works. However, modern aesthetics is completely different from the Baumgarten era. It has become the understanding and use of "aesthetics" in the trend of social development, which has something to do with the subjective attitude, aesthetic position, aesthetic level and aesthetic taste of the aesthetic subject.

The preciseness of theoretical thinking is manifested in the accuracy of grasping and understanding the concept, and its concrete connotation and extension should be clearly defined. (Qun ,2005).Therefore, it is feasible to peek into its essence from the long process of aesthetic concept. The development of aesthetic concept mainly focuses on whether aesthetics is perceptual, rational, or the blending of perceptual and rational.

Plato believes that "concinnity itself" cannot be felt through sensory organs, but only by virtue of reason and soul "memory" can real philosophers understand it (Wang, 1986). Aristotle critically inherited Plato's view that the essence of concinnity is contained in the concrete things of objective reality, and that concinnity is objective and realistic (Kong, 2002). Hume believes that aesthetics is a perceptual process, concinnity is not the attribute of things themselves, it only exists in the hearts of viewers, each person's heart sees a different kind of concinnity (Zhu, 2009). Kant believes that aesthetics is the emotional judgment of the subject, and the concinnity of things cannot be separated from the objective "judgment" of the subject, which is the root of the objective existence of concinnity (Wang, 2015) . Aesthetician Baumgarten put forward that "concinnity is the perfection of perceptual cognition". He believes that concinnity cannot be separated from the perceptual understanding of the subject (Zhou, 2002). After that, aesthetics moves towards the integration of rationality and sensibility, such as Schiller believes that as an aesthetic "game" can balance people's rational and perceptual impulses, so that people can achieve natural harmony (Li, 2018). Hegel believes that "concinnity is the perceptual manifestation of ideas", which is an activity in which human beings can transform the object and realize themselves and realize themselves in the object (Yue,1982). Li Zehou pointed out: "We should see the infiltration, interlacing and integration of rational and irrational factors in aesthetics" (Li,2000). Generally speaking, this study holds that aesthetics is one of the ways for people to grasp and transform the world spiritually, and it is a process in which aesthetic subjects interact with aesthetic objects through audio-visual senses and psychological functions, actively participate in aesthetic activities, and form aesthetic feelings and understanding after psychological processing, transformation and regeneration.

Visual art aesthetics is an important part of aesthetics. Visual art, also known as space art, is the process of creating a certain artistic image under the interaction of spirit and material, content and form through certain materials and tools, with the help of visual expression ability and skill (Yu,2017). The fundamental purpose of visual art is to create a perceptual image of concinnity (Wang,2001) it displays real objects in front of its eyes, which makes it give people a stronger visual aesthetic value than poetry, because what you imagine is not as wonderful as that seen by the naked eye (Dai,2003). In visual art, the naked eye receives the real appearance or image of an object, which brings concinnity to perception through the senses (Yang, 2007). Visual art aesthetics is a process in which aesthetic subjects experience, understand and pursue concinnity and aesthetic feeling in the main forms of expression, such as color, shape, texture and composition through brain vision.

The word "quality" in modern Chinese refers to a relatively broad meaning, people accept the influence of the relevant aspects through appropriate education, and then obtain a variety of continuous and stable excellent characteristics. The aesthetic quality of visual art is not only an important aspect of quality, but also a necessity of people's life. It permeates all aspects of life, "even the roughest products." People consider the aesthetic effects of these things when choosing their homes, clothes, or partners in order to find a sense of concinnity (Yang,2015).

In a sense, aesthetic feeling is the core element of visual aesthetic quality, but in the eyes of people who lack aesthetic feeling, any beautiful thing cannot reflect its wonderful.

Aesthetic feeling does not come out of thin air. Aesthetic subject abstracts aesthetic feeling based on aesthetic experience in the past, or a kind of cognition, understanding and pursuit of concinnity formed according to relevant artistic theory or artistic pursuit. It needs the coordination of brain vision, experience, meaning and so on, and the aesthetic subject needs to extract visual elements from aesthetic object and obtain the feeling of concinnity. Visual elements include not only shapes and colors, but also the composition of the whole. Hegel said that, art is to reconcile the idea of content with the form of art as a free whole (Zhu,1979). The harmony of this kind of freedom is the root of the concinnity of visual art. Michelangelo put "pyramidal,

