

# Cultivation Strategy of Western Classical Aesthetics in Senior Vocal Music Teaching

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**Abstract:** In order to cultivate students' mastery of the basic skills of professional vocal music and enhance their musical literacy through professional aesthetics, the classical aesthetics of the Western Renaissance period are introduced into the teaching of vocal music in normal universities. Dig deeply into the unique music style of this period, with smooth and beautiful song melody, the overall span of the range is not obvious, showing elegant and simple feelings, with a strong spirit of humanism. On the basis of summarizing the style characteristics of Western classical art songs, this paper explores how to reasonably apply Western classical art songs in vocal music teaching in normal universities, analyzes the role of Western classical art songs in vocal and aesthetic teaching in normal universities, and believes that vocal music songs have a limited range and are suitable for singing. Music literacy can be improved by enriching genres, and students can pay attention to musical emoticons by singing softly and slowly, feel the changes brought by different symbols to music. Choose a suitable singing art style, and the singer has their own artistic understanding and aesthetic ability when performing. To have artistic aesthetic ability, one must have an understanding of music history and culture. And an empirical study was conducted using the song "Amaryly" in vocal teaching in normal universities as an example, hoping to cultivate more excellent and comprehensive vocal teaching staff for the vocal teaching career.

**Keywords:** Western Classical Aesthetics, High Teacher, Vocal Music Teaching

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## 1. Introduction

In the history of vocal art development, the aesthetics of Western classical vocal music play a crucial role. It represents not only the form of vocal art in an important period, but also the emergence and development of bel canto. Vocal works from different periods will bring us different inspirations and insights in music. The aesthetic of Western classical vocal music, with its unique charm, constantly influences the appreciation and recognition of vocal art by future generations. Due to the birth of opera, the art of singing has rapidly developed. 17. The music of the 18th century was a transitional stage from early to modern music. Music began to develop from religious music to humanism. Pay more attention to expressing human emotions and have clearer concepts in terms of style, language, structure, form, etc [1]. During this period, a large number of outstanding composers and singers emerged, such as Giordani, Calissimi, Scarlatti, Monteverdi, and others. They use poetry and

ancient poetry works passed down from mouth to mouth to create artistic songs that reflect people's lives, constantly unfolding around love, family relationships, and emotions towards nature. During this period, due to the influence of the development of art songs, vocal singing methods continued to be standardized. When singing, it is required to have clear enunciation, unified and unobstructed sounds from different ranges, full breath during singing, wide range of the song, easy retraction and release of strength, smooth linking, and flexible vocal techniques [2].

It is also because of the development of bel canto, which further promotes the development of artistic songs, and the two complement each other. The rigorous or free musical attitude in art songs, the melodic structure full of classical music charm, and the bold creative style of the Renaissance have all accumulated and influenced our vocal art today. In order to cultivate students' mastery of the basic skills of professional vocal music and enhance their musical literacy through professional aesthetics, the classical aesthetics of the

Western Renaissance period are introduced into the teaching of vocal music in normal universities. As vocal educators, we should constantly learn and strive to improve our music cultivation and professional knowledge. Draw on more good teaching concepts and methods in teaching. Reasonably apply the knowledge learned by oneself in teaching, while bringing more excellent vocal works to students. By studying Western classical music, we aim to enhance students' aesthetic professionalism, enabling them to face future vocal teaching and enhance their musical literacy level in education with professional music literacy and aesthetics.

## 2. Aesthetic Style Characteristics of Western Classical Vocal Music Art

### 2.1. *Characteristics of Classical Aesthetic Vocal Music Melody*

#### 2.1.1. *Singing the Melody*

Western classical vocal music is largely influenced by the baroque strong artistic style, composers like to adopt grand or passionate forms of music, in order to let the audience feel more emotional impact, composers like on the song melody, through a variety of decorative voice writing and the use of singing skills, make work more infectious and expressive force. Gradually form one of the important characteristics of western classical vocal music decorative singing. When the composer in this period only created the basic framework of music, so that the decorative sounds added in the second creation and interpretation of the singer is generally used flexibly according to individual strengths and specific requirements, so the singing in this period has more personal characteristics [3].

Art songs have beautiful melody, strong rhythm, rich content, short length, lively rhythm, not wide vocal range, full of singing and lyricism. Western classical vocal music period mainly uses two forms of size and tone. The major melody is broad and bright to show the cheerful and brilliant emotion. Minor melody expresses sadness and mysterious color. The composer uses these two distinctive features to fully express the emotional changes and style of the music. Or the combination of the two through the technique of contrast more intense foil the mood of the work, the size of the form of music to more fully shape the character.