snake-shaped" as the basis of one's own composition (Yang, 2002). Tifflinuya stressed that the value of visual contours is "unrestrained, smooth, with wavy contours." It not only makes the part, but also makes the whole attractive (Hegas,1753). Hogas believes that color depends on the correct and ingenious unity of diversity (Lin,1994). To sum up, the form of expression with composition stability, overall expression, picture color and overall harmony is helpful for the aesthetic subject to understand, receive and obtain the aesthetic feeling. A person can sense, think, experience and "reconcile" the relationship between various parts of social life, and then use the law of visual art (concinnity) to express and create this harmonious relationship. The pleasure or aesthetic feeling produced in this process shows that he / she has "aesthetic quality of visual art". In this sense, the core of aesthetic quality of visual art lies in aesthetic feeling, and the key of aesthetic feeling lies in individual aesthetic perception and aesthetic experience of image concinnity. The individual always has a perception of the artistic image, and then can find its concinnity, and then can produce an internal pleasant experience, from which the aesthetic feeling is born.

Evaluation and Construction of Aesthetic quality of Visual Art

People have always been willing to maintain a vague attitude towards the grasp of concinnity, which seems to echo the perceptual characteristics of concinnity. However, the visual aesthetic quality is related to the development of the individual itself, especially the career development, which must be treated with a rational and scientific attitude. As mentioned earlier, aesthetic activities are the unity of sensibility and rationality, and the quality is relatively stable, which determines that the visual aesthetic quality is measurable.

To accurately measure a thing, it is necessary to deeply explore and accurately grasp its constituent elements. Visual art displays its concinnity to the senses in the way of image, while the visual senses leave the stimulation of feeling, perception, appearance, illusion and synesthesia in the cerebral cortex after being stimulated by specific forms and colors. This process has complex selectivity, emotion, comprehensiveness and fuzziness, and its constituent elements also show multifaceted characteristics.

Therefore, many aestheticians, psychologists and educators all evaluate the quality of visual art. The dimensions have been explored tirelessly, as shown in Table 1.

Table 1 Dimension Analysis of Visual Art quality Evaluation tools

Evaluation tool	Aesthetic perception	Aesthetic experience
Kline Carey Map scale (1935)	√	√
Knauber artistic ability Test (1935)	√	√
The Hron Art Aptitude Inventory (1938)	√	
Meier Art appreciation Test (1940)	√	√
Grave Design Judgment Test (1946)	√	
Comprehensive Art orientation Test of Taiwan normal University (1980)	√	
Terrence Creative thinking Test (1990)	√	√
The Test of Aesthetic judgment ability of Childe and Mahada (1985)	√	
Color Application ability scale of Children's painting performance (1999)	√	√

Through the analysis of the above measurement tools, the dimensions of the measurement of visual art quality by different scholars mainly focus on aesthetic perception and aesthetic experience. Drawing on the previous research experience, this study also explores the aesthetic characteristics of middle school students in visual art from these two dimensions. As mentioned earlier, aesthetic feeling is the core of aesthetic quality. This study focuses on the aesthetic perception and aesthetic experience of students' visual art image, to see the characteristics and intensity of students' visual art aesthetic feeling.

The Evaluation Framework of Aesthetic perception of Visual Art

Visual perception is the starting point of visual art, concinnity is the unity of perceptual and rational aesthetic cognition, not only a simple form, but also in line with the logic of life development. The presentation of art is always based on material, art stimulates our feelings and presents it in cognitive activities (Robert,1994). Anheim has a clearer understanding of this. In his book *Visual Thinking-Aesthetic intuitive Psychology*, he first uses "visual

concept" to express the rational characteristics of visual perception: "Visual perception is not a passive reproduction of stimuli, but a positive rational activity." Visual senses always use themselves selectively. The perception of shape contains the use of formal categories, which we can call visual concepts because they are simple and universal (Arnheim,1954). On the surface of Anheim's cognitive perception theory, conceptualized words can be related to the real visual perception of the individual to a certain extent, and the understanding of visual perception can follow the path of "image-language" (Xu,1993), that is, it is believed that the aesthetic image can be transformed into the corresponding language, and there is a direct relationship between the aesthetic feeling of the individual and the corresponding words (Zhu, 2016).

The concept cognition of aesthetic category can distinguish the category of concinnity and express its connotation, so by observing the matching between words and works of art, the visual aesthetic perception can be measured more effectively.

The above ideas have been used to develop relevant aesthetic evaluation tools. For example, R H Gundlek of the University of Washington asked the subjects to choose the most suitable adjectives to match the music clips they had heard (Bu, 2012) in order to test students' auditory aesthetic feeling, other relevant empirical studies in China point out that aesthetic concept understanding has a significant impact on aesthetic perceptual level (Zhao, 2004). Professor Zhao Lingli of Southwest University uses aesthetic word list as one of the measuring tools of visual aesthetic perception (Zhao,2001). This tool adopts four dimensions of "*concinnity, magnificence, tragedy and comedy*" to test the aesthetic feeling of students, and has good validity and reliability of the tool. These four dimensions reflect the sensory experience of aesthetic experience in different dimensions, so this study is based on the aesthetic experience of four dimensions, compiles the evaluation tools for middle school students' aesthetic cognition, adopts lexical analysis method, compiles the aesthetic lexicon for middle school students' aesthetic cognition, and investigates the visual aesthetic perception characteristics of middle school students.

The basic Dimension of Aesthetic emotion in Visual Art

Visual art aesthetics is not only a cognitive activity, but also an emotional experience. Aesthetics is the examination of concinnity by human beings, and the result of examination produces aesthetic experience. In the aesthetic experience, emotion is the key factor, because any aesthetic activity will bring emotional experience. Susan Langer, a famous aesthetician, believes that art is the creation of human emotional symbols and the unity of emotion and form (Susanne, 1953). Therefore, aesthetic emotion has become the most important place to evaluate aesthetic experience. The evaluation of aesthetic emotion is mainly reflected in the three dimensions of emotional awakening, pleasure and aesthetic feeling. Emotional awakening refers to the degree of subjective physiological activation caused by aesthetic words, pleasure refers to the degree of individual pleasure caused by aesthetic words, and aesthetic perception refers to the aesthetic degree of aesthetic words to individuals. This study will evaluate the emotional level in aesthetic emotional experience from these three dimensions.

Experimental research

Research hypothesis

According to the four categories of concinnity (Chen, 2010) it can be seen that, aesthetic cognition is divided into four dimensions: concinnity, magnificence, comedy and tragedy. Different perceptual dimensions correspond to different aesthetic words; at the same time, different perceptual dimensions can cause individual different aesthetic feelings, that is, evoke different experiences in the dimensions of emotional feeling, awakening and pleasure. In order to explore this problem, this study is divided into two parts, the research hypotheses are as follows:

1) the aesthetic vocabulary of different dimensions has a good degree of distinction, which can measure the aesthetic perception level of middle school students; 2) the aesthetic feeling words of middle school students are related to emotional experience, and there are significant differences between different aesthetic dimensions of middle school students' emotional experience of aesthetic vocabulary.

Research 1: revision of aesthetic lexicon tools for middle school students

Purpose

Through the choice of aesthetic words, we can see whether middle school students have aesthetic feelings for things and the aesthetic form to which they belong. This study combines the aesthetic vocabulary selection method and the self-reporting method to evaluate the aesthetic vocabulary of the subjects and tries to determine the aesthetic dimensions of different aesthetic vocabulary, so as to clarify the understanding and classification of concinnity of middle school students, and establish a stable aesthetic lexicon of aesthetic characteristics of middle school students.

Subjects

265 seventh grade middle school students in Chongqing and Chengdu were selected to take part in the experiment. The age was $13 \leq 14$ years old, the average age was 13.2 years old, and the ratio of male to female was 6:4.

Experimental material

According to Professor Zhao Lingli's Aesthetic perceptual Cognitive structure (Zhao, 2003). The glossary of aesthetic words compiled by Chen Lijun and Ding Yuehua (Ding, 2008). 100 words that can express the four aesthetic categories were selected. In order to make the selected vocabulary accord with the middle school students' understanding of artistic aesthetics, let the middle school students describe the works of art with four aesthetic dimensions, such as concinnity, magnificence, comedy and tragedy, and evaluate the understanding and familiarity of the corresponding aesthetic vocabulary. Through questionnaire evaluation and related interviews, that is, to ask middle school students, "is it appropriate for the vocabulary to describe this work?" If it is not appropriate, how would you describe the work? " These words do not include words describing scientific aesthetic feeling and rational aesthetics, which are mainly suitable for describing artistic aesthetics, but are not limited to a certain field of art, including painting, calligraphy, design and other fields. Then, through interviews, middle school students aged 12-14 were asked to evaluate the understanding and familiarity of the 100 vocabulary. According to the results, the words that were difficult to understand or too abstract and unfamiliar were deleted, and some common words of middle school students were added at the same time, and finally 60 primary words were determined to enter the formal experiment.