The opera "Sis" written by Handel has a famous art song "Shaded trees". The song consists of two parts: narration and aria. The theme of the first part is the narration, with the slow and long melody paving the melody of the second aria. The melodic changes are so fascinating that the audience will gradually feel the green scenery of the composer. Composer G. Baiisello, "My Heart is not feeling the flame of youth burning," a masterpiece used in decorative music. There are a large number of sixteen notes and thirty-two notes in the accompaniment music.

#### 2.1.2. *Piano Accompaniment*

The accompaniment melody of western classical vocal

music, in the early stage, the pipe organ and Qian Qin were mainly used as accompaniment instruments in the later stage, the accompaniment music not only played a role in the singing part of the song itself, but also ran through the harmony, artistic conception, rhythm and emotion of the whole work, vividly depicting the music scene, making the musical expression more complete and infectious. Help the singer to quickly get into a good state of singing. Piano accompaniment should first give play to the piano excellent performance, in the harmony, rhythm, volume and timbre changes to provide the singer with good singing hints, but also to show the atmosphere of the song to show the picture and mood [4].

The accompaniment in art songs can play a role in shaping the musical image. The piano is a compound harmony instrument, which can show the harmony effect of various parts at the same time. The accompaniment texture is mainly large and small harmonic sound or decomposition and rotation. With the right hand melody and singing melody echo each other, at the same time to foil the atmosphere, shaping the role image, and creating the musical atmosphere. In the interplay of the accompaniment melody, the prompt of the accompaniment melody helps to adjust the actors to adjust the performance state of different music [5], so as to achieve the role of connecting the preceding and the following. In the middle part of the song can promote the development of the music, and in the ending part, the singer can provide a complete harmony structure for the music, which are the guiding role of the accompaniment melody. Taking the accompaniment of "Violet" and the singing melody as an example, it can be seen that the singing melody and the accompaniment melody echo each other. In addition to the piano accompaniment in the art song has the above foil role, it also plays a role of guiding and covering the singer in the interpretation of the actual stage. The guidance is to guide the singing hints in tone and rhythm, and to give the singer the melody when the song changes in speed and tonality, so as to help the singer quickly enter different singing states and switch emotions.

### 2.2. *Classical Aesthetic Vocal Music Genre Style*

The lyrics of western classical vocal music are characterized by the Renaissance period. These songs cover early classicism and later romanticism, and the lyrics are rich and literary. In a way, artistic songs are actually a combination of excellent literary works and excellent musical works. And it's the ubiquitous display of the characteristics of humanity. Through the creation of musical works, the composer expresses people's yearning for a better life, and by praising the innocence of love, he boldly describes people's inner activities and emotional expression, as well as their beautiful imagination and expectation for the future. Poetry plays an extremely important role in the artistic songs, and the composer creates the excellent western classical vocal music through his own understanding and perception of the poetic works. The composers of this period were influenced by the Renaissance trend, and even if their works were

religious themes, they integrated humanized content to some extent. Praise human nature, oppose asceticism, advocate secular humanistic emotions, and inject a large number of emotional expressions into the works. For example, the composer Domenich Rosa in "the forest, full of hope" in a lyrics "forest, you let a person full of hope and joy, in this pleasant and quiet place, spent my happy good time...." show the composer under the influence of the Renaissance of the past infinite yearning for a better life, sincere and simple emotion, fully show people out of the bondage of feudalism, the pursuit of natural feelings. The collision of different art forms and the combination of art works under the influence of the same historical period are an important part that cannot be ignored in the world vocal music art.

### 3. Western Classical Art Vocal Music Aesthetics Function in the Teaching of High Teachers' Vocal Music

#### 3.1. *The Vocal Song Range Is Not Wide and Suitable for Singing*

##### 3.1.1. *Lay a Good Foundation for Vocal Music and Singing*

The foundation of the sound in bel canto singing lies in the stability of the middle voice area. The vocal range of western classical vocal music is mostly in the comfortable midvoice area. The melody is moderate in length, obvious in strength and weakness, and clear in rhythm. There is no exaggerated musical performance. With the continuous advancement of the melody, it is generally carried out in a slow upward and slow downward way, without such a large jump of octave, and the sound is mainly sung around the middle sound area. For example, the art song, "Nina", is a song sung for the daughter of a mother of a dead daughter. The melody is gentle and melodious, touching and touching.