Research procedure

First of all, 60 initial evaluation words were arranged in order to form a formal evaluation material for the aesthetic quality of visual art of middle school students. Secondly, to explain the aesthetic vocabulary evaluation guidance to ensure that the subjects can accurately understand and correctly distinguish the meaning of concinnity, magnificence, tragedy, and comedy. Third, the formal test requires the subjects to score the words in the four dimensions of concinnity, magnificence, tragedy and comedy. Among them, 1 indicates that the feeling in the aesthetic dimension is not strong, 5 represents the general feeling, and 9 represents the feeling is especially strong. Finally, according to the completion degree and evaluation quality of the questionnaire, 25 invalid questionnaires (not completed or not answered seriously) were removed, and 240 valid questionnaires were included in the statistics.

Analysis tool

SPSS23.0 was used for descriptive statistical analysis, independent sample T test, variance analysis and correlation analysis of the evaluation data.

Results

According to the classification and evaluation of the four dimensions of concinnity, the data of the first aesthetic words were analyzed (see table 2), and two words with no discrimination on the four dimensions were deleted. Finally, according to the average score of vocabulary evaluation, according to the principle of high and low ranking, 10 aesthetic words in the four dimensions of concinnity, magnificence, tragedy and comedy are determined, and a total of 40 aesthetic words are determined, as shown in Table 3.

Table 2 the score of aesthetic words in the evaluation dimension

Dimension	N	Minimum value	Maximum	Full distance	Average value	Standard Deviation
Graceful	60	1.80	5.66	3.85	3.46	1.07
Magnificent concinnity	60	2.10	5.85	3.75	3.59	0.99
comedy	60	1.45	5.98	4.53	2.97	1.39
Tragedy	60	1.34	6.15	4.81	2.97	1.56

Table 3 Summary of aesthetic vocabulary

Dimension	Selected vocabulary
concinnity	Quiet, vivid, gentle, curvaceous, chromatic, wonderful, elegant, delicate, gorgeous, colorful

magnificence	Vigorous, strong, majestic, magnificent, solemn, unrestrained, imposing, vast, robust, precipitous
Tragedy	Melancholy, dark, low, fearful, sad, fearful, lost, heavy, bleak, weeping
comedy	Cheerful, lively, ridiculous, joyful, cheerful, amusing, funny, amusing, amusing, silly, humorous

The internal consistency reliability test of students' scores of aesthetic vocabularies in four dimensions was carried out. The results showed that the total scale and each dimension cloned Bach. α The coefficients are 0.924 for tragedy and 0.958 for comedy.

The concinnity is 0.942, the magnificence is 0.972, and the total scale is 0.997. The selected vocabulary in each dimension has a high internal consistency.

Through the independent sample T test of different aesthetic vocabulary in the four aesthetic cognitive dimensions, this paper explores whether it can really represent this dimension appropriately. The data analysis shows that there are significant differences in beautiful vocabulary, magnificent vocabulary, tragic vocabulary and comedy vocabulary in different dimensions, see Table 4. Specifically, the score of beautiful words in beautiful cognitive dimension is significantly higher than that of magnificent words, and the score of magnificent words in the cognitive dimension of magnificent concinnity is significantly higher than that of beautiful words; similarly, the score of tragic words in tragic cognitive dimension is significantly higher than that of comedy words, while the score of comedy words in comedy cognitive dimension is significantly higher than that of tragic words. It can be seen that the dimensions of aesthetic words revised in this study have a good degree of discrimination, and the four dimensions of aesthetic cognition can well represent the four dimensions of middle school students' aesthetic cognition, which is an appropriate tool to measure the level of aesthetic cognition of middle school students.

Table 4 Independent sample T Test of Aesthetic Vocabulary in different Aesthetic Cognitive Dimension
 N / 240

Dimension	Lexical name	SD	t
concinnity	concinnity vocabulary	5.04 ±0.47	8.24 ***
	Magnificent vocabulary	3.06 ±0.28	
magnificence	concinnity vocabulary	3.78 ±0.48	-8.85 ***
	Magnificent vocabulary	5.02 ±0.60	
Tragedy	Tragic vocabulary	5.30 ±0.70	13.26 ***
	Comedy vocabulary	2.15 ±1.05	
comedy	Tragic vocabulary	1.90 ±0.56	-16.60 ***
	Comedy vocabulary	5.10 ±1.15	

Note: * $p < 0.001$

Research 2: a probe into the relationship between concinnity words and emotional experience of Middle School students

Purpose

By analyzing the differences of the four dimensions of middle school students' aesthetic cognition in the dimensions of pleasure, awakening and aesthetic experience, this paper examines the relationship between aesthetic cognition and emotional experience of middle school students.

Subjects

In Chongqing and Chengdu, 40 middle school students of grade 7 were selected, aged 13 times 14. The average age was 13.4 years.

Experimental materials

Forty aesthetic words identified in the first study were used as evaluation materials.

Research procedure

First of all, explain the connotation of each dimension to the subjects. Secondly, the subjects accepted a difference differentiation exercise, and the results of the subjects determined that those who could distinguish the differences could enter the formal experimental task. Third, in the formal experiment, the subjects were asked to evaluate the formal scale of aesthetic vocabulary of middle school students from three aspects: aesthetic perception, pleasure and awakening. 1-9 represented different levels of emotional experience, and the evaluation was unlimited. Among them: aesthetic feeling refers to the degree of concinnity that makes you feel beautiful, never beautiful to beautiful, 1 stands for "extremely unbeautiful" and 9 stands for "very beautiful"; pleasure refers to the degree of pleasure that makes you feel happy, never pleasant to pleasant, 1 for "extremely unpleasant", and 9 for "extremely happy and pleasant". Awakening is the subjective degree of physiological activation caused by emotional words, from calm to excited, 1 means "calmest and relaxed", and 9 means "the most exciting and tense". Finally, 8 invalid questionnaires and 32 remaining valid questionnaires were eliminated as a whole.

Analysis of result

The variance analysis of the scores of four aesthetic types of vocabulary in the three dimensions of pleasure, awakening and aesthetic perception was carried out. the results showed that there were significant differences in aesthetic emotional traits, as shown in Table 5.

Table 5 Analysis of variance of four dimensions of middle school students' aesthetic cognition in aesthetic emotional characteristics

	concinnity	Magnificent concinnity	Tragedy	comedy	<i>F</i>
	<i>M ±SD</i>				
Aesthetic sensitivity	6.80 ±0.75	5.51 ±1.09	3.04 ±0.47	6.22 ±0.99	37.02 ***
Pleasure degree	6.11 ±0.72	5.04 ±1.05	2.78 ±0.26	7.02 ±0.38	73.12***
Awakening degree	5.36 ±0.42	5.8 ±0.49	4.34 ±0.52	5.65 ±0.34	17.60***

Note: * $p < 0.001$

The variance analysis of the three dimensions is significant, so the data of each dimension on the four kinds of aesthetic words are compared many times after the event. The results show that the students' evaluation of tragic vocabulary is significantly lower than that of the other three aesthetic cognitive dimensions, showing concinnity > comedy > magnificence > tragedy. In terms of pleasure, students' evaluation of comedy vocabulary was significantly higher than that of the other three cognitive dimensions, such as tragedy, showing comedy > concinnity > magnificence > tragedy; in awakening degree, the evaluation value of magnificent vocabulary was significantly higher than that of other three aesthetic cognitive dimensions, such as tragedy, showing magnificence > comedy > concinnity > tragedy.

According to the results of the study, the aesthetic cognition of middle school students shows the difference of gradient development, and the mainstream aesthetic cognition comes from beautiful cognition and comedy cognition. At the same time, it also reflects the phenomenon of middle school students' preference for comedy cognition and preference for positive emotional experience. This has also been verified in terms of pleasure. Middle school students' pleasure in comedy vocabulary is significantly higher than that in the other three categories of vocabulary, and has a higher positive emotional experience for comedy vocabulary. From the point of view of awakening degree, the score of middle school students' cognition of magnificence is the highest, followed by the score of comedy cognition, which indicates that middle school students experience higher physiological awakening in magnificence and comedy cognition.