The whole adopts western melody minor, and uses the way to show the mother's call to the dead children. Except for the six-degree downward interval in section 7, the remaining intervals are mostly progression and jump in [6]. The vocal range is between a group of small characters, which is the most suitable vocal range -- in vocal music learning. In the stage of vocal music teaching laying the foundation for students, teachers should pay the most attention to the establishment of the middle sound area. Only when the stable sound state is formed in the middle sound area, can they better expand the sound range for students in the future. Music style is calm and dignified and can practice the stability and consistency of breathing. The Western classical vocal music structure is short and compact, and the melody is undulating and orderly. Breathing training is suitable for vocal singing. Only to achieve a stable and coherent singing atmosphere can make the sound better unified, and control the volume of the playback. At the beginning of breath practice, practice should be conducted in the middle and low sound area to avoid songs with large range span and too many emotional fluctuations. Meanwhile, the good breathing

state directly affects the completion quality of the song. In the above illustration, we can also see that the western classical vocal melody is very coherent, and there is no too high and too low vocal range, often coherent sentences, the volume is gradually stronger or weaker, the rhythm is clear, is the best choice to lay a good singing foundation, keep the singing smooth breath practice.

##### 3.1.2. *Unity of Vocal Singing Voice*

In the first semester of vocal singing, students will encounter the problem of poor voice conversion. In the middle sound area to the high low sound area, there will be uncomfortable throat fight or broken sound problems. This is because the larynx in different acoustic areas when the length of the cavity control contraction is different, before the conversion of these body functions, the position movement cannot be reasonably controlled and resulting in the sound cannot be coherent singing. In the vocal music teaching, we call it "the transformation of true and false sound". bel canto singing belongs to the mixed singing method, singing requires "no trace" falsetto based on the true sound, the true sound contains falsetto, so as to achieve the requirements of up and down when singing [7]. When practicing this part of the skills, the teacher usually in Italian five vowel letters "a" and "o" to practice, in leading students to practice acoustic conversion, require breath smoothly, can't use too strong volume singing, can use weak singing to let the students feel the change of the throat position, in growing way to find the most reasonable singing position. The melody of western classical vocal music will not have a long span, and it ends with vowel.

With a lyric from Kachini's "Amarilly," "Amarilli, mia bella, non credio del mio cor dolce desio, desser tu lamor mio?" We can see that the end of each phrase is usually the end of "A, o, i" [8]. In the score four, we can also see that the melody of the music is mostly long coherent sentences, and the stronger and weaker are suitable for students singing in the true and false sound conversion practice. Compared with Chinese songs, the difficulty of biting words and different rhythms and melodies change complex characteristics. Western classical vocal music is more in line with the singing habits of bel canto singing method.

In the singing of vocal music works, no matter what kind of vocal area works, to maintain the unity of sound is the most basic requirement, students with different timbre singing practice, first to ensure the premise of the unity of sound, at this time can carry out their most suitable timbre outstanding performance and focus on practice. Through the cooperation of vocal training and western classical vocal music, teachers help students to lay a good foundation for vocal music singing, complete the unified sound training, so that students can go longer and farther in the future vocal music development road, have greater space for expansion, and more possibilities.

#### 3.2. *Enrich the Genres and Improve Musical Literacy*

The so-called musical cultivation refers to the singer's understanding and grasp of musical works in addition to

sound skills. There are many singers in the vocal singing who have beautiful timbre and perfect skills. But it's hard to impress the audience. This stems from the understanding of the musical works is not deep enough to be integrated into it, and it is more difficult for the audience to feel the singing mood of the song. Good musical cultivation can not only accumulate more theoretical knowledge for the singer, but also shape the artistic character and personality charm, and become an excellent artist. In today, we are familiar with the famous mezzo-soprano singer Cecilia. Baroli's own musical cultivation gives him a strong personal style. The Singing is free and easy, lyrical and romantic, and has strong musical appeal, which affects the new generation of singers [9].

Western classical songs are typical of the important operas of the time, because they were influenced by the Baroque period and the Renaissance period. The works have a combination of the two broad themes, both magnificent characteristics and the embodiment of human emotions. Among them, there is extensive use of grace notes. Such as continuance, round consonant, glissando, ornamentation, echo, arpeggio, hop, etc. [10] These grace notes form the technique of bel canto singing. Paying attention to the role of emoticons in songs and understanding and analyzing the styles of different composers can improve students' vocal music cultivation and develop good singing habits. In my teaching practice, I found that students often ignore the emoticons in music. At this time, if students are asked to sing "big" works because their voice skills are up to the standard, students will pay more attention to the changes in rhythm and melody, and it will be more difficult to cope with the changes in the mood of the song. These bad learning habits require teachers to help students develop good learning habits in the early stage of vocal music teaching through western classical vocal music with melody ups and downs but regular rhythm. Western classical vocal music rarely has a strong volume. Students can pay attention to the musical emoticons by singing softly and slowly, and feel the changes brought by different symbols to the music [11]. For example, the change of mood in the way of gradually strengthening and weakening or the change of different grace notes brings changes in music style, respect for the creation of the composer of the original score, when singing the songs of this period, it is not allowed to change the creation of the original score according to personal singing ideas, and it is not allowed to add grace notes or change notes at will to destroy the history of classical music. In this process, through the guidance of teachers, students are helped to master the characteristics of different styles of singing, understand the meaning of singing strictly in accordance with music score, and understand the importance of musical expression terms, so that students can develop good singing habits.