Discussion and suggestion

This study found that middle school students' visual art aesthetics has unique characteristics in aesthetic characteristics. First of all, in aesthetic understanding, middle school students also have four types of cognitive forms: concinnity, magnificence, comedy and tragedy; secondly, the development of aesthetic cognitive dimension

of middle school students in aesthetic experience is not synchronous, middle school students have the characteristics of high emotional experience, preference for positive emotional experience, comedy cognition and magnificent cognition are better than other forms of development. To some extent, the development of aesthetic cognition of middle school students is different, and the scores of tragic words in aesthetic perception ($t \leq 9.19$, $p < 0.001$), awakening ($t \leq 29.30$, $p < 0.001$) and pleasure ($t \leq 6.70$, $p < 0.001$) are significantly lower than those in beautiful words, Zhuangmei words and comedy words. Among them, the cognitive evaluation scores of beautiful words and comedy words are higher, indicating that middle school students have a higher degree of aesthetic cognitive development in these two dimensions, but there is a lack of understanding of tragedy cognition. This study found that middle school students' visual art aesthetics has unique characteristics in aesthetic characteristics. First of all, in aesthetic understanding, middle school students also have four types of cognitive forms: concinnity, magnificence, comedy and tragedy; secondly, the development of aesthetic cognitive dimension of middle school students in aesthetic experience is not synchronous, middle school students have the characteristics of high emotional experience, preference for positive emotional experience, comedy cognition and magnificent cognition are better than other forms of development. To some extent, the development of aesthetic cognition of middle school students is different, and the scores of tragic words in aesthetic perception ($t \leq 9.19$, $p < 0.001$), awakening ($t \leq 29.30$, $p < 0.001$) and pleasure ($t \leq 6.70$, $p < 0.001$) are significantly lower than those in beautiful words, Zhuangmei words and comedy words. Among them, the cognitive evaluation scores of beautiful words and comedy words are higher, indicating that middle school students have a higher degree of aesthetic cognitive development in these two dimensions, but there is a lack of understanding of tragedy cognition.

The unique characteristics of middle school students in visual art aesthetics may be closely related to their family environment and educational environment. From the point of view of family environment, middle school students today.

Given priority to only children, they are loved by their elders and others in their daily lives, and are under the umbrella of a "beautiful fairy tale". Any factors that may cause harm are filtered out of their horizons by adults, so they rarely have the opportunity to feel the tragedies that occasionally occur in their lives, let alone appreciate them as a kind of "concinnity". This situation also extends to the school environment, many educational researchers and practitioners believe that the tragic nature of the scene is not suitable for the hearts of middle school students, the school environment must let middle school students feel the concinnity and warmth of life; in the content of education, it is also necessary to avoid the information that will cause "spiritual shadow" to middle school students as much as possible, in addition to happiness, the school should also be happy. Therefore, in the dictionary of middle school students' life, there are few "tragedies", which makes it more difficult to arouse their aesthetic appreciation of "tragedy".

On the other hand, the uniqueness of aesthetic characteristics of middle school students is in line with the characteristics of cognitive and emotional development of middle school students. "tragic concinnity" is a more profound aesthetic cognition, which is a kind of "smile with tears". It is difficult for people who lack life experience and ups and downs to really understand the concinnity of tragedy. At the same time, "tragic concinnity" has a deeper emotional tension, which requires a high degree of unity of aesthetic emotion and rationality. The cognitive processing of middle school students has the characteristics of superficial and intuitive experience, which is difficult to reach the level of psychological development of "tragic concinnity". How to lead middle school students to a deeper visual aesthetic cognition at the existing level of aesthetic cognition should be the meaning of art education in schools.

Suggestions on the practice of Art Education in Middle School

This study provides some suggestions for the practice of art education in middle schools, including the following aspects:

First, we should pay more attention to the cultivation of aesthetic quality of visual art. The aesthetic quality of visual art is the ability of students to distinguish, identify and explain visual visible objects through feeling, understanding, expressing and creating, and to use these abilities to solve practical problems in life creatively. Middle school students are in an important period of the development of aesthetic quality of visual art, they have a strong sense of aesthetic perceptual vocabulary, have a strong curiosity about visual art, the development

of aesthetic quality of visual art is gradually from a superficial, pleasant tendency level to a pluralistic, profound and tension level. The important feature of this period is from childish fairy tale period to aesthetic consciousness period. Grasping this critical period is of great help to improve students' aesthetic quality of visual art.

The importance of aesthetic quality of visual art is of great significance in today's times. Human society is in the process of transformation from the information age to the artificial intelligence era. Artificial intelligence replaces people in all aspects, which determines that people can only find their own way of development from the limitations of the former. Compared with human beings, artificial intelligence can not produce real emotion, aesthetic feeling and creativity, and this is the key element of visual art aesthetics. In this sense, in the future society, whether aesthetic, can we look at the world from an aesthetic point of view, tell stories and solve problems, is as important as whether we can have important knowledge today. Future trendologist Daniel Pinker advocates a "right brain skill" in his book *New thinking*, that is, artistic sense, co-emotion, creativity and overall thinking ability (Daniel, 2006). Obviously, this is also the key to visual aesthetic quality. It is of great significance to train middle school students to have such qualities and to give full play to them.

Second, the art education of middle school students should follow its inherent aesthetic characteristics. Middle school students have their own characteristics in the aesthetic quality of visual art. For example, they are colloquial and life-oriented in aesthetic vocabulary, the overall level of aesthetic vocabulary is low, aesthetic cognition emphasizes experience and light understanding, the understanding of aesthetic cognition is superficial and partial to life, the vocabulary with high scores of awakening and pleasure is also highly evaluated in aesthetic perception, unable to rationally understand the connotation of concinnity, and so on. The art of education is to better respect the characteristics of students' physical and mental development, and on this basis to guide them to a higher degree of cognition. Therefore, how to further expand students' aesthetic vision and cognitive height based on the aesthetic characteristics of middle school students' visual aesthetic quality is an important responsibility of school art education.

Respecting the aesthetic characteristics of middle school students means that art education in schools cannot take techniques as an important part of education. Techniques mean that from the perspective of adults to regulate the beautiful world, it is easy for students to break away from the reality of their lives and walk on a kind of "craftsmanship" of small adults, which will make art education divorced from the origin of students' life, resulting in a kind of rigid art, which is not conducive to the formation of their aesthetic feeling. Therefore, school art education must proceed from the phenomenon that students are interested, from their lives, from their life needs, so that they can express themselves and show their aesthetic vision more freely in the art world, so that their hearts can be released in the beautiful world.

Respecting the aesthetic characteristics of middle school students does not mean to let them stay where they are, on the contrary, to guide them to a deeper and more complex aesthetic cognition. For example, to guide middle school students to sense those things that may bring depression, but in fact have good yearning; guide them to find more subtle aesthetic feelings in aesthetic emotion, and transform this aesthetic feeling into the expression form of life. All of these can guide students to better move towards an open aesthetic world.

Third, the development of a deeper visual art aesthetic quality evaluation tools. In September 2015, the General Office of the State Council promulgated the "opinions on comprehensively strengthening and improving Aesthetic Education in Schools", which proposed the establishment of a monitoring and supervision system for the quality of aesthetic education. In order to monitor the quality of aesthetic education, it is necessary to determine the scientific quality standard of aesthetic education, which is related to the direction of aesthetic education in schools. Is the quality supervision of aesthetic education monitoring the artistic quality or aesthetic quality? T Munro points out that the development of artistic and aesthetic tendencies in personality is not a purely subjective and mental process. It should include the growing control of opponents, limbs, sounds and other parts of the body in the use of artistic skills, so that they can be guided by the dominant mind, imagination and purpose (MUNRO, 1956). From the utilitarian perspective of art education, which is only works, participation and examination grade, it is necessary to cultivate students' aesthetic quality of visual art as the purpose, the content should be concrete and the form should be diverse. Aesthetic education evaluation is not an end, but a means to promote the cultivation of students' internal aesthetic emotion, value, attitude and other psychological quality. Aesthetic education evaluation should take aesthetic cognition, aesthetic experience, aesthetic expression and

aesthetic creation as the starting point, and evaluate students' visual art aesthetic quality through a series of evaluation in the process. Such an evaluation can not only accurately evaluate students' visual art aesthetic quality, but also help students to establish a complete aesthetic quality chain and stimulate students' innovation.

The evaluation of aesthetic quality of visual art should pay attention to the uniqueness of each age stage, only in this way can we avoid bringing students to the stereotype of formatting and technology, and activate the thinking and creation of students' concinnity through evaluation. For middle school students, aesthetic quality should pay most attention to concinnity and comedy, and the most important thing to improve is magnificence and tragedy. Such an evaluation, only in line with the development characteristics of middle school students, in order to really evaluate the level, evaluation depth.

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