Bel Canto has been called the most beautiful sound in the world. However, the so-called beauty not only refers to the beauty of the voice, but also includes the artistic connotation of the development of Bel Canto art so far. The Western classical vocal music shows the humanistic art of the Renaissance period, which requires the singer to have his own artistic

understanding and aesthetic ability. And to have the artistic aesthetic ability, we must have the understanding of the history and culture of music [12]. Therefore, in the stage of learning Western classical vocal music, teachers need to require students to master the musical background of the songs to be sung and the artistic career of the composer, so that students can accurately find the style of the songs and the mood to be expressed by the composer. Another point is that in the piano accompaniment of art songs, the accompaniment melody not only plays the melody of the song, but also sets off and echoes each other sometimes. If there is no ability to accurately analyze the song, there will be problems such as unable to find the entry point when the music segment enters, and unable to unify with the accompaniment melody when the speed changes. This requires constant practice and accumulation in the process of practice. It is in this process that good artistic accomplishment can be formed.

In the study of vocal music, there are a variety of singing forms and different styles of artistic works, among which western classical vocal music with its own unique artistic style, has a profound influence on the learning and singing of Bel Canto. The music style and music aesthetics of this period are unique, which is an important premise to promote the development of Bel canto, and also the learning content that students who learn bel canto must master [13]. The development of instrumental music and music theory has made vocal music more expressive. Therefore, for vocal music learning, western classical vocal music works have a high learning and research value, and can play a huge role in vocal music learning and help.

### 3.3. Choose the Appropriate Singing Style

Western classical art songs have beautiful melody and smooth rhythm. For the students in the early stage of vocal music learning, it is very suitable for daily practice or accumulation in music learning. Different sound conditions and practical problems should choose corresponding songs to practice, so as to effectively play the value of art songs, improve in singing.

Teachers can first start from the students' voice conditions to choose the most suitable songs for students. Each of us has a different vocal cord structure, some long, some short, some thin and some thick. The resonating position of the cavity and the breath can vary a lot. These different physical conditions result in each person having his or her own unique sensuality [14]. There are no identical bodies in the world, and therefore no identical voice functions. In Bel canto, the voice is divided into tenor, baritone, bass, Mezzo-soprano, soprano, soprano. There is a more nuanced division of sopranos. The complex and changeable timbre state requires teachers to master the sound characteristics of singers in different vocal ranges, so as to choose suitable songs for students to sing.

First of all, when determining the beginners' vocal range, it can be expanded from the middle part to the high and low directions in vocal training. Find the best range for different students. When singing, do not appear hoarse or forced to

pronounce the voice state. After determining the vocal range, the sound stability training should be carried out first, and the sound expansion should not be rushed. Western classical art songs, whose melody is compact without large jumps, can play a good help for students in the practice of stabilizing the sound. According to the students' different problems, the teacher should make the appropriate choice of songs. Although most of the western classical art songs are short in length, they are also divided in the degree of difficulty. For students with poor foundation, they should choose songs whose vocal range is close to the middle vocal area with little fluctuation, simple melody and few changing notes and grace notes, so that students can achieve the purpose of stable singing position, controlled singing breath and unified singing resonance in singing [15].

Secondly, the grace notes of western classical art songs are rich and full of emotion, with a large number of waves, *appoggiatura*, *vibrato*, prolonged sound and so on. For students who need to improve their skills, teachers should choose changeable grace notes and richer melodies for students to sing. Especially when soprano is practicing treble skills, the flexibility of treble singing can make students feel the singing position step by step in the practice of grace notes, and practice in songs can better find the singing state and quickly integrate voice and singing. Lyric soprano tone is beautiful and graceful, teachers for this kind of students to choose music, can choose to sing a coherent melody, full of emotion style [16]. Western classical art songs have a strong humanistic spirit, pay attention to the expression of self-emotion. This direct expression of emotion is directly reflected in the lyrics and melody, and does not require too complicated understanding. After accumulating and practicing such songs, students can quickly understand the style and emotion of singing songs in the future.

Finally, for vocal music teachers in normal universities, students who have already begun to sing large-scale opera arias may come across in their teaching. For such students, if there is no problem in the state of voice and singing skills, the works they sing are often difficult to move people's hearts. This is due to students' insufficient understanding of the works and lack of artistic accumulation. The origin of opera is art song. It was the continuous development of art songs that led to the glorious Grand Opera era. Teachers can choose a variety of different styles of art songs for such students to sing, so that students can accumulate works of different composers and creations in different periods. Exposure to more works in less time. In order to help students sing large-scale songs, they can not only show superb singing skills, grasp the music style, perfectly show the charm of the song, and move the audience's emotions.

#### **4. Empirical Analysis of Western Classical Art Vocal Music Aesthetics in Vocal Music Teaching**

In daily vocal music teaching, the Western classical vocal

songs are applied in practice, and curriculum plans are made for different students from half a semester to one semester. Most students effectively improve their personal singing level, while a small number of students with weak basic skills gradually form a stable atmosphere and sound state in learning. In addition, in the teaching practice, it is found that in the early stage of singing, students often have problems such as uneven singing of musical phrases and incoherent breathing between sentences, which seriously affect the fluency and rhythm of singing works. In western classical vocal art, there are many different styles of song speed. Songs with different speeds have different musical rhythms. In the process of practicing art songs, students can practice the stability and coherence of breath through these changes in rhythm and speed, in line with the characteristics of long and coherent phrases in western classical vocal songs. In the stage of continuous practice, singing fluency and rhythm will be significantly improved. On the other hand, in terms of language sensitivity, most of the music terms in western classical vocal music art songs are used in accordance with European language habits. Students tend to pay most attention to rhythm and melody when singing, which often leads to the neglect of musical terms and musical emoticons. In addition to melody and rhythm in music, musical terms and emoticons are very important parts, which convey the expression of emotion in music and the change of music style, and play a finishing role in the song.

Taking the teaching of *Amalili* as an example, students have solid basic skills and certain skills of singing. However, the singing lacked appeal and often cared about the display of "high" and "big" sound. They did not have their own analysis and understanding of song processing and mechanically sang different works in the same state. This kind of students usually have good voice condition and stable voice condition after the initial learning stage, so they are eager to show their good timbre and sing all their works in a brilliant and grand style. When the artistic conception and connotation of the song are ignored, if the teacher is eager to ask the students to sing large-scale arias and opera works, the situation will be difficult for the students to control. Western classical vocal music is mainly soft and pure timbres, without too strong volume and strong emotional changes. It is suitable for students to slow down and feel the beauty of different melodies in a relaxed way, so as to practice the method of sound "closing", so as to achieve the effect of sound closing and releasing freely in singing. At the same time, students can accumulate more music knowledge, improve their own music accomplishment, and have more possibilities and development space in singing.

In the song *Amalili*, the volume of the whole song is between *p* and *f*, and the volume change is mostly carried out in the way of gradual and gradual change. Let the students sing this song, using the way of weak voice singing control volume, delicate gradual sound change, after the breath control is stable, constantly increase the volume to meet the requirements of the song. At the same time, let the students fully understand the meaning of the song and the composer to express the emotion,

enhance the performance of music and improve the comprehensive music quality. Western classical vocal music in my teaching practice, played a good help, in addition to the above roles there are many references and enlightenment, in the future teaching will continue to accumulate, to feel more Western classical vocal music charm.

## 5. Conclusion

In summary, the direction of improving personal aesthetics and quality education from the perspective of Western classical aesthetics has been determined. In vocal music teaching in normal universities, the method of gradually guiding and teaching students according to their aptitude has been adopted. Plan your own vocal development path for each student. Only by accumulating steadily and steadily can students have more long-term development. This article studies the development history and artistic style of Western classical vocal music, combined with the current development of vocal teaching in normal universities in China. It can be seen that in response to the problems in vocal singing among college students, art songs can play a good effect and role in every aspect. Reasonably utilizing this valuable artistic property and unleashing its greater teaching value is an indispensable aspect for vocal music teachers in normal universities. In the future, more diverse musical ideas will be introduced into vocal music teaching in normal universities, including methods such as "aesthetic education", "multiculturalism", "humanism", and "promoting national culture", emphasizing the artistic aesthetics of music education.

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Acknowledgements are usually put in the end of the paper, between the reference and the content. There should be no number in this part.

